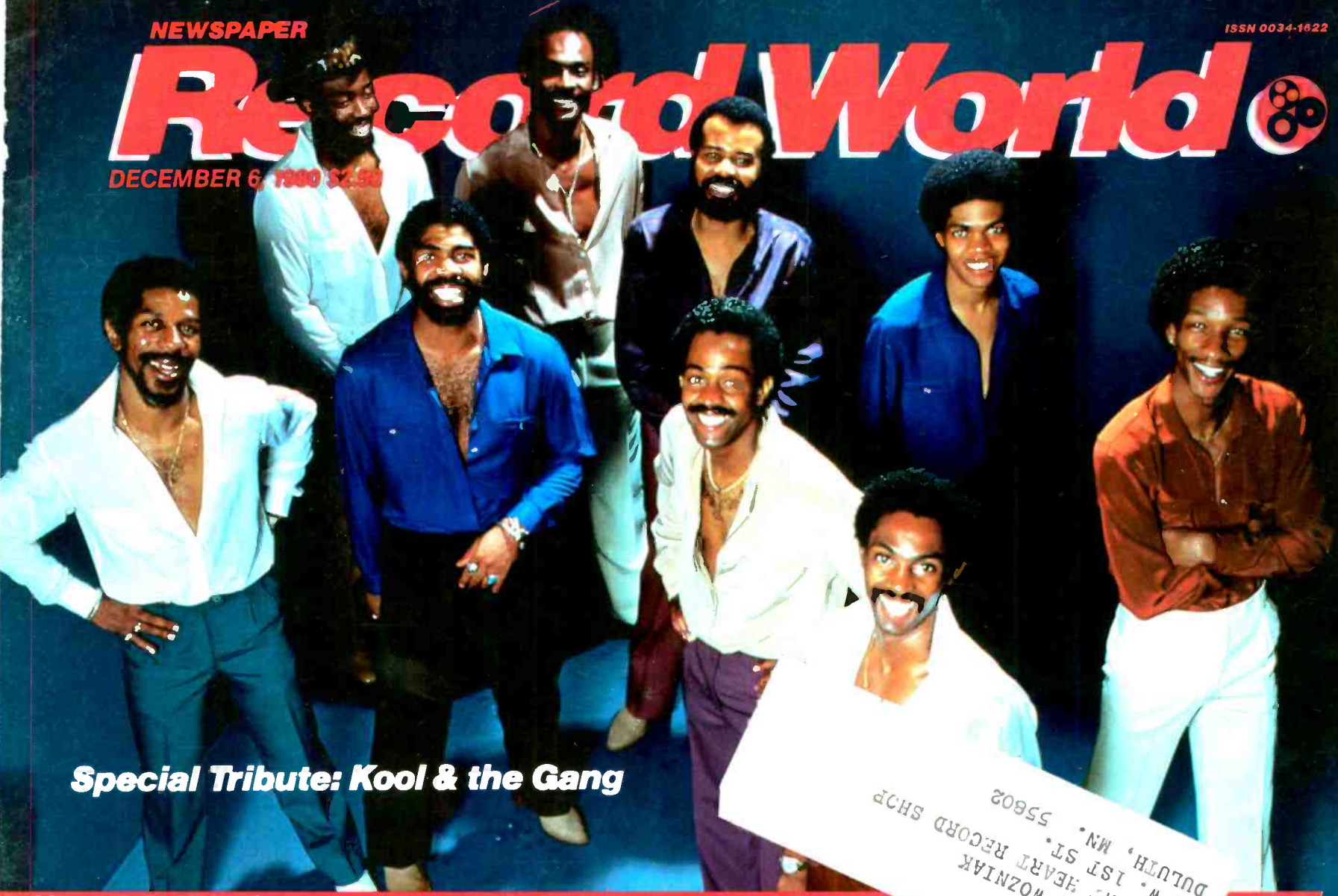


# Record World

DECEMBER 6, 1980 \$2.50



## Special Tribute: Kool & the Gang

G 12-808  
 RICHARD D. WOZNIAK  
 85  
 YOUNG W. 1ST ST.  
 DULUTH, MN. 55802  
 HEART RECORD SHOP

## Hits of the Week

### SINGLES

**SUPERTRAMP, "BREAKFAST IN AMERICA"** (prod. by Henderson-Pope) (writers: Davies-Hodgson) (Almo/Delicate, ASCAP) (2:36). AOR-pop radio will make sure this cut from the live "Paris" LP is a morning staple. Roger Hodgson's vocals are light & lively. A&M 2292.

**DAN FOGELBERG, "SAME OLD LANG SYNE"** (prod. by Fogelberg-Lewis) (writer: Fogelberg) (Hickory Grove/April, ASCAP) (5:18). Piano ripples and Dan's angelic vocal give this moving ballad strong multi-format appeal. Fluid sax lines add the traditional closing. Full Moon/Epic 1950961.

**DEVO, "FREEDOM OF CHOICE"** (prod. by Devo) (writers: Mothersbaugh-Casale) (Nymph, BMI) (3:19). The Akron eccentrics surprised everyone with the top 20 success of "Whip It." This follow-up has a pounding rhythm with fight-song choruses, all primed for heavy rotation. WB 49621.

**NIGHT, "LOVE ON THE AIRWAVES"** (prod. by Friese-Green) (writers: Thompson-Weston) (No Sheet, ASCAP) (3:56). A natural for radio, this initial release from the sextet's forthcoming "Long Distance" LP features Chris Thompson's vocal peaks on the lavish hook. Plane: 47921 (E/A).

### SLEEPERS

**SHALAMAR, "FULL OF FIRE"** (prod. by Sylvers III) (writers: Watley-Gallo-Randolph) (Spectrum VII/Mykinda, ASCAP) (3:36). As the title says, this track from the forthcoming "Three For Love" LP is hot. Jody Watley & Howard Hewett spin the vocal magic for radio & clubs. Solar 12152 (FCA).

**KEITH SYKES, "LOVE TO RIDE"** (prod. by J. Sykes) (writer: Sykes) (Keith Sykes, BMI) (3:30). Sykes effectively fuses a variety of influences—the most prominent being Mempherockabilly—into one invigorating sound that crosses musical boundaries on its way to the top of the charts. Backstreet/MCA 51026.

**THE ALAN PARSONS PROJECT, "GAMES PEOPLE PLAY"** (prod. by Parsons) (writers: Woolfson-Parsons) (Woolfsongs/Careers/Irving, BMI) (3:17). Parsons has few peers as a pop tunesmith/studio wizard. Irresistible keyboard melodies play with the rhythm drive. Arista 0573.

**JOEY WILSON, "IF YOU DON'T WANT MY LOVE"** (prod. by Destri) (writer: Wilson) (3:35). The multi-talented Philly native utilizes sterling production by Blondie's Jimmy Destri to capture his unique pop sensibilities on this debut from the "Going Up" LP. Modern 7322 (Atl).

### ALBUMS

**BARRY MANILOW, "BARRY."** Few artists can match Manilow's success on the pop-A/C front, and his new LP will add to the winning streak. Special touches include "Only In Chicago" (written with Maurice White) and Broadway-style humor in "The Last Duet" (with Lily Tomlin). Arista AL 9537 (8.98).

**DOLLY PARTON, "9 TO 5 AND ODD JOBS."** The "9 to 5" here is not only Dolly's new single, it's the theme of her soon-to-open feature film about the plight of secretaries. This proletarian idea is extended with songs like "Working Girl" and "Sing For The Common Man." RCA AHL1-3852 (8.98).

**DR. HOOK, "RISING."** With an eclectic history of hits that ranges from "Sylvia's Mother" to "Sexy Eyes," Dr. Hook seems able to succeed with any type of song. With Muscle Shoals production by Ron Huffkine, their latest includes the bulleting single "Girls Can Get It." Casablanca NBLP 7251 (8.98).

**THE ROMANTICS, "NATIONAL BREAKOUT."** With their debut last year, this Detroit-based quartet converted AORs and won a solid core of fans. Their second LP has more than enough classic rock hooks and unbridled vocal performances to build on that strength. Nempereor JZ 36881 (CBS) (7.98).





# JERMAINE



## “JERMAINE”

M8-948 V1

*The new album from*

## JERMAINE JACKSON

*Includes the single*

## “LITTLE GIRL DON'T YOU WORRY”

M-1499F

*On Motown Records & Tapes*





# Record World



DECEMBER 6, 1980

## Six Christmas Albums On Chart As Season Gets Off to an Early Start

By PHIL DIMAURO

■ NEW YORK—Cash registers are playing "Jingle Bells" early this year, as indicated by the flurry of Christmas album titles currently moving up the *Record World* album chart. Six Christmas albums appear on the chart this week, including four with bullets. In the same week last year (December 1, 1979), no Christmas albums had entered the chart.

The leading Christmas album this week is a debut, "Christmas With The Chipmunks" (Excelsior), at #88 bullet. Hovering just below the top 100 is "Streisand Christmas" (Columbia), which jumped from #176 bullet last week to #106 bullet this week. Also on the charts are

"Twelve Days of Christmas With The Chipmunks" (Excelsior), which moved from #182 to #133 bullet, and "A Christmas Together" by John Denver and the Muppets (RCA), which ascended from #182 to #133 bullet. Making their 1980 chart debut are two classic Christmas LPs, by Bing Crosby (MCA) at #190 and Johnny Mathis (Columbia) at #194.

Other albums which showed strong sales action this week include "Pretty Paper" by Willie Nelson (Columbia) and Christmas albums by Roger Whittaker (RCA), the Statler Brothers (Mercury), Frank Sinatra (Reprise) and Perry Como (RCA).

Several new Christmas albums  
(Continued on Page 58)

## German Sales Down In Third Quarter

By JIM SAMPSON

■ MUNICH—The music industry slump continued to plague West Germany in the third quarter. The industry association Phono-band reported 41.5 million records and tapes sold by member firms from July through September, down seven percent from the same period of 1979. Industry sources say the Christmas season has gotten off to a normal start. The boom felt recently in the U.S. and U.K. album sales apparently has not yet hit Germany.

The Phonoverband says 122.3  
(Continued on page 48)

## NARM Update:

## Cohen Calls for Generic Ad Campaign To Boost Impact of Gift-Giving Promo

By DAVID MCGEE

■ NEW YORK — Declaring the eight-month "Give the Gift of Music" campaign "an overwhelming success," Joe Cohen, executive vice president of the National Association of Recording Merchandisers (NARM), last week called on manufacturers and merchandisers to redouble their efforts in 1981 in order to capitalize on gains made in 1980. At the same time, Cohen urged the music industry to

## Changes Continue at PolyGram As Bruce Bird Exits, Russ Regan Arrives

■ LOS ANGELES — The long-rumored consolidation of PolyGram's domestic labels' management team came one step closer to reality last week as Bruce Bird stepped down as president of Casablanca Records and chairman, PolyGram West, and Russ Regan was appointed to the newly-created position of west coast vice president, general manager of PolyGram Record Operations (PRO).

Bird, who left his position last Friday (21), reportedly with over two years left on his employment contract, is the third top-level executive to depart the PRO U.S.A. fold in as many weeks. Preceding him were PolyGram East executive VP Dick Kline and Polydor Records president Fred Haayen (*Record World*,



Russ Regan

Nov. 22 and Nov. 29).

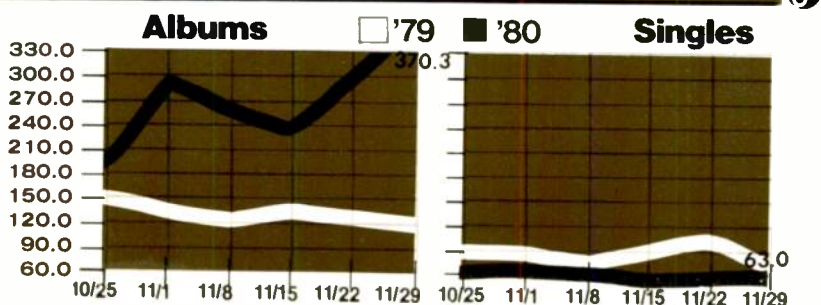
Regan, who assumed his new position on Tuesday (25), is an industry veteran who began his career in the record business in 1961 as a promotion man for Motown and has served as president of 20th Century-Fox Records and worked for MCA Records. Most recently he headed his own company, Utopia Productions. In a prepared statement, David Braun, president and chief executive officer of PRO, said that Regan "has distinguished himself as one of the most creative figures in our industry, and has been responsible for the development of many acts which have become institutions in our business. We fully anticipate that he will be able to apply the same talent and intensity to PolyGram and contribute greatly to our future success."

Bird's departure was the latest in a sequence of major internal realignments within PRO, presaged last spring by a PolyGram financial study recommending a streamlined corporate  
(Continued on page 49)

adopt a generic advertising campaign as a means of further establishing records and tapes as "thoughtful, inexpensive, personalized gifts." Cohen also announced that NARM will establish a gift of Music Board to help raise funds for such a campaign.

In an interview with *Record World*, Cohen sought to dispel any notion of the gift-giving campaign petering out after  
(Continued on page 55)

## Record World Sales Index



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

## Despite Its \$9.98 List Price, Steely Dan Album Selling Well

By SOPHIA MIDAS

■ NEW YORK—Despite the fact that retailers have been concerned over potential consumer resistance to \$9.98-list single-record album packages, this week's retail reaction to Steely Dan's "Gaucho" suggests that quality product by a superstar group will sell as well at \$9.98 as it will at \$8.98.

Debuting on *Record World's* Album Chart at #23 bullet, the

Steely Dan album was reported as a breakout at 26 accounts throughout the nation, making it Salesmaker of the Week.

Pointing to MCA's double platinum success with "Xanadu," and Capitol's burgeoning sales activity with Neil Diamond's album "The Jazz Singer" (which debuted at #19 bullet on RW's Album Chart and jumped to #8 bullet  
(Continued on page 49)



# Contents



■ **Opposite Page 24.** You could ask where are they now, those groundbreaking artists who helped put disco on the map back in the mid-'70s? While many have disappeared, Kool & the Gang continue to turn out hit records with uncanny regularity. This week RW salutes the group's achievements in a special section.



■ **Page 41.** It was an ideal match: George Thorogood, the maverick purveyor of blues and boogie who admits that playing baseball is oftimes better than playing music; and Rounder Records, the aggressively independent company to which Thorogood remains signed despite the best efforts of several major labels to lure him away. This week RW examines the Thorogood phenomenon.

## departments

<b>A/C Chart</b>	Page 42
<b>Album Airplay Report</b>	Pages 22-23
<b>Album Chart</b>	Page 44
<b>Album Picks</b>	Page 14
<b>Black Oriented Music</b>	Pages 46-47
Picks of the Week	Page 46
Black Oriented Singles Chart	Page 47
Black Oriented Album Chart	Page 46
Black Music Report	Page 46
<b>Classical</b>	Page 51
<b>Coast</b>	Page 15
<b>Country</b>	Pages 59-62
Country Album Chart	Page 61
Country Hot Line	Page 60
Country Picks of the Week	Page 58
Country Singles Chart	Page 62
Country Singles Picks	Page 60

<b>Disco</b>	Page 19
Disco File	Page 19
Disco File Top 40	Page 19
<b>Gospel</b>	Pages 56-57
<b>International</b>	Pages 48-49
England	Page 48
Germany	Page 48
Germany's Top 10	Page 49
<b>Jazz LP Chart</b>	Page 50
<b>Latin American</b>	Pages 52-54
Album Picks	Page 52
Hit Parade	Page 53
Nuestro Rincon	Page 52
Radio Action	Page 54
<b>Nashville Report</b>	Page 58
<b>New York, N.Y.</b>	Page 13
<b>Radio World</b>	Page 24
<b>Retail Rap</b>	Page 42
<b>Retail Report</b>	Page 43
<b>Singles Chart</b>	Page 21
<b>Singles Picks</b>	Page 12

## Powerhouse Picks

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

**Steely Dan (MCA)** "Hey Nineteen"

The marketplace has been totally blanketed with adds in two weeks. Programmers forecast a swift move to the top.

## WEA International Names Haayen Sr. VP

■ **NEW YORK** — Nesuhi Ertegun, president of WEA International, has announced that Fred Haayen will join the company on January 1 as senior vice president, based in New York City. His functions will include A&R and creative services.



Fred Haayen

Haayen has been in the record business since he was a working student in Holland, starting with Polydor as a part-time employee. He organized Polydor's Holland office and headed up the pop division and its A&R department.

After a year of management training in Baarn at Phonogram International headquarters, Haayen started his own company with William Van Kooten in April 1968, Red Bullet/Dayglow, financed by the PolyGram group. In May 1971, he assumed the presidency of Polydor Holland. He remained with the company until he took over as the managing director of Polydor London. He held that post from December 1974 to March 1978, signing such artists as the Who, Roxy Music, Jam, Sweet, and Jean-Michel Jarre. He was named vice president of Polydor International in January 1978 and president of Polydor's U.S. operation that March.

## ELO's Lynne, Bevan Re-Sign with Arden

■ **LOS ANGELES** — Don Arden, president of Jet Records and manager of the Electric Light Orchestra, has announced that new recording contracts have been signed with Jeff Lynne, leader, lead singer, songwriter and producer of ELO, and Bev Bevan, the group's drummer. Lynne is currently preparing ELO's next album, which will be released by Jet/CBS in the spring of 1981. ELO will begin a world tour in support of the album in early summer.

## Skinner Named RW Art Director

■ **NEW YORK** — David Skinner has been named art director of *Record World*. For the past three years Skinner has served as associate art director for the magazine. Previous to that he was a freelance illustrator/designer in Nashville.

# Record World

1700 Broadway, New York, N.Y. 10019  
Phone: (212) 765-5020

PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID PARNES**

SR. VICE PRESIDENT/MANAGING EDITOR **MIKE SIGMAN**

SR. VICE PRESIDENT/WEST COAST MGR. **SPENCE BERLAND**

**PETER KEEPNEWS/SENIOR EDITOR**  
**MIKE VALLONE/RESEARCH DIRECTOR**  
**DAVID SKINNER/ART DIRECTOR**  
**DAVID MCGEE/ASST. MANAGING EDITOR**  
**DOREE BERG/ASSOCIATE RESEARCH DIRECTOR**

**Sophia Midas/Assistant Editor**  
**Joseph Ianello/Assistant Editor**  
**Jeffrey Peisch/Assistant Editor**  
**Phil DiMauro/Assistant Editor**  
**Carl Skiba/Assistant Research Editor**  
**Greg Brodsky/Assistant Editor**  
**Ken Smikle/Black Music Editor**  
**Joyce Reitzer Panzer/Production**  
**Jan Pavlosky/Assistant Research Editor**  
**Speight Jenkins/Classical Editor**  
**Brian Chin/Discotheque Editor**  
**Bill Holland/Washington Correspondent**

**Stan Saifer/Advertising Sales**  
WEST COAST

**SAM SUTHERLAND JACK FORSYTHE**  
WEST COAST EDITOR MARKETING DIR.

**Samuel Graham/Associate Editor**  
**Terry Draltz/Production**  
**Louisa Westerlund/Asst. Research Editor**  
6255 Sunset Boulevard  
Hollywood, Calif. 90028  
Phone: (213) 465-6126

NASHVILLE

**TOM RODDEN**  
VICE PRESIDENT

**SOUTHEASTERN MANAGER**  
**Al Cunniff/Southeastern Editor**

**Marie Ratliff/Research Editor**  
**Margie Barnett/Assistant Editor**

49 Music Square West  
Nashville, Tenn. 37203  
Phone: (615) 329-1111

LATIN AMERICAN OFFICE

**THOMAS FUNDORA**  
SR. VICE PRESIDENT

3120 W. 8th Ave., Hialeah, Fla. 33012

Phone: (305) 821-7900

ENGLAND

**VAL FALLOON**  
Manager

Suite 22/23, Langham House  
308 Regent Street  
London W1

Phone: 01 580 1486

JAPAN

**ORIGINAL CONFIDENCE**  
CBON Queen Building  
18-12 Roppongi 7-chome  
Minato-ku, Tokyo

**GERMANY**  
**JIM SAMPSON**  
Liebherstrasse 19  
8000 Muenchen 22, Germany  
Phone: (089) 22 77 46  
Telex: 05-216622

**AUSTRALIA**  
**PETER CONYNGHAM**  
P.O. Box 678, Crows Nest, N.S.W. Australia  
Phone: 2-92-6045

**FRANCE**  
**GILLES PETARD**  
8, Quai de Stalingrad, Boulogne 92, France  
Phone: 527-7190

**SPAIN**  
**JAVIER ALONSO**  
Res. Madrid-Parcela A  
Portal 2A-4to A  
Majadahonda  
Madrid, Spain

**MEXICO**  
**VILO ARIAS SILVA**  
Apartado Postal 94-281  
Mexico 10, D.F.  
Phone: (905) 294-1941

**CIRCULATION DEPT.**  
**MICHAEL MIGNEMI**  
CIRCULATION MGR.

1697 Broadway, New York, N.Y. 10019  
Phone: (212) 586-0913

RECORD WORLD (ISSN 0034-1622) IS PUBLISHED WEEKLY, EXCEPT TWO ISSUES COMBINED IN ONE AT YEAR-END. SUBSCRIPTIONS: ONE YEAR U.S. AND CANADA—\$110; AIR MAIL—\$175; FOREIGN AIR MAIL—\$185. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Postmaster: Please send Form 3579 to *Record World*, 1697 Broadway, New York, N.Y. 10019.

Copyright © 1980 by RECORD WORLD PUBLISHING CO., INC.

Vol. 37, NO. 1741

RECORD WORLD PUBLISHING CO., INC.

Vol. 37, NO. 1741

RECORD WORLD PUBLISHING CO., INC.

Vol. 37, NO. 1741





LAKESIDE

FANTASTIC

VOYAGE

*An  
Epic  
Adventure.*



BXL 1-3720

The Lakeside success story began with "Shot of Love" and their single, "All The Way Live." And like a shot, Lakeside was off. From their second album, "Rough Riders," came "Pull My Strings" and they followed that with some astounding live performances during the Solar tour.

Now comes another chapter — Lakeside's third album, "Fantastic Voyage," and it may prove to be the most important segment of the Lakeside saga — as well as their best effort.

Produced by Lakeside, "Fantastic Voyage" features one of the fastest-charting singles of the year. It's the title track, and with it, the Lakeside success story continues...

Executive Producer: Dick Griffey

Manufactured and Distributed by RCA Records





# MGM Grand Tragedy Leaves Vegas with An Image Problem

By SAM SUTHERLAND

■ LAS VEGAS — A weekend of tragedy gave way to anxiety and anger this week as the impact of Friday's (21) fire at the MGM Grand Hotel continued to reverberate through the hotel and entertainment industries here.

By early this week, conservative estimates of the financial burden on MGM Grand Hotels, Inc., had already climbed past the billion-dollar mark, reflecting projected renovation costs, lost revenues during the necessary hiatus to rebuild and recondition the complex, and litigation. That figure was tendered even before actual filing of the first legal action triggered by the fire.

With a total of 84 confirmed fatalities and over 500 registered guests, visitors and employees injured in the blaze, 18 Mexican nationals entered a \$175 million class action suit against the resort complex alleging negligence in protecting guests from such a catastrophe. That filing, made in Los Angeles Superior Court, cited oversights in design, construction, equipment, maintenance and planning creating "unreasonable risk" during the conflagration.

Total damage from the fire, however, is likely to extend well beyond both the MGM Grand Hotel and its present corporation. With the soft economy and strained energy resources already contributing to a general business slump for this locale, the likely loss of three quarters' business for one of this resort city's biggest revenue-generators coupled with the bad publicity ignited by the fire is expected to cast a further pall. Coming on the heels of a reported downturn in gaming revenues, the MGM Grand tragedy, resort owners agree, translates into lost consumer and convention visitor dollars not only for the Grand itself, but for its competitors.

Focal to the city's new image problem and the controversy surrounding the fire are concerns over the extent and operational readiness of the Grand's safety features. Completed in 1973, the 26-story structure, which combines restaurants, casinos, show rooms, a jai lai fronton, shopping mall, theaters and other recreational sites, was originally built to meet the city's 1970 building code.

But the question remained: had the building adequately updated its anti-fire measures to address subsequent code revisions in 1976 and 1979? As widely reported in the immediate aftermath of Friday's fire, the hotel's sprinkler system had failed to operate in all but one area, fire doors were

jammed open, and the main alarm system—which requires manual activation—was never sounded.

Those failures, along with the lack of smoke detectors, an air conditioning system that failed to shut down once the blaze started, inadequately marked exits and insufficient emergency training for hotel employees were cited in the class action filing.

Adding to the controversy was the fact that the one sprinkler system that did manage to function serviced the casino area—a break that helped casino staff escape with most of the money in the cashier's office, even as 10 visitors perished in the casino area, where their charred bodies were subsequently found.

Complete accounting for the MGM Grand's insurance coverage remained unavailable at midweek, despite assurances from its parent corporation that the facility was "adequately" covered against the tragedy — an assessment somewhat less all-encompassing than an earlier statement, made to the Hollywood Reporter over the weekend, that the resort was protected by a "triple" blanket of coverage.

Even with that fiscal relief, however, MGM's resort hotel division was feeling the aftershocks of the fire on Wall Street and in its own blueprint for expansion. Projected startup for construction of its planned hotel-casino in Atlantic City, N.J., was threatened by a possible delay of "several

months," and the financial strain on principal MGM stockholder Kirk Kerkorian, the financier holds 50 percent of the stock in the firm, remained unknown.

Kerkorian, who has been struggling to broaden his control over Columbia Pictures Industries, is known to have borrowed extensively to accrue 25 percent of Columbia's equity. That strategy has involved Kerkorian's declaring as collateral not only the stock itself but substantial shares in both MGM Grand Hotels, Inc., and Metro-Goldwyn-Mayer Film Corp., its cinematic parent.

Within minutes of the first news reports of the fire, MGM Grand stock began falling before being taken temporarily off the board. Between Friday's opening, when it posted 12½ on the New York Stock Exchange and closing time Monday, stock had dropped to \$9, representing a low for the year.

Meanwhile, acts already booked in the gutted MGM Grand showrooms, situated off the main casino floor and thus squarely within the two lowest floors hardest hit by the disaster, were being picked up by other area resorts.

MGM Grand chairman Fred Benninger and hotel president Bernie Rothkopf pegged reopening for next July, with Rothkopf pledging that the chain would bring in safety experts "from all over the world" to supervise and insure the reconditioned structure will be "the safest high-rise building" in existence.

## Publishers' Forum Explores Rates, Laws

By BRIAN CHIN

■ NEW YORK — "Publishing is changing form rapidly," says DJM Music's Arthur Braun, outgoing chairman of the Music Publishers' Forum, "and young publishers need to meet and talk about issues affecting day-to-day business." It was with this need in mind that the National Music Publishers' Association established the Music Publishers' Forum in New York. The 150-member Forum chapter's monthly meetings include guest appearances that turn into informal seminars offering expert opinions on a wide range of subjects.

### Varied Topics

"Newer publishing firms have not yet experienced problems in administration, and the new areas needed to be well-rounded," continues Braun. Therefore, while the top item on the Forum's agenda, and on the NMPA's, is the progress of the Copyright Royalty Tribunal currently convening in Washington (on which a report is presented every month the tribunal meets), discussions in Forum meetings also cover areas such as counterfeiting, A&R, print music and the relationship of music publishing to the growing videodisc market.

Sumac Music's Susan McCusker is a member of the current 4-seat steering committee (with MCA's Leeds Levy, Cotillion's Linda Wortman and ATV's Marv Goodman) and an ardent supporter of the Forum's work. "We've really started to hit our stride," she enthuses, since the inception of the Forum by NMPA's Leonard Feist and Sal Chiantia two and a half years ago. "Continuing the Forum is very, very important. From a new publisher's standpoint, every time I go I learn a tremendous amount." The lines of communication established in the Forum, McCusker says, provide information on all aspects of music publishing from "people who really know. They really want us to be good and to represent our profession correctly. It's a non-political group; the purpose is educational."

### Recent Meeting

The most recent Forum meeting, held November 25, featured ASCAP membership director Paul Adler, BMI senior VP Thea Zavin, BMI writer administration VP Stan Catron, SESAC president Norman Weiser and SESAC VP Vincent Candelora, discussing their organizations' respective performance royalty payment schedules. Following brief opening comments from each, outlining basic payment rates, the floor opened to audience questioning that, for

(Continued on page 58)

## Regional Breakouts

### Singles

#### East:

Blondie (Chrysalis)  
Korgis (Elektra)  
Steely Dan (MCA)

#### South:

Police (A&M)  
Blondie (Chrysalis)  
Steely Dan (MCA)

#### Midwest:

Blondie (Chrysalis)  
Heart (Epic)  
Rod Stewart (Warner Bros.)  
Barry Manilow (Arista)  
Steely Dan (MCA)  
REO Speedwagon (Epic)

#### West:

None

### Albums

#### East:

John Lennon (Geffen)  
Steely Dan (MCA)  
Rod Stewart (Warner Bros.)  
Heart (Epic)  
Blondie (Chrysalis)  
Barry Manilow (Arista)

#### South:

John Lennon (Geffen)  
Steely Dan (MCA)  
Rod Stewart (Warner Bros.)  
Heart (Epic)  
Blondie (Chrysalis)  
Barry Manilow (Arista)

#### Midwest:

John Lennon (Geffen)  
Steely Dan (MCA)  
Rod Stewart (Warner Bros.)  
Heart (Epic)  
Blondie (Chrysalis)  
Barry Manilow (Arista)

#### West:

John Lennon (Geffen)  
Steely Dan (MCA)  
Rod Stewart (Warner Bros.)  
Heart (Epic)  
Blondie (Chrysalis)

*Dolly*

*9 to 5 and*

*Odd Jobs*

AHL1—3852



*Includes The Hit Single "9 to 5"* PB—12133

*From the 20th Century-Fox Film*

©1980 20th Century Fox Film Corporation All Rights Reserved.

RCA



## Partying with Ian Lloyd



Scotti Brothers recording artist Ian Lloyd recently premiered his new album "3WC" (\*Third Wave Civilization) at a party at Sybil's in New York City. Shown at the party are, from left: Atlantic Records chairman Ahmet Ertegun; Lloyd's manager, Bud Prager of E.S.P. Management Inc.; and Lloyd.

## Rick Chertoff Named To Columbia A&R Post

■ NEW YORK—Rick Chertoff has been appointed director, contemporary productions/staff producer, east coast A&R, Columbia Records, it was announced by Mickey Eichner, vice president, national A&R.



Rick Chertoff

Chertoff has been with Arista Records since 1974, most recently as director, east coast A&R and staff producer. He co-produced Air Supply's recent top 5 single, "Lost In Love," and has produced albums by Breakwater, Baby Grand and the A's. He also worked in an A&R capacity with Barry Manilow, Dionne Warwick, the Alan Parsons Project, the Kinks, Al Stewart, and others.

## Handshake Signs Johnny Bristol

■ NEW YORK—Handshake Records president Ron Alexenburg has announced that the label has signed an exclusive long-term artist agreement with singer/songwriter Johnny Bristol.

Bristol, who has written hit singles for the Supremes, Junior Walker, Edwin Starr, and Gladys Knight as well as for himself ("Hang On In There Baby"), wrote his debut Handshake solo single, "Love No Longer Has A Hold On Me." Bristol recently charted with "My Girl, My Guy," a duet with Amii Stewart, on Handshake.

## Moss Music Group Names Marvin Saines

■ NEW YORK—Ira Moss, president of the Moss Music Group, has announced the appointment of Marvin Saines as executive vice president of the company. Saines plans to establish a new, full-price classical label to supplement the already existing lines.



Marvin Saines

Saines' career in the record business began when he was a student at Queens College and worked part-time at Sam Goody's. He later worked for Chesterfield Music and the sales division of London Records before establishing Discount Records.

## 'Children of the World' in Cleveland



Cleveland International Records recently hosted a reception in Cleveland to debut the concept album, "Children of the World." The album features 20 children from the world-renowned Singing Angels who are joined by such artists as Andy Williams, Jobby Goldsboro, Ellen Foley, Charlie Daniels, Doc Severinsen, Jimmy Hall, Frank Yankovic and Janie Fricke, as well as Herve Villechaize, best known at Tattoo from ABC-TV's "Fantasy Island." Shown here at the reception with some of the "Children of the World" are, from left: Rich Kudolla, CBS Records Cleveland branch manager; Steve Popovich, president of Cleveland International and co-producer of the album; John Tupper, CBS Records field sales manager; Bill Boehm, director and conductor of the Northern Ohio Children's Performing Foundation, Inc.; and Stan Snyder, vice president of Cleveland International.

## Florida Appeals Court Deems Royalties Legit Stolen Property

■ NEW YORK — The District Court of Appeals for the First District of Florida has affirmed the conviction of tape pirate Robert Crown in a decision that will act as a precedent for similar state larceny statute charges. Crown had been convicted of dealing in stolen property rights under a Florida larceny law. The court determined that the definition of stolen property included the intangible rights between an artist and his record company, specifically royalty rights. The court's decision marks the first instance since 1972 in which such a state law has been successfully applied (at that time a federal copyright law went into effect).

According to sources close to the case, the decision will aid in the prosecution of counterfeiters and pirates whose actions don't fall neatly under the federal copyright laws. Not only will the Florida decision have an effect on the prosecution of tape pirates, say the sources, but it will also aid in the prosecution of videocassette pirates.

In a related matter, the Suffolk County Criminal Court in Hauppauge, New York, has upheld the New York State anti-

piracy law against constitutional challenges by defendants in a piracy indictment. The defendants — M & R Records Inc., Best Record Pressing Corp., International Picture Disc Corp., and Michael Rascio — claimed that the counts of the indictment were based upon an alleged violation of copyright laws in an area which was preempted by federal copyright law. But the Suffolk court, cited a similar ruling in California, upheld the constitutionality of the New York law.

## Greil Exits Sound Seventy

■ NASHVILLE — Steven J. Greil, executive VP and GM of the Sound Seventy Corporation, has resigned his position effective Jan. 1, 1981, according to Joseph E. Sullivan, president and co-founder of the 10-year-old entertainment company.

Sullivan said Sound Seventy will purchase Greil's stock on the firm, and that Robert Stewart, president of Sound Seventy Productions Inc., one of nine companies managed by the corporation, has been appointed special assistant to the president. Stewart, who joined Sound Seventy in 1975, will take over as executive VP of the corporation on Jan. 1, 1981.

Greil said he will remain in Nashville in the entertainment business.

## Ann Munday Promoted At Chrysalis Music

■ LOS ANGELES—Sal Licata, president of Chrysalis Records, has announced the appointment of Ann Munday as vice president and general manager of publishing for Chrysalis Music.



Ann Munday

Munday has served as general manager in Los Angeles for the past two and a half years. Prior to that she was general manager of Chrysalis Music Ltd. in London. She has been with Chrysalis Music for over five years.



**This year more than ever  
attend**

# **MIDEM'81**

The unique meeting point for the Music Industries  
in 1980 : 1456 Companies - 5462 Professionals - 51 Countries

Develop your business  
Increase your international contacts  
Minimize your travel

## **MIDEM'81**

International Record and Music Publishing Market  
23 - 29 January 1981  
Palais des Festivals - Cannes - France

**MICHEL BONNET**  
Managing Director

**BERNARD CHEVRY**  
Commissaire Général

**XAVIER ROY**  
International Director

**MIDEM ORGANISATION**

179, av. Victor-Hugo - 75116 Paris - France  
Tél. : 505.14.03 - Télex : 630.547 MID-ORG  
**JEAN-LOUIS SCHILTZ**  
International Sales Manager

**U.K. :**  
International Exhibition Organisation L.t.d.  
9, Strafford Street, London W1X 3 PE  
Tel. : (01) 499.23.17 - Telex : 25230 MIP-TV-MIDEM LDN  
**JACK KESSLER**  
U.K. Representative

**U.S.A. Perard Associates inc.**  
Office : C/O John Nathan  
30, Rockefeller Plaza suite 4535 - New York NY 10112  
Tel. : (212) 489.13.60 - Telex : 253.309 OVMU  
**JOHN NATHAN**  
International Representative

**MIDEM : 15 years at your service**



## Styx Manager Derek Sutton Unveils His Tour Strategy: A Unified Campaign with Promoters and Label Reps

By SAM SUTHERLAND

■ LOS ANGELES—In an effort to offset declining concert revenues and maximize ad and merchandising outlays in the current economy, personal manager Derek Sutton is making professionalism his mission in a series of regional huddles with promoters this week, aimed at prepping both talent interests and A&M label staff for the upcoming world tour by Styx.

With a total of 140 dates worldwide, including 110 U.S. shows in 97 cities, Sutton says he's taking cues from other, more marketing-minded businesses in staging advertising and promotion for the dates, which begin in Miami on January 16. During an informal session held Monday (24) on the A&M lot, Sutton and label marketing services vice president Bob Reitman reviewed the battle plan for the \$1 million-plus campaign already written into its U.S. budget.

"Last year, I made some serious mistakes," explained Sutton of the current strategy. "I spoke with promoters every day about the tour, but when you've talked with 40 or more people, you think you've said the same thing to all of them."

Now, concedes Sutton, he realizes that his hope of a unified national ad push for the hit rock act was undermined both by the one-on-one approach and the local market demands of retailers and radio. "Those promoters who failed to deliver what we wanted generally blamed it on us," says Sutton, who decided to develop a more formal presentation on the campaign's goals and guidelines for the upcoming meetings, which start Monday (1) in Los Angeles. Promoters and A&M field executives will also confer in regional meetings in Dallas (2), New York (3) and Chicago (4), with Sutton then flying to Europe where he'll present the band's latest LP, "Paradise Theatre," to label executives in London, Frankfurt, Stockholm, Madrid and Amsterdam.

That same album, due for U.S. release on January 13, is one focal point of the planned campaign, but Sutton distinguishes the blitz mapped out by his office, A&M and Stardust Enterprises' Jim Cahill, who originated the basic tour/record strategy it employs, from the usual mix of nationally and locally produced print and electronic advertising elements.

"If you take all the money that A&M will be spending in each market in making the buys, you

have to consider how a national advertiser would guard such an investment," observes Sutton, adding that the very nature of "professionalism" in the music trade finds it too often cited as a bonus, instead of a necessary component of business. While national accounts like Honda or McDonald's wouldn't dream of letting local advertisers prepare advertising materials for them, Sutton says he feels too many labels and managers have continued to rely on needlessly amateurish concert and product print and radio ads, especially as prepared by retail chains. Since Styx has produced all of its publicity and image material in-house since 1978, the step toward similar continuity for its tour advertising was a natural outgrowth.

Thus, Cahill, who's handled Styx's tour advertising for three years, has assembled a package of radio spots designed to form a coherent sequence, sharing the same musical bed and key copy touting the "Paradise Theatre" theme shared by both concert and album. Pre-concert spots are slanted to the show, with post-concert buys to be made in support of the LP, and open segments are provided in each spot to allow stations to insert their own image via jingles or voice-overs.

While budget dollars will favor the concerts over the record by about 10 to one, the conceptual approach is being emphasized, says Sutton, "to get promoters to think in terms of selling records, rather than just worrying about how to sell the shows."

Meanwhile, Reitman stresses the locally-purchased radio time—which will dominate the media mix, although some print and TV buys are expected—as one key to extending the reach of that investment. "Locked" concert promotions where the show is linked to a single radio station in a given market are also being

avoided, with the exception of Los Angeles, so that A&M, Stardust and Sutton can improve both the frequency of spots aired and the breadth of listening audience attained by spreading the campaign over multiple outlets.

That combination of centrally-produced campaign materials and strategy with actual buys and promotional follow-through at the local and regional level leads Sutton to liken the campaign to a series of "franchises" to each market.

Sutton also stresses the band's own commitment to keeping the concert business alive as one feature of the push. "To get to a level where an act is making money, and then take that money away from the people that are helping you get there, is the worst kind of short-sightedness," he argues in noting that the budget dollars, which are built into the show costs, ultimately emanate largely from Styx itself. "I sat down with the band two years ago and told them, 'This is the point at which a band usually turns to the promoters and says, 'Screw You.'"

Instead, says Sutton, Styx continues to cut 85/15 deals with the overwhelming majority of its promoters, as opposed to the 90/10 take many top arena attractions demand—and that percentage is reflected in the financing for the campaign.

On the upcoming four-city jaunt, Sutton, Cahill, A&M special projects coordinator "Z" Zimmerman and Styx tour manager Pat Quinn will thus tout the Styx tour as a chance for promoters to show their markets can survive the soft economy "until the next boom."

As for the campaign itself, Sutton admits that the final, album-oriented phase will still be subject to the whims of retailers too protective of their own generic campaigns.

## Rodgers Sculpture Donated



The American Society of Composers, Authors and Publishers (ASCAP) recently celebrated the addition of a bust of the late composer Richard Rodgers to its home office's display of musical memorabilia. The bust was donated to ASCAP by Mrs. Dorothy Rodgers and Mrs. Frederic Guinzburg, the sculptor's widow. Pictured at the reception are ASCAP president Hal David and Mrs. Dorothy Rodgers.

## NARAS Chapters In N.Y. and L.A. Present MVP Awards

■ NEW YORK — The Los Angeles and New York chapters of the National Academy of Recording Arts and Sciences recently honored their "most valuable players," in an annual selection of studio musicians chosen by NARAS members for significant contributions to the recording field during 1980. MVP awards were presented to leaders in various instrumental categories, and to male and female background singers.

The Los Angeles chapter of NARAS honored 24 MVP winners in 1980, and also honored 22 emeritus "most valuable players" at a Burbank Studio Center luncheon. The 1980 Los Angeles MVP's are: John Audino, trumpet; George Bohanon, trombone; Bill Watrous, trombone runner-up; George Roberts, bass trombone; David Duke, French horn; Roger Bobo, tuba; Peter Christlieb, saxophone; Abe Most,

(Continued on page 18)

## Grammy Awards Ballots Sent to NARAS Members

■ LOS ANGELES — Voting for the 23rd annual Grammy Awards has begun, with the mailing of a list of this year's entries and first round ballots to the almost 5000 active (voting) members of the National Academy of Recording Arts and Sciences.

The list, which contains entries submitted by members and record companies, has been screened by special committees as well as by local boards of governors and the academy's national trustees. Members' ballots are due back in the offices of the independent accounting firm of Deloitte, Haskins and Sells by no later than December 23.

Active members' votes will determine final nominees in 46 of this year's Grammy Awards categories. The remaining 13 will be decided by the votes of craft committees in the seven chapter cities which have been reviewing product entered in those categories. All final nominations will be announced on January 13 at simultaneous press conferences in Los Angeles and New York. A second round of voting will then determine the winners, which will be announced on February 25 at ceremonies culminating with the telecasting of "The Grammy Awards Show" live from New York's Radio City Music Hall from 9:00 to 11:00 p.m. (8:00 to 10:00 p.m. CST) on CBS-TV.



# SURE TIMES ARE TOUGH. SO IS CANCER

**NAT KING COLE · MINNIE RIPERTON · GODDARD LIEBERSON · JIMMY BRYANT**

We in the music industry mourn the loss of some of our finest talents. Who is missing in your life? Unfortunately the statistics indicate that you are missing someone taken by this horrendous disease. This insidious killer has touched all too many of our lives in one way or another. We *can* hope however. Moreover, through the pioneering work of the AMC Cancer Research Center and Hospital, we can bring that hope closer to reality, if not for you, then for your children and generations to come.

But we need your help to help you and those you care about. The job is too big and too important. Research at the level necessary to break cancer's deadly code is

costly and if AMC is to continue its enlightened policy of providing innovative treatment regardless of ability to pay, increased funding is needed just to stay even with inflation.

Each year your friends and associates in the record industry recognize the importance of the work of the AMC and the fight against cancer by coming together to honor a leading industry figure. The AMC honoree for 1980 is Kenny Gamble, chairman of the Board of Philadelphia International Records and founder and chairman of the Black Music Association. His selection represents industry recognition not only of his personal genius, but of the major contribution of black

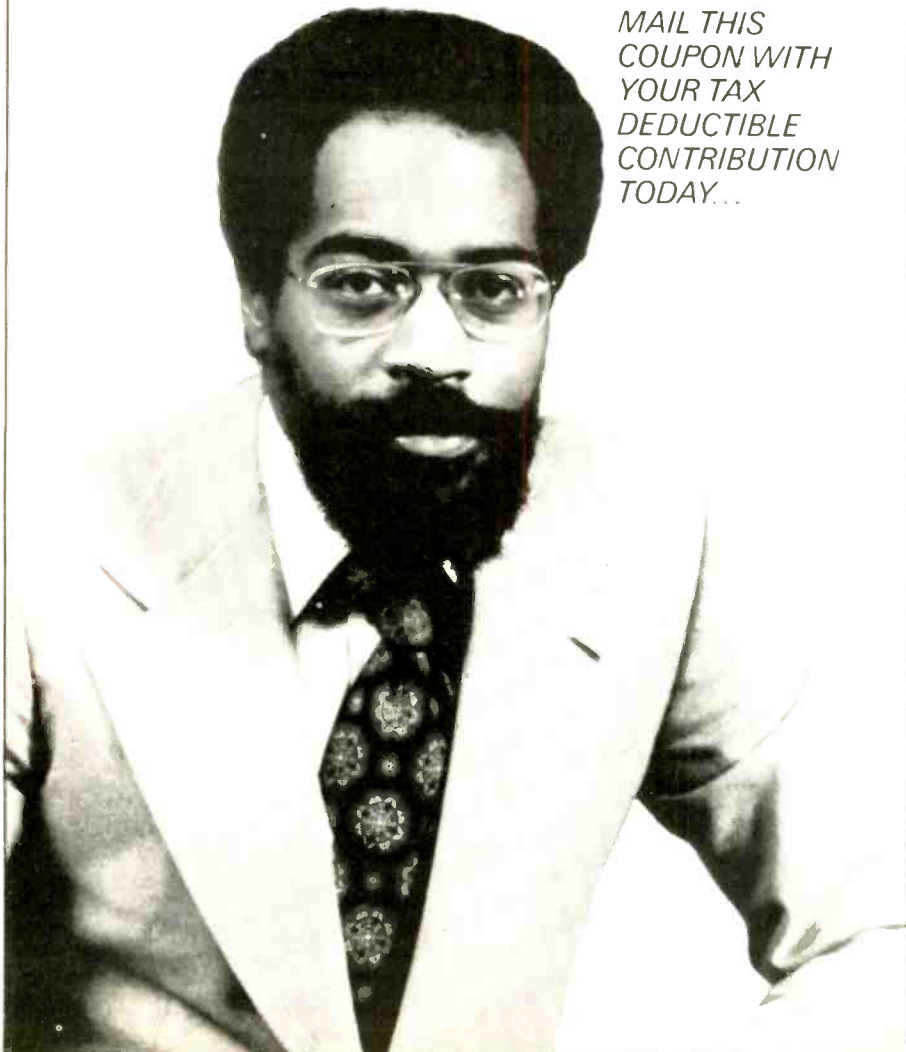
composers, producers, and artists to our industry

The fact is that black music has helped sustain the record industry during its recent downturn. The other fact is that cancer continues to ravage our lives without regard to economic conditions.

Yes, we do know times are tough. But so is cancer. Won't you join with your friends and colleagues in honoring a man and music that has enriched us all and help fight the scourge that has already taken too much and too many. You... none of us... can afford not to.

If you cannot join us in person, join us in spirit by adding your name or the name of the person you miss to our contributors list.

MAIL THIS  
COUPON WITH  
YOUR TAX  
DEDUCTIBLE  
CONTRIBUTION  
TODAY...



I am enclosing my check for \$ \_\_\_\_\_ for \_\_\_\_\_ dinner reservations and a \_\_\_\_\_ listing in the Commemorative Program

- Kenneth Gamble Fund Sponsor \$5000  
(includes full page ad and ten tickets optional)
- Platinum Sponsor \$3200  
(includes table of ten and Platinum Listing)
- Gold Sponsor \$2700  
(includes table of ten and Gold Listing)
- Silver Sponsor \$2200  
(includes table of ten and Silver Listing)
- Table of ten \$1750
- Dinner ticket (single) \$175
- Platinum Listing \$1500
- Gold Listing \$1000
- Silver Listing \$500
- I cannot attend, but I am enclosing \$ \_\_\_\_\_ as a contribution to help support the cancer research and patient care programs for the AMC Cancer Research Center and Hospital.

My Name \_\_\_\_\_

Memorial Name \_\_\_\_\_

My Address \_\_\_\_\_ Telephone # \_\_\_\_\_

Please make checks payable to  
AMC Cancer Research Center  
24 West 57th Street—Suite 603  
New York, N.Y. 10019  
(212) 757-6460

**AMC HUMANITARIAN AWARD DINNER NEW YORK HILTON HOTEL DECEMBER 13, 7PM.**



# Record World Single Picks

**FANTASY**—Pavillion 6-6407



**YOU'RE TOO LATE** (prod. by Valor) (writer: Valor) (Rightsang/Pavillion/Listi, BMI) (3:41)

Already a most-requested item on the club circuit, this contagious dancer is the brainchild of producer/writer ace Tony Valor. Cut with a group of studio pros, it's filled with rich synthesizer colors and cute vocal choruses. The recurring bass line and percussion incite body movement. Ready for multi-format airplay.

**JON ANDERSON**—Atlantic 3774



**SOME ARE BORN** (prod. by Anderson) (writer: Anderson) (WB, ASCAP) (3:44)

The former Yes lead vocalist debuts with this initial outing from his solo "Song Of Seven" LP. Anderson's signature choir-boy vocals are in the spotlight, gliding methodically over an energetic rhythm push. A light sing-song chorus gives infectious backing while grand ensemble orchestration creates a full sound for pop and AOR listeners.

**JOE JACKSON BAND**—A&M 2276



**ONE TO ONE** (prod. by Jackson) (writer: Jackson) (Albian/Almo, ASCAP) (3:21)

From the "Beat Crazy" LP comes this compelling ballad about a frustrated lover whose mate is all caught up in crusades with little time for "one to one." Stark piano and subtle percussion accompaniment bares Joe's soul-searching vocal to maximum effectiveness, reminiscent of early Elton. A challenging work for AOR and pop.

**MELISSA MANCHESTER**—Arista 0579



**WITHOUT YOU** (prod. by Buckingham) (writers: Evans-Hamm) (Apple, ASCAP) (3:25)

Harry Nilsson made this a #1 classic in 1972. Manchester's powerful vocal is the perfect vehicle for this dramatic cover. A grandiose arrangement with full orchestration and explosive bass/drum bottom adds to the momentous impact. A winner on pop and A/C.

## Pop

**HENRY GROSS**—Capitol 4946

**BETTER NOW WE'RE FRIENDS** (prod. by Colomby) (writer: Gross) (Little Stinker/Blendingwell, ASCAP) (3:14)

Gross writes endearing pop and it comes shining through on this duet with Chaka Kahn. Slick percussion and classy guitar leads are deftly produced by Bobby Colomby.

**CODE BLUE**—WB 49614

**FACE TO FACE** (prod. by group-Gray) (writer: Chamberlain) (Hybridesign, ASCAP) (3:01)

Guitarist/singer/songwriter Dean Chamberlain is the creative force behind this L.A.-based trio. Ringing guitars and Byrd-like harmony vocals give this music depth and strong AOR-pop appeal.

**DOC SEVERINSON WITH THE CHILDREN OF THE WORLD**—Cleve. Intl./Epic 19-50960

**THE HOMECOMING** (prod. by Popovich-Justis) (writer: Hardy) (ATV, BMI) (2:22)

Perfect for the holiday season, this warm, emotional piece originally went top 40 with Hagood Hardy in '76. Doc's stately horn and the Shelly Kurland strings are beautifully arranged.

**ROBERT PALMER**—Island 49620 (WB)

**LOOKING FOR CLUES** (prod. by Palmer) (writer: Palmer) (Bungalow/Ackee, ASCAP) (4:08)

A rather dissonant keyboard/bass/guitar mix maintains a brisk pace that's both mesmerizing and danceable. The drums/percussion keep the rhythm spanking clean while Palmer "looks for clues."

**POCO**—MCA 51034

**THE EVERLASTING KIND** (prod. by Flicker) (writer: Young) (Pirooting, ASCAP) (3:45)

Gentle acoustic guitars introduce Rusty Young's youthful innocence on this cuddly Poco ballad from the "Under the Gun" LP. It's an AOR-pop-A/C sure-shot.

**EDDIE MONEY**—Col 11-11414

**TRINIDAD** (prod. by Nevison) (writers: Turner-Douglas-Money) (Wombat, ASCAP/Sendyt/Grajonca, BMI) (3:38)

Eddie yearns with a blue-eyed soulfulness that's guaranteed to set a lady's heart spinning. A sharp rhythm punch and tense guitar solo give AOR-pop radio appeal.

**MAYNARD FERGUSON**—Col 11-11411

**DANCE TO YOUR HEART** (prod. by deCoteaux) (writer: Ferguson) (Maynard Ferguson, ASCAP) (3:34)

Maynard's piercing flights into the stratosphere may well break glass on Mars. If not, they're sure to please his loyal following on this smooth dancer from the "It's My Time" LP.

**OFF BROADWAY** usa—Atlantic 3781

**AUTOMATIC** (prod. by Lehning) (writers: Johnson-Ivan) (Screen Gems/EMI/Modern Fun, BMI) (3:52)

The Chicago-based quintet mixes mainstream rock with contemporary new wave strains, projecting Cliff Johnson's brash vocals and John Ivan's biting lead guitars as focal points.

**SID HERRING**—Muscle 5002

**DO IT IN THE NAME OF LOVE** (prod. by Daniel) (writers: Kelly-Didier) (House of Gold, BMI) (3:43)

This is a real pop-A/C sleeper. A monster hook comes across full force via Herring's stylish vocal, sparkling keyboards, soothing chorus fills and a bouncy rhythm.

## B.O.S./Pop

**ZAPP**—WB 49623

**BE ALRIGHT—PART I** (prod. by Troutman-Bootsy) (writer: Troutman) (Rubber Band, BMI) (3:50)

The Ohio-based band, part of the P-Funk stable, took the charts and airwaves with the #1 BOS and mid-chart pop success of "More Bounce To The Ounce." This follow-up is a softer, romantic piece with a radio-right chorus.

**TRUTH**—Devaki 4002

**UNDERSTANDING** (prod. by Massey) (writers: Massey-Edwards-Hancock-Pearson) (Murios/Davahkee, ASCAP) (3:54)

The Cleveland-based duo stimulates with awesome vocal power and finesse. Soulful leads in the upper ranges and urgent, gruff pleas make this ballad an entertaining spin to watch for.

**SLAVE**—Cotillion 46006 (Atl)

**WATCHING YOU** (prod. by Douglass-Washington) (writers: Adams-Turner-Webster-Washington-Arrington) (Slave/Cotillion, BMI) (3:15)

The Slave collective features one of the tightest, hardest-working rhythm sections around. That unit fuels this mid-tempo funk piece featuring effective lead-chorus vocal exchanges.

**NARADA MICHAEL WALDEN**—Atlantic 3783

**I WANT YOU** (prod. by Walden-Clearmountain) (writers: Walden-Walden-Rustici) (Walden/Gratitude Sky, ASCAP) (3:50)

Narada conducts an exciting collage of sounds on this lavish spin from his "Victory" LP. The See America horns are bright and limber while Narada's lead vocal provides a passionate centerpiece. The bass/percussion plow demands a dance.

**JOHNNY BRISTOL**—Handshake 8-5304

**LOVE NO LONGER HAS A HOLD ON ME**

(prod. by Bristol) (writers: Bristol-Powell) (Bushka, ASCAP) (3:45) Bristol sings about breaking loose from the shackles of love and the spirit is definitely moving on this sweeping dancer. Plush orchestration surrounds the rhythmic pulse.

**EVELYN "CHAMPAGNE" KING**—RCA 12156

**I NEED YOUR LOVE** (prod. by Life) (writers: Life-Austin-Tindley) (Mills & Mills/Six Continents, BMI) (3:57) King's crystalline vocal explores the mid and lower registers with authority and plenty of spirited percussion/chorus backing on this engaging single from her "Call On Me" LP.

**GIL SCOTT-HERON**—Arista 0583

**LEGEND IN HIS OWN MIND** (prod. by Scott-Heron-Cecil) (writer: Scott-Heron) (Brouhaha, ASCAP) (3:32) Scott-Heron takes his own Walter Mitty trip here. His jazz-talk inflections and tasteful horn punctuations make this an impressive initial release from his new "Real Eyes" LP.

**THE SUGARHILL GANG**—Sugarhill 753

**8TH WONDER** (prod. by Sylvia Inc.-Robinson, Jr.) (writers: Cook-Lapread) (Commodores/Jobete, BMI) (3:56) The rap continues with this latest from the Gang. Inspired multi-vocal interaction doesn't miss a beat or stop for a breath on this treatise. Cool keyboard/horn shimmers and percussion keep it all interesting.

**TYRONE DAVIS**—Col 11-11415

**I JUST CAN'T KEEP ON GOING** (prod. by Graham) (writers: Graham-Mack) (Content/Tyronza, BMI) (4:04) The title track from his latest LP shows Davis working in James Mack's refreshing arrangement with smart tempo shifts and a gospel-tinged chorus providing the setting.



# New York, N.Y.

By DAVID McGEE

■ He was born in Texas. He went to college with Pat Boone (really). He became a disc jockey and, along the way, met Johnny Cash, who thought the DJ was a pretty fair country singer. Cash said he had a friend in Memphis named Sam Phillips. Phillips had a little record company called Sun and was looking for new talent. The DJ placed a call. Phillips said, "Johnny Cash don't run my company" and hung up. So he went to Clovis, New Mexico and cut a demo of a dance song he'd written called "Ooby Dooby" and sent it to Sun. Phillips called back and offered a contract. "Ooby Dooby" became a hit. He married a teen angel named Claudette, who died tragically in a motorcycle accident. He wrote a song about her that was a hit for the Everly Brothers. From 1960 through the middle of the decade virtually everything he set to vinyl was a major hit. Then, two of his children died in a fire which consumed their home. Recently he underwent triple-bypass heart surgery after being told by the surgeon in charge, "Son, we're trying to save your life here. Don't be worrying about the scar."

It's all so bizarre and sad, this story of Roy Orbison's life. As bizarre and sad as his songs are compelling. Each one of them is a chilling scream from a soul that's been battered and bruised so many times that it's beyond redemption. This guy just wants a break in the action; a chance to sit and meditate without having to worry about the hellhounds on his trail. Perhaps it's this tragic quality that lends such intrigue to Orbison's shows. It's as if you're in the presence of the old master, who's seen it all and done it all and lived to tell the grim tale.

Not the least of Orbison's strengths is his refusal to think of himself as some sort of oldies act. He is blessed with a three-octave vocal range which appears to have improved with age—the crowd demanded and got three replays of the final bars of "Running Scared," in which Orbison's voice soared to the very limits of its range. Amazingly enough, he seemed to be reaching higher notes the third time around than he was the first. He also performs his songs in toto; no truncated, unspirited medleys for this fellow. And that's as it should be: great songs treated by both the audience and the artist with the respect they deserve. Every time Orbison sings he makes a statement. He says, in effect, Here's my hand, beat it.

So go check the Singles Chart. Is there something there to compare with "Running Scared"? "It's Over"? "Pretty Woman"? "Only the Lonely"? A moot question.

In fact, there's hardly anything to compare with two of Orbison's newest songs, "Hey, Hound Dog Man" (a wistful, lilting tribute to Elvis Presley) and "That Lovin' You Feeling Again" (which teams Orbison with Emmylou Harris on record). You'd think radio would be all over these beautiful tunes. Sad to say that's not the case. Seems there'll always be something sad about Roy Orbison that his greatness can't shroud.

**JOCKEY SHORTS:** Brickman-Rebo Associates has completed its second video project, a television commercial for Bruce Springsteen that the company shot live at Springsteen's Tempe, Arizona concert recently. Either "Cadillac Ranch" or "Hungry Heart" will be featured in the commercial to promote "The River" LP. The company's soon-to-be released first project was for Pink Floyd: one a film of the group in concert, another a documentary of "The Wall" tour, including behind-the-scenes footage of the actual mounting of the production . . . "The Complete Buddy Holly," a six-record, 122-song compilation that was released last year in England, will be released domestically by MCA during the second week of January. Each record in the boxed set will have individually-illustrated sleeves with photographs and a detailed history of each recording session. A 64-page scrapbook will be included in the package . . . Paul McCartney reportedly will finance a full-length animated musical film starring a popular British cartoon character called Rupert Bear. McCartney's score for the film will be orchestrated and produced by George Martin. Oscar Grillo, who was responsible for the animation of Linda McCartney's award-winning "Seaside Woman" (named Best Short Film at this year's Cannes Festival), will animate the Rupert Bear film. McCartney hopes to release the film in 1981 . . . negotiations are underway for ABBA to tape a program especially for Chinese television. In an effort to influence China's decision-makers, the group is recording a song in Chinese . . . if you're going to call your album "Making Movies" you might as well do just that. Dire Straits has finished one film, a BBC documentary

(Continued on page 50)



## STARFLEET BLAIR

The live radio network of the superstars

- ★ BRUCE SPRINGSTEEN ★
- ★ HEART ★ CHEAP TRICK ★
- ★ JIMMY BUFFETT ★ UTOPIA ★
- ★ CHARLIE DANIELS BAND ★

And now  
**AEROSMITH**  
LIVE! WEDNESDAY, DEC. 3  
11 PM-12:30 AM EST

Their exciting Boston concert. Live from STARFLEET BLAIR on America's finest rock stations. Featuring AEROSMITH'S GREATEST HITS

Sponsored by the 



On these FM stations • See newspapers for local times

- |                      |                    |                       |
|----------------------|--------------------|-----------------------|
| WQBK Albany          | KLOL Houston       | KOKB Phoenix          |
| WKLS Atlanta         | WNPJ Indianapolis  | WDVE Pittsburgh       |
| KLBJ Austin          | WFYV Jacksonville  | KGON Portland         |
| WIYY Baltimore       | KYYS Kansas City   | WBRU Providence       |
| WCQZ Boston          | KLOS Los Angeles   | WMJQ Rochester, NY    |
| WGRQ Buffalo         | WLRS Louisville    | KRSP Salt Lake City   |
| WBCY Charlotte       | WMAO Madison       | KGB-FM San Diego      |
| WLS(AM)/WRCK Chicago | WZXR Memphis       | KISS San Antonio      |
| WSAI Cincinnati      | WINZ Miami         | KOME San Jose         |
| WMMS Cleveland       | WLPX Milwaukee     | KZOK Seattle          |
| WLWQ Columbus        | KQRS Minneapolis   | KSHE St. Louis        |
| KZEW Dallas          | WKQB Nashville     | WSYR Syracuse         |
| WTUE Dayton          | WPLR New Haven     | WQXM Tampa/St. Pete   |
| KBPI Denver          | WPLJ New York      | WIOT Toledo           |
| WRIF Detroit         | WNOR Norfolk       | KMOO Tulsa            |
| WBIZ Eau Claire      | KATT Oklahoma City | KROC Rochester, Mn    |
| WLAV Grand Rapids    | KEZO Omaha         | WRQX Washington, D.C. |
| WKZL Greensboro      | WDIZ Orlando       | WRHY York/Harrisburg  |
| WCCC Hartford        | WMMR Philadelphia  | CHUM Toronto          |

STARFLEET BLAIR, 535 Boylston St., Boston MA 02116 (617) 262-0220  
A subsidiary of JOHN BLAIR & COMPANY





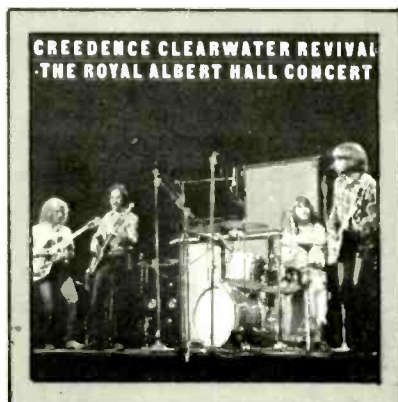
# Album Picks



### NIGHT PASSAGE

WEATHER REPORT—ARC/Columbia  
JC 36793 (7.98)

No matter how many electronic gizmos Joe Zawinul adds, or how much bassist Jaco Pastorius rocks, Weather Report maintains its identity as a jazz band because each musician plays with special sensitivity for his fellow members. With Wayne Shorter coloring on sax, they cook on "Rockin' In Rhythm" and the live "Madagascar."



### THE ROYAL ALBERT HALL CONCERT

CREEDENCE CLEARWATER REVIVAL—  
Fantasy MPF-4501 (5.98)

This is a heretofore unreleased record of this classic rock band's 1970 London concert. In a time when rock minimalism is too often fake and affected, these untampered versions of hits like "Fortunate Son," "Keep On Chooglin'," "Born On The Bayou" and "Proud Mary" are refreshing.



### GREATEST HITS/LIVE

HEART—Epic KE2 36888 (13.98)

This double LP chronicles the Canadian group from their first U.S. hit, "Magic Man," to the present. Live versions and studio tracks of their favorites are included, such as "Barracuda," "Crazy On You" and "BeBe Le Strange," plus the new single "Tell It Like It Is," which is giving the set a crucial push.



### ROCK AND ROLL DIARY 1967-1980

LOU REED—Arista A2L 8603 (13.98)  
Beginning with the Velvet Underground and working its way to today, this anthology provides a historical framework for the rock 'n' roll voice that had so much influence throughout the seventies. Includes "White Light/White Heat," "Sweet Jane," "Walk On The Wild Side," "Coney Island Baby" and "Street Hassle."



### THE MANHATTANS GREATEST HITS

Columbia JC 36861 (7.98)

This quartet of harmonizers is planning on a long life for this collection. The first previously-unreleased single from this LP, "I'll Never Find Another..." is bulleting BOS, and a second new single, "Do You Really Mean Goodbye," is waiting in the wings. With "Kiss and Say Goodbye" and "Shining Star."



### SECTOR 27

TOM ROBINSON—I.R.S. SP 70013 (A&M)  
(7.98)

Robinson first made his mark as a raw rock musician with a penchant for social causes. While the new musical environment isn't quite as explosive, his vocals are still distinctive, and he's experimenting with new sounds, like electronics and the harmonic vocals of "Where Can We Go Tonight."



### JERMAINE

JERMAINE JACKSON—Motown M8-948  
M1 (8.98)

Jackson, whose career broke wide open with the monster single, "Let's Get Serious," has graduated to writing and producing all his own tracks. The Sly-influenced opener, "The Pieces Fit," is complemented by airy ballads like "First You Laugh, Then You Cry," and the danceable "Can I Change My Mind."



### THE RESIDENTS COMMERCIAL ALBUM

Ralph RZ-8052 (7.98)

The Residents, an incognito Bay Area quartet with an underground following, have finally made the big move to "top 40," which, for them, means including 40 cuts on one LP! Each one makes a statement, under titles like "Love Leaks Out," "La La" and a favorite for rock writers, "My Work Is So Behind."

### SWEAT BAND

Uncle Jam JZ 36857 (CBS) (7.98)

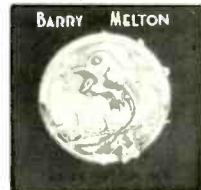


Latest product of the funk factory is this ensemble of "mad musicians"

produced by Bootsie Collins. They sizzle on hand-clapping dance music like "Body Shop" and Latin vamps like "Love Munch."

### LEVEL WITH ME

BARRY "THE FISH" MELTON—Music Is  
Medicine MIM 9014 (First American)  
(7.98)



A founding member of Country Joe and the Fish, Melton resurfaces with a diverse

selection including slide guitar shuffles like "I Can't Dance."

### MY BABE

ROY BUCHANAN—Waterhouse 12 (7.98)



His first for a new label lets the legendary guitarist's rock'n' roll spirit

shine while displaying his blues-based feeling. Listen to his vocals on "You Gotta Let Me Know."

### QUICK TURNS

OFF BROADWAY USA—Atlantic SD 19286  
(7.98)



The group's second album preserves the spirit of the first while highlighting nifty hooks and bright guitars. "Automatic" and "Are You Alone" will stick in AOR memories.



# Springsteen Ticket Problems Prompt Investigation by New York State

By BRIAN CHIN

■ NEW YORK—New York State Attorney General Robert Abrams' office will conduct an investigation into alleged irregularities in the mail order sale of tickets for Bruce Springsteen's four-show concert series last week at Madison Square Garden.

Nathan Reilly, of the Attorney General's press office, told *RW* that the investigation was initiated on the basis of complaints received from disappointed fans whose ticket requests were returned unfilled. Late Wednesday (26), Reilly said that three unnamed persons had been subpoenaed in regard to the matter and that, since the announcement of the audit, the number of complaints received by the office had so increased that an exact count was no longer being taken. He declined to speculate on the outcome or duration of the investigation, limiting his description of the probe as an "attempt to account for the tickets." In addition, Springsteen manager/producer Jon Landau's office has also retained investigators to look into the charges.

According to Madison Square Garden public relations director Bobby Goldwater, the MSG organization will cooperate with state investigators "from (MSG president) Michael Burke to box

office management personnel." The "overwhelming demand" for tickets, Goldwater said, exhausted the supply almost immediately and, with few exceptions, only requests postmarked October 1, the first day for response, were considered. Of nearly 80,000 total seats, he continued, approximately 2000 seats per show were reserved by the promoter, record company or artist, and the remainder were sent out in the third and fourth weeks of October to 15-18,000 fans, out of a total 85-90,000 requests which were weeded for duplicate orders. "I know (the mail order) was done with complete fairness and integrity. We're confident it will be verified," Goldwater asserted. He added that the Garden held a complete record of tickets sold and sent out. Goldwater added that there were no tickets sold through any other agents, although a ticket broker listing a New Jersey phone number advertised in a New York weekly, claiming to have tickets available for the Garden dates.

Promoter Ron Delsener was unavailable for comment.

## Frank Management Handling Billy Joel

■ NEW YORK — Jeff Schock, former director of promotion, marketing and advertising for Billy Joel's management company, Home Run Systems Corp., has announced that all management, entertainment and career direction responsibilities previously handled by Home Run have been assumed by Frank Management. All aspects of management for Billy Joel will now be handled by Schock and Frank Weber, former general manager for Home Run Systems.

Frank Management is located in Jericho, New York, at 375 North Broadway, 11753.

## Posse Records Gets 'Stir Crazy' S'track

■ NEW YORK — Bill Spitalsky, president of Posse Records, has announced that the label has acquired its first soundtrack, the Gene Wilder/Richard Pryor film "Stir Crazy."

The Columbia film, directed by Sidney Poitier, is scheduled to be released December 12. "Stir Crazy" is scored by Tom Scott, who wrote four of the film's songs with Rob Preston.

## McClinton at The Bottom Line



Capitol Recording artist Delbert McClinton, who has been touring in support of his new LP "The Jealous Kind" and single "Giving It Up For Your Love," recently performed to a capacity crowd at New York's Bottom Line. Pictured backstage with McClinton are Dan Aykroyd (left) and Garland Jeffreys (right).

# The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ "HEAVEN" CAN'T WAIT: The furor and confusion in the film world caused by Michael Cimino's "Heaven's Gate"—the movie was supposed to be released nationally on November 21, you'll remember, but the reviews in New York were abominable and the movie was pulled—has apparently had no effect on Liberty Records' plans for the "Heaven's Gate" soundtrack album. A special press package containing the album, which is virtually a one-man tour de force by the amazing David Mansfield—he plays a ton of string instruments and arranged all the tracks but one—arrived here the day the movie's release was postponed, an unfortunate bit of timing that had us wondering what the fate of the record would be. The folks at Liberty tell us that film problems notwithstanding, the record is already in stores and plans are to market it according to schedule. Who knows—maybe it will somehow benefit from all of the negative publicity surrounding the movie itself.

JIM CARROLL LIVES: "Cathy was 11 when she pulled the plug . . . 26 reds and a bottle of wine . . . Bobby OD'd on Drano on the night that he was wed . . . Judy jumped in front of a subway train, and Eddie got slit in the jugular vein . . . Those are people who died, died . . ."

Chances are you won't be hearing these cheery lyrics anytime soon on, say, your favorite Saturday morning cartoon show, or in between Air Supply and Rupert Holmes on your local A/C radio station. But Jim Carroll and his Atco album "Catholic Boy" (from which the above song, "People Who Died," is taken), have been getting a lot of airplay on FM stations in a lot of places: cities like Albany, Houston, Portland, Orlando, Denver, Syracuse and plenty of others. With his first record, the 29-year-old New Yorker is happening on his own terms, with the type of songs and lyrics that make most anything else sound like nursery rhymes. "Catholic Boy" is powerful, riveting stuff—and let that be a warning.

As a writer, Carroll has been known for some time. One of his books, a chronicle of adolescence called "The Basketball Diaries," was nominated for a Pulitzer Prize. But while he continues to write both prose and poetry, he has lately turned his attention to music, with a vengeance. "I felt like the poetry scene was becoming more and more just writing for other poets, just an intellectual thing, you know," he says. "I want to be perceived on a heart level and an intellectual level."

Those two elements, the heart and the intellect, and the tension between them, are the basis of "Catholic Boy." What Carroll is clearly aiming for is a synthesis of the visceral power of music—his four-piece band churns out simple, electric, punkish rock and roll—and the rhythmic, provocative street rap of his lyrics. "In any good art," he says, "I think counterpoint is the most important thing, having different tensions come at you . . . I'm not giving people any message, thank God. What I'm doing is just like turning on a light in a room, but not showing people how to use any of the things that are in the room." That he can do so without seeming unbearably pretentious—unlike most of the other self-proclaimed "rock poets"—is no mean feat.

As anyone who's heard "Catholic Boy" can tell, Carroll doesn't so much sing his words as chant or recite them. "Right now," he admits, "I use my voice more as a percussion instrument, rather than as a melody instrument." It's a style that recalls Lou Reed, Captain Beefheart and others whom Carroll will identify as influences. He says of Beefheart, "He does the real thing. He has that heart quality and that risk element, as well as that cleverness and that surreal aspect. Most rock lyrics, I think, are not integral to the person's (writer's) experience. Most of them are written by musicians, and they don't care that much about the lyrics. They're kind of an afterthought, more like their idea of what a lyric should be about." That's a problem that Jim Carroll, based on this album, will never have.

JULES BEARISH FOR '80: After a half-year abroad, Jules and the Polar Bears have returned stateside. While a string of English dates may make Teddy Bears jokes forgiveable, songwriter Jules Shear and his confederates are said to be prepping for their third Columbia LP (their first just saw its official U. K. release), and have switched management in time for their upcoming Dec. 6 date at the Whisky. As for the managerial reins, those are now handled by Norman Epstein (Andrew Gold, Karla Bonoff).

NIGHT OF THE LIVING ENZ: On their last major trip to Lotus Land, New Zealand's Split Enz suffered a scrutiny more sartorial than (Continued on page 50)



# Long Island Record Retailer Initiates Album Rental Policy

By JEFFREY PEISCH

■ NEW YORK—A record store in Comack, Long Island has initiated a policy whereby records can be rented for 36 hours at \$2 an LP (\$4 for a double set), presumably for the purpose of home taping. Music Warehouse, according to owner Artie Fahie, began renting records three months ago and business has been "steady" since that time.

Fahie, who told *Record World* that he is aware of the controversy his policy may cause, said that what he's doing "is a great idea. The record companies have raised their prices so much that it's killing everybody—the store owners and the record-buyers. What I'm doing is to protect the people. I consider myself a fan first, and a businessman second." Fahie also said that he had heard of a group of stores in upstate New York and a few stores in California that had initiated rental policies. Although Fahie doesn't advertise his rental business, he does carry a large sign in his store window that reads "We Rent Records." Fahie said that he rents between ten and twelve records a day and that most of the rental customers are repeats, as the word really hasn't spread too far yet. Fahie said that every record in his store is available for rental. A customer pays \$7 for a record and is refunded \$5 upon that record's return. If a record is scratched upon return, the buyer must keep the record.

Music Warehouse is located close to a Korvettes store. Fahie said that it was retail chains' policies of selling below price that made it "impossible" for an independent retailer to survive. In

the last several months, Fahie has introduced musical instruments and smoking accessories into his inventory to aid his business.

As far as the legality of renting records is concerned, Fahie said that he is "on pretty solid ground." He said that he had consulted two lawyers and that anyone who attempted to bring legal action against his store "wouldn't have a leg to stand on."

"We buy the product from the record companies and we own it," said Fahie. "We can do anything we want with it. People rent cars and chain saws and this is no different. Other than the fact that the (record) companies won't like me, I don't think I'm doing anything wrong. And they (the record companies) don't care about me anyway. This is my protest against them. I hope they stand up, take notice and run around in a tizzy."

Music Warehouse is part of a group of stores on Long Island that buy from the same one-stop (All Records in Westbury) in order to receive low rates. Fahie's store is the only one in the group with a rental policy.

## ACT Opens Doors

■ BEDFORD, TEXAS — American Country Talent, a management and booking agency, has announced the opening of its office here at 1901 Central Drive, Suite 202. Zip is 76021 and phone is (817) 267-7232. Jim Grier, president, will book and manage the Shoppe, a Dallas-based group, in addition to other acts.

## Michael Stanley Band in N.Y.



EMI-America recording group the Michael Stanley Band recently performed at the Bottom Line in New York. Their show was broadcast live on WNEW-FM. Pictured backstage after the concert are (from left, back row): Ira Derfler, district manager, Capitol/EMI; Bob Currie, manager, east coast A&R, EMI/Liberty; (third row) Ken Benson, national album promotion director, EMI; Howard Bernstein, N.Y. promotion, EMI; (second row) Mike Belkin, manager, Michael Stanley Band; Gary Markasky, Michael Stanley Band; Don Grierson, vice president A&R, EMI; Clay Baxter, director of artist development, EMI; (front row) Rich Tamburro, Philadelphia promotion, EMI; and Michael Stanley.

## Sexy Gold



Dr. Hook's producer-manager Ron Haffkine (center) and Charlie Monk (second from right), April-Blackwood Music's Nashville manager, present a gold record to the writers of the Hook hit "Sexy Eyes," (from left) Robert Mather, Keith Stegall, and Chris Waters.

## Curtom Pursuing New Joint-Logo Deals

■ LOS ANGELES—Curtom Records has diverged from its exclusive distribution strategy following termination of its pact with RSO Records. Label chief Marv Stuart, who runs the Chicago-based firm with founder/artist Curtis Mayfield, is sounding out several labels on specific joint-logo deals for the various Curtom roster acts.

Thus far, the only formal arrangement yet set is for Capitol/Curtom contracts for Linda Clifford and Ava Cherry, with Clifford's next LP already added to Capitol's upcoming product release schedule.

Meanwhile, Stuart is reportedly discussing a similar arrangement with Boardwalk Records, but as RW went to press no firm commitment had been set. Boardwalk chief Neil Bogart was involved with Mayfield during the executive's tenure at Buddah Records, where Mayfield's solo career reached its commercial pinnacle with the "Super Fly" soundtrack. That link was begun earlier, during Bogart's stint with Cameo/Parkway.

With the shift in signing strategy, however, the team of full-time and indie reps fired by RSO and then re-hired by Curtom has again been cut loose, including former RSO black promotion chief Bob Ursery.

## Pop Show Pacts With Satellite

■ NEW YORK — Pop Network, the New York-based company that produces a weekly show for cable TV and will soon air it over a cable network, has announced that it has acquired time on the broadcast satellite Westar III.

The "Pop Show," shown on Manhattan's cable channel 10, features live music, films, animation and talk shows.

## TV Shows Spotlight Marks' Xmas Songs

■ NEW YORK — Johnny Marks' catalogue of Christmas songs—including "Rudolph the Red-Nosed Reindeer"—will be heard on several television specials in the next several weeks. Marks, who was recently elected to the Songwriters Hall of Fame, will see the annual airing of the "Rudolph" special, starring Burl Ives, on December 3. The show will be aired on CBS-TV and the soundtrack is available on MCA Records. On December 14, the annual special "Rudolph's Shiny New Year," with Red Skelton, will be aired on ABC-TV.

Since 1949, over 131 million records of "Rudolph" have been sold worldwide. Over 500 covers of the song have been released. Three of Marks' other compositions — "Rockin' Around The Christmas Tree," "I Heard The Bells on Christmas Day," and "A Holly Jolly Christmas"—have sold over three million records each.

## CBS Video Ships Merchandising Kit

■ NEW YORK—CBS Video Enterprises has shipped a comprehensive merchandising kit to all its distributors. The kit contains five pieces highlighting MGM/CBS's debut release of 24 videocassettes, which may be obtained only through CVE distributors in each area.

The merchandising pieces contained in the kit are: color brochures describing the entire MGM/CBS debut catalogue; a stand-up countertop display piece designed to hold catalogue brochures; a mobile resembling oversized MGM/CVE videocassette packages which lists the company's releases; a 28" x 38" full-color poster highlighting MGM/CBS product; and a marquee-style countertop display to hold brochures and product.



# Australian Michael Gudinski Strives To Break American Market

By JEFFREY PEISCH

■ NEW YORK—After 34 trips to the U.S. in the last eight years, Australian record executive Michael Gudinski has learned a lot about the American record industry. During his second trip to the states, in 1973, he procured a deal for the Australian group Ayers Rock with A&M Records. The album went nowhere and Ayers Rock didn't release a second U.S. album. Last year, Gudinski scored multi-album deals for three of his Australian properties—Split Enz, Jo Jo Zep and the Falcons, and the Sports—and enjoyed considerable success with each of the groups' debut records.

Not only does Gudinski have three of his bands on U.S. labels, he has established good relationships with three different record labels and three different management companies. Jo Jo Zep and the Falcons are on Columbia Records and are handled in the U.S. by Michael Klenfner; Split Enz pacted with A&M and are managed by Tommy Mottola; the Sports are handled by Home Run Management and have released two LPs on Arista.

Gudinski, whose Mushroom Records is the largest independent label in Australia, has done well for himself in the world's largest record market, and to hear him tell it, he's only just beginning.

Referring to an early trip to the U.S., with the band Skyhooks, Gudinski said, "If I knew then what I know now, Skyhooks would have been a major band in the U.S. They could have been superstars here. I just didn't know enough then about the American market."

What secrets has Gudinski un-

covered about the U.S. industry?

"I had a revelation after one of those early trips," he said with a wide grin, during a recent trip to *Record World*. "I sat back and thought: Where is it going wrong? I started to think about priorities and I realized that too many people think that just because you get a record deal, that's cause for celebration. Well, it might be cause for cracking a bottle of champagne, but it's far away from really doing anything. All the record companies have priorities, and if you're a long way away, whether it's England or Australia and you're not a priority act, you may as well keep whatever money you got and sit back in Australia and not even get disappointed, because you haven't got a hope. That's what happened to Skyhooks. We didn't stand a chance. We got the deal; I came back to Australia; the group spent a lot of money touring; Mercury released the wrong single from the album and nothing happened.

"Eventually, I started to realize the importance of having marketing and advertising commitments spelled out in contracts . . . and I also saw that someone had to be there, on top of the record company, working with the group all the time. I wasn't prepared to come live in the U.S. so I saw that it was important to have strong representation in America." Hence for the Jo Jo Zep, Sports and Split Enz deals, Gudinski made sure that his American counterparts—the labels and managers—were involved 100 percent in the projects.

It was Gudinski's insistence that the labels "put (their) money  
(Continued on page 49)

# Record World Imports

By JEFFREY PEISCH

■ TEX MEX: One of the most hyped of this year's models is **Joe "King" Carrasco**, the Texas rocker who spent much of last year playing in eastern rock clubs. Carrasco's schtick is tex-mex, a blend of Mexican pop and southern rock. Several of Carrasco's songs have Spanish titles ("Buena," "Caca de Vaca") and his stage show is peppered with Spanish asides. The antecedents to Carrasco's music are **Sam the Sham and the Pharoahs** and the **Sir Douglas Quintet**, two groups that were very fond of the Farfisa organ, an instrument that Carrasco uses liberally.

While Carrasco seems to flaunt his interest with Mexican music, and seems to want to portray himself as a sort-of cantina minstrel, at heart he sounds more comfortable—and more successful—as a hard-core Texas rocket, in the tradition of **Buddy Holly**. The best songs on Carrasco's debut LP (Stiff) are the straight-ahead rockers, featuring strong guitar chording with the Farfisa in the background. (While the chincy Farfisa sound can be cute at times, it gets a little tedious when it's mixed up front as a bouncy rhythm instrument.

As a footnote it should be added that several U.S. labels are said to have passed on this record.

**MORE ALBUMS:** In shuffling through the LPs available for review this month, Imports is reminded of a recent article in the New York Times Magazine, "The Decline of Quality," by Barbara W. Tuchman. Although the title shouldn't need any elaborating upon, Tuchman's theory is that we live in a "culture dominated by commercialism directed to popular consumption rather than to the taste of the most discerning." In other words, there are a lot of mediocre records around these days that have been receiving good notices. In no particular order, some of these are: "Underwater Moonlight," (Armagedden) by the **Softboys**. This record has such choice titles as "I Wanna Destroy You," "Positive Vibrations" and "Old Pervert." When the **Ramones** did songs with titles like "I Wanna Destroy You," they were being funny. The Softboys are frickin' serious. . . . "Organization" (Dindisc) is the second LP by those DOR (dance-oriented rock) stalwarts, **Orchestral Manoeuvres in the Dark**. Sure, the music is great (read: easy) to dance to, but it's also somewhat pompous. Orchestral Manoeuvres principals Andy McClusky, Paul Humphreys and Malcolm Holmes attempt to create moods—pastoral, eerie, breezy, cosmic, violent—with their brigade of synthesizers, but the music has about as much emotion as a subway train's wheels. As far as creating cosmic landscapes with synthesizer goes, Orch. Manoeuvres and the other syntho-rockers could do well to go back and listen to the masters of this genre—**Genesis**. That's right, Genesis . . . "Kilmanjaro" (Mercury) by **The Teardrop Explodes** is an uneven affair by a band that has put out a few good singles . . . **Roky Erickson**, who led the **13th Floor Elevators** in the late '60s, is back with a bizarre new album, "Roky Erickson and the Aliens," (CBS). Erickson seems to have fallen into a love affair with the occult lately; every song on the album has references to zombies, vampires and demons. Whether this obsession is just a silly lark for Erickson or a serious subject is hard to determine. The music is pretty anonymous guitar-based rock.

**OLDIES:** Virgin has obtained the rights to the first **Who** album ("My Generation") and has re-released the classic LP with its original graphics. The record was a little different than the American release and may be of interest to collectors . . . Capitol has packaged a "Screen Sinatra" LP, featuring movie soundtrack cuts sung by **Frank Sinatra**. Most of the songs are from the '50s. "From Here to Eternity," "Young at Heart," "All the Way" and "Chicago" are but a few of the standouts.

**SINGLES:** **Steve Jones** and **Paul Cook** composed the half of the **Sex Pistols** that received the least publicity. (**Johnny Rotten** and **Sid Vicious**, of course, were the other half of that group.) Silent since the demise of the Pistols, Jones and Cook have now emerged (with bassist **Andy Allen**) as the **Professionals**. Their single, "One Two Three," is the type of rock that was called post-punk for a while—loud, full and rambunctious, but not as crude as punk. Jones's buzzsaw guitar is immediately recognizable, and the song builds into a real scorcher. The single is backed with a so-so version of the **Velvet Underground's** "White Light, White Heat" and a bad version of **Leiber and Stoler's** "Baby I Don't Care."

## England's 999 in New York



Polydor recording artists 999 are greeted backstage following a recent performance at New York's Palladium. The quartet, one of the original punk bands from England, has just released a specially-priced live EP, "The Biggest Tour In Sport." Pictured backstage are, from left: (standing) Guy Days, 999 guitarist; Jerry Jaffe, vice president rock music department, PolyGram Records East; Jim Sotet, national album promotion manager, PolyGram Records East; Nick Cash, vocalist, 999; Steve Greenberg, New York local promotion manager, PolyGram Records East; Jon Watson, bassist, 999; and Pablo Labritain, drummer, 999. Kneeling in front, from left: George Meier, national album promotion manager, PolyGram Records East, and Jim Del Balzo, national album promotion manager, PolyGram Records East.



## Concord Jazz Taps Bob Golden

■ CONCORD, AL.—Bob Golden has been named director of artist development for Concord Jazz Records, it was announced by Carl E. Jefferson, president of the label.



Bob Golden

Golden, who will be based in New York, was most recently associate director of artist development, black music marketing at CBS Records. Previously, he had been a vice president of the Tentmakers Corporation, a west coast management firm, and the personal manager of George Carlin, Jon Lucien, Diana Sands and others. He also packaged the "Willie Dynamite" feature film for Universal and was a special segments producer for the Dick Cavett Show and vice president of artist relations for Bob Crewe Records. A guitarist, he worked with Stan Kenton, Connie Francis and Diahann Carroll.

## Streisand LP No. 1 In Six Territories

■ NEW YORK — CBS Records artist Barbra Streisand's album "Guilty" is currently the number one LP in six countries, giving the singer her greatest international success ever. The record is at the top of the charts in Holland, Belgium, Austria, Australia, New Zealand and the U.K. (The album is number two on this week's *Record World* U.S. charts.)

The first single from "Guilty," "Woman In Love," has spurred the album's sales and is the top single in five territories. Sales of "Woman In Love" have surpassed two and a half million units worldwide.

In addition to being the number one album in Holland, "Guilty" has also become the fastest-selling album in the history of CBS Holland. Already triple-platinum (300,000), "Guilty" may surpass "Bat Out Of Hell," by Meat Loaf, as the all-time best-selling album in Holland. "Guilty" is also triple-platinum in Canada, double-platinum in Australia, platinum in the U.K. and gold in Sweden.

## VHD Manufacturing To Open Plant in California

■ LOS ANGELES — The newly-formed VHD Disc Manufacturing Co., one of the three joint-venture firms recently unveiled to launch the third major videodisc contender as developed by JVC and Matsushita, has slated a 25,000-square-foot structure in Irvine, California, as its first disc mastering and pressing site in the U.S.

With an international partnership including General Electric, Thorn/EMI and Matsushita now committed to the Video High Density/Audio High Density (VHD/AHD) capacitance disc technology initially forged by Victor Co. of Japan (JVC), the new software plant is expected to open during the first quarter of 1981. A late '81 rollout for the hardware and software being produced for the system is planned. Over 50 staffers are expected to be brought in to man the Orange County facility.

The actual startup of disc production there isn't expected until early 1982, so initial software distribution may rely on imported discs. A second manufacturing site is also being scouted in the

midwest.

Concurrent with news of the Irvine plan was an announcement from Gary Dartnall, president of both VHD Disc Manufacturing and the separate VHD Programs software programming and distributing arm, naming Joseph J. McHugh as executive vice president and chief operating officer of VHD Manufacturing Co. McHugh was most recently divisional vice president, manufacturing, for RCA Records.

Also named to a key post was William Burkhalter, who will be vice president, market research and planning, for both the programming and manufacturing arms.

The VHD choice of Irvine marks the second major videodisc manufacturing site to be located south of Los Angeles. Laser optical videodiscs for MCA's DiscoVision format are currently produced in Costa Mesa, where the joint-ventured DiscoVision Associates, Inc., has been located since the restructuring of that system's software effort, originally located in Carson while still wholly supervised by MCA.

## NARAS Names MVPs



The National Academy of Recording Arts and Sciences (NARAS) Los Angeles and New York Chapters recently recognized studio musicians and background singers with their own MVP (most valuable player) awards. The Los Angeles chapter also presented 22 emeritus awards to (left photo, from left): Dick Nash (trombone); Ray Brown (bass); Ronny Lang (saxophone); Dom Fera (clarinet); Larry Carlton (guitar); Sid Sharp (violin); David Schwartz (viola); Louise DiTullo (flute); Gene Cipriano (double reed); Sally Stevens (background singer); Emil Richards (percussion); Chuck Domanico (bass); Tommy Morgan (harmonica); John Guerin (drums); Dennis Budimir (guitar). Not present: Tom Bahler (background singer); Vince DeRosa (French horn); Chuck Findley (trumpet); Tommy Johnson (tuba); Tom Scott (saxophone) and Bud Shank (sax and flute). Presenters at the New York MVP awards ceremony included (right photo, from left): Judy Collins; Lucy Simon; Denny Greene; Carly Simon; Nona Hendryx; and Margaret Whiting.

## NARAS MVPs (Continued from page 10)

clarinet: Buddy Colette, clarinet runner-up; Sheridon Stokes, flute; Ray Pizzi, double reed; Jerry Vinci, violin; Marilyn Baker, viola; Armand Kaproff, cello; Chuck Berghofer, bass; Michael Melvoin, keyboards; Victor Feldman, keyboard runner-up; Tommy Tedesco, guitar; Paulhino DaCosta, hand percussion; Victor Feldman, mallet percussion; Shelly Manne, drums; Abe Laboriel, electric bass; Gayle Levant Butler, harp; Ian Underwood, synthesizer; Jackie Ward, female backup singer; Bill Champlin, male backup singer; and Malcolm Mc-

Nab, specialized instrument (piccolo trumpet).

(See accompanying photo for Los Angeles emeritus MVP winners.)

The New York chapter MVP winners were: Jon Faddis, trumpet; Urbie Green, trombone; Howard Johnson, tuba; George Young, soprano sax; David Sanborn, alto sax; Michael Brecker, tenor sax; Ronnie Cuber, baritone sax; Jimmy Buffington and Peter Gordon, tied for French horn; Hubert Laws, flute; George Marge, oboe; Eddie Daniels, clarinet; Wally Kane, bassoon; Margaret Ross,

## Flick City Bows, Names Bradford GM

■ LOS ANGELES—Janie Bradford has been appointed general manager of Flick City Music, Ltd., a recently formed division of 20th Century Supply Corp., it was announced by the firm's chairman of the board, David Lawrence Rolnick.

Bradford, a songwriter whose compositions have been recorded by such artists as Marvin Gaye, the Temptations, the Supremes, and Lou Rawls, spent 20 years with Motown Records, rising from receptionist to director of writer relations. She was most recently at Source Records as A&R administrator and director of its publishing affiliates, Ascent Music and Aroma Music.

## Scarborough Signs With Unichappell

■ NEW YORK — Writer/producer Skip Scarborough, whose credits include "Can't Hide Love" and "Love Ballad," has signed an exclusive co-publishing agreement between his Alexcar Music and Unichappell Music (BMI), it was announced by Chappell president Irwin Robinson.



harp; Dick Hyman, organ; Frank Owens, acoustic piano; Pat Rebillot, electronic keyboards (excluding synthesizer); Ken Bichel, synthesizer; Jay Berliner, acoustic guitar; Vinnie Bell and Jeff Layton, tied for electric guitar; David Nadien, violin; Al Brown, viola; Jesse Levy, cello; Jonathan Beal, acoustic bass; Marcus Miller, electric bass; Steve Gadd, drums; Ralph MacDonald, percussion; Jean "Toots" Thielmans, miscellaneous instrument (harmonica); Luther Vandross, male backup singer; and Cissy Houston, female backup singer.



## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ The time-honored disco tradition of reshaping old standards has seemed dormant for some time since the explosion that saw "Brazil," "I Love Lucy" and "How High the Moon" on the pop charts. When it was revived in a big way this season with the top 5 success of **Viola Wills'** "If You Could Read My Mind," the effect was far less campy, less nostalgic and perhaps a bit more respectful of the original source material. Wills' first Ariola album, named after the single, follows up with other thoughtfully chosen remakes and some appealing original songs as well. The first cut to note, for sure, is the buoyant revival of the Drifters' "Up on the Roof" that's been heard widely already as an import: Wills' version has a pretty, neo-Van McCoy style (the album was produced in Britain by **Jerry McCabe**) similar to her previous underground hit, "Gonna Get Along Without You Now." She sings straightforwardly, accompanied by a skipping, effervescent synthesizer and orchestra track that breaks down in classic disco style. Her other remakes are disco-ized ballads surprisingly true to the originals; both "Secret Love" and "There's Always Something There To Remind Me" turn out to be sensitive and punchy and, with longer mixes, could be strong backup cuts. Wills' own writing is best represented by "Let Me Be Your Rock," subtly gospel-flavored ("Baby, your love gives me power . . .") and backed with a humming cloud of synthesizer; also note the sixties-influenced "Starry Eyed"—great song. The main attractions here, though, are her remakes, and Wills does well by all of them because she treats them like classics. The week's other major pop-disco release echoes all the way back to last spring: the **Gibson Brothers'** "On the Riviera" (Mango), their second, includes all their singles from "Cuba" through "Que Sera Mi Vida," last summer's Fire Island/west coast sleeper. Three new cuts are included, all of them fast Latin hustles bolstered with strong synthesizer and guitar riffing. "Latin America" (6:42), the strongest, moves at third-gear speed on a furiously pounding synthesizer-edged bottom; there are three attractive folk instrument solos played, cleverly, as if they were jazz riffs. Also: "Mariana" (3:15), a mariachi love song adapted for disco and a cleaner, relatively less busy "Dancin' the Mambo" (5:50), the slowest number here. The album hangs together well, thanks to the obvious unifying theme, and to **Chris Gibson's** harsh, growly lead.

The week's main R&B releases are followups to strong hits released earlier this year: "Skyyport," **Skyy's** third on Salsoul, and **Jermaine Jackson's** "Jermaine" (Motown). "Skyyport" is off to a very fast start indeed in the clubs: "Here's to You" (5:22), the lead cut, is already on the chart, a crooning, low-key cut with pretty muted string and keyboard coloring. The rest of the album is stylish classy funk, done with more polish and assurance than ever: on "I Can't Get Enough" (5:05), a sort of rhythm ballad and the fast-moving "Superlove" (5:08), the group also seems to have acquired a particular knack for strong synthesizer fills that provide extra hooks in already good songs. Also: "No Music" (2:19), a chant/handclap break that makes reference to their last big hit, "Skyyzoo." "Jermaine," which follows Jackson's first major crossover hit, doesn't really attempt a dance number as fierce as "Let's Get Serious," but there's early play, nonetheless, on a couple of cuts. The opener, "The Pieces Fit" (5:22) is a stark, dry rhythm workout, with very distantly mixed orchestration and Bee Gee-ish falsetto backups—tough, un-sweet. Also, there's a 4:47 version of the synthesizer-updated soul style "Little Girl Don't You Worry" and a fine new version of Tyrone Davis' "Can I Change My Mind," a song that suits Jackson's cool, subtle style perfectly.

DISCO DISCS: **Shalamar's** anxiously-awaited "Three For Love" album will be arriving any day now; the first single, "Full of Fire" (6:20), is out this week on Solar. From the first chorus, the cut moves in the solidly syncopated manner of the many other Solar dance hits; wisely, it doesn't recall them specifically, except for their fine sense of melody and complex harmony arrangements. The beginning is very abrupt, however—there's no introduction at all, and that could be difficult to work around. Three important reissues: the **Jacksons'** devastating "Heartbreak Hotel" (Epic) is now promotionally available

on a disco disc. The time listed is 4:49, but the cut seems to be identical to the album version, and much clearer sonically, the better to notice the many production details. As we were at the release of the "Triumph" album, we're still bowled over by the sophistication of the lyric; amid the sounds of shattering mirrors and slamming dungeon doors, there seems to be a soul in danger here as well—we think there are allusions made to Dante's "Inferno." Also repressed on disco disc: **Narada Michael Walden's** "I Want You," on Atlantic, and the most-reuested cut on **Slave's** "Stone Jam" album, "Watching You," on Cotillion, both non-commercial, in their album versions.

DISCOID: We can't delay in noting the latest in rock 'n' roll's continuing comments on R&B/disco, "Rapture," a cut from the new **Blondie** album, "Autoamerican" (Chrysalis). As the title implies, the best part of the song is a **Deborah Harry** rap which, along with an extended instrumental passage, takes up most of the 6:33 cut. So what if she's a limp rapper compared to the Sugarhill Gang or Kurtis Blow? Seriously, though, the cut has a loose danceability that reminds us of "Broken English" and the same contrived cool that made "Walk on the Wild Side" so provocative—it's been noticed already through early radio play. (Note that the hottest mover on the Disco File chart this week is the **Police's** "Voices Inside My Head;" the flip of the disco disc pressing, "When the World is Running Down . . ." is beginning to pick up play.) Another semi-rap: **Amy Bolton's** "Do Me a Favor" (Importe/12), which had been a single, is now available in a new version remixed for Bolton's five-cut midpriced album. Now running 6:45, the new mix features a previously buried soul guitar track and some new vocal material that overtakes most of the last part. Bolton's bored performance reminded us of Cristina's recent Ze album; other songs (particularly "Sweet Revenge") on Bolton's record are venomous and hysterical. Ze's newest disco disc has been gathering surprisingly ardent followers: "Wheel Me Out," by **Was Not Was**. The players on the cut are well-known musicians who now present a weird hodgepodge of sounds and voices to get crazy to. Mixed by a good friend of ours in Detroit, DJ **Ken Collier**.

## Disco File Top 40

DECEMBER 6, 1980

- ALL MY LOVE**  
L.A.X./Prelude (12", PRL D 527)
- CELEBRATION**  
KOOL & THE GANG De-Lite (12") DSR 9518 (PolyGram)
- LOVELY ONE/CAN YOU FEEL IT**  
JACKSONS/Epic (12"/LP cut) FE 36424
- IT'S A WAR/I'M READY**  
KANO Emergency (12") EMLP 7505
- IF YOU COULD READ MY MIND**  
VICLA WILLS/Ariola (12") OP 2203 (Arista)
- SHOOT YOUR BEST SHOT**  
LINDA CLIFFORD/Curtom/R&SO (LP cut) RS 1 3037
- PARTYUP/HEAD/UPTOWN**  
PRINCE/Warner Bros. (12") BSK 3478
- THE WANDERER/LOOKING UP**  
DONNA SUMMER/Jeffen (12"/LP cut) GHS 2000 (WB)
- MASTER BLASTER (JAMMIN')**  
STEVE WONDER/Tamla (12") T8 373M1 (Motown)
- YOU OUGHT TO BE DANCIN'**  
PEOPLE'S CHOICE/Casablanca (LP cut) NBLP 7246
- HOW LONG**  
LIPPS, INC./Casablanca (12") NBLP 7242
- GET DOWN, GET DOWN**  
MELODY STEWART/Roy B. (12") RBDS 2512
- I NEED YOUR LOVIN'**  
TEENA MARIE/Gordy (12") G8 997M1 (Motown)
- CAN'T FAKE THE FEELING**  
GERALDINE HUNT/Prism (12") PDS 405
- IF YOU FEEL THE FUNK**  
LA TOYA JACKSON/Polydor (12") PD 1 6291
- CERCHEZ PAS/BOOGIE TALK/MUSIC MAKES MY NIGHT**  
MADELEEN KANE/Chalet (12"/LP cuts) CH 0701 (Prelude)
- SEABISCUIT IN THE FIFTH**  
BELINDA WEST/Panorama (12") JD 12095 (RCA)
- EVERYBODY GET DOWN**  
MOUZON'S ELECTRIC BAND/Vanguard (12") SPV 36
- LOOK UP**  
PATRICE RUSHEN/Elektra (12") 6E 302
- EVERYBODY**  
INSTANT FUNK/Salsoul (12") SA 8536 (RCA)
- IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT)/CAREER GIRL**  
CARRIE LUCAS/Solar (12") YD 12086 (RCA)
- VOICES INSIDE MY HEAD**  
POLICE/A&M (12") SP 4831
- SELL MY SOUL/FEVER/I NEED YOU**  
SYLVESTER Fantasy Honey (12"/LP cuts) F 9601
- LET'S GET FUNKY TONIGHT**  
EVELYN 'CHAMPAGNE' KING/RCA (12") AFL1 3543
- YOUR PLACE OR MINE**  
QUINELLA/Becket (12") BKS 012
- TAKE OFF**  
HARLOW/G.R.A.F. (12") G 001
- I HEAR MUSIC IN THE STREET**  
UNLIMITED TOUCH/Prelude (12") PRLD 605
- YOU'RE TOO LATE**  
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
- THE REAL THANG**  
NARADA MICHAEL WALDEN/Atlantic (12") SD 19279
- DO ME RIGHT/I'VE JUST BEGUN TO LOVE YOU**  
DYNASTY/Solar (12") YD 12027 (RCA)
- REMOTE CONTROL**  
REDDINGS/Believe in a Dream (12") JZ 36875
- HOT LEATHER**  
PASSENGERS/Uniwave (LP cut) WLP 1013
- FUNTIME**  
PEACHES & HERB/Polydor/MVP (12") PD 1 6298
- WATCHING YOU/DREAMIN'/FEEL MY LOVE**  
SLAVE/Cotillion (LP cuts) SD 5224 (Atlantic)
- WHAT CHA DOIN'**  
SEAWIND/A&M (12") SP 4824
- FASHION**  
DAVID BOWIE/RCA (12") JD 12145
- HERE'S TO YOU**  
SKYY/Salsoul (12") SG 339 (RCA)
- UNDERWATER**  
HARRY THUMANN/Uniwave (LP cut) WLP 1007
- COULD I BE DREAMING/WE'VE GOT THE POWER**  
POINTER SISTERS/Planet (12"/LP cut) P9 (Elektra/Asylum)
- THERE'S NEVER BEEN NO ONE LIKE YOU**  
KENIX FEATURING BOBBY YOUNGBLOOD/West End (12") WES 22130

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



# Record World Singles 101-150

# Record World Singles Alphabetical Listing

DECEMBER 6, 1980

DEC. 6	NOV. 29	Artist	Title	Label
101	115	FASHION DAVID BOWIE/RCA	12134 (Belway Bros./Fleur, BMI)	
102	102	HOW LONG LIPPS, INC./Casablanca	2303 (MCA, ASCAP)	
103	103	MORNING MAN RUPERT HOLMES/MCA	51019 (WB/Holmes Line, ASCAP)	
104	101	BRITE EYES ROBBIN THOMPSON BAND/Ovation	1157 (Out There/Creative, ASCAP)	
105	105	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia	1 11359 (Downbreaker, BMI/Silver Nightingale, ASCAP)	
106	107	AH! LEAH DONNIE IRIS/MCA	51205 (Bema/Sweet-City, ASCAP)	
107	111	FOOL THAT I AM RITA COOLIDGE/A&M	2281 (Unichappell/Begonia Melodies/Fedora, BMI)	
108	109	LOVE UPRISING TAVARES/Capitol	4933 (Moore and Moore/Right, BMI)	
109	114	WHAT CHA DOIN' SEAWIND/A&M	2274 (Seawind/Black Bandana, BMI)	
110	116	TOCCATA SKY/Arista	0568 (Sky Writing/United Artists)	
111	112	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor	2137 (Seitu/Dorie Pride, BMI)	
112	113	DO ME RIGHT DYNASTY/Solar	12127 (RCA) (Spectrum VII/My Kinda, ASCAP)	
113	128	FLY AWAY PETER ALLEN/A&M	2288 (Irving/Woolnough/Unichappell/Begonia/Foster Frees, BMI)	
114	—	LOVE TO RIDE KEITH SYKES/Backstreet	/MCA 51028 (Sykes, BMI)	
115	—	THEME FROM ORDINARY PEOPLE MARVIN HAMLISCH/Planet	47922 (E/A) (Public domain)	
116	117	WE SHOULD BE TOGETHER DEAN CONN/A&M	2277 (Blackwood, BMI)	
117	118	SOMETIMES LOVE FORGETS STEVE GOODMAN AND PHOEBE SNOW/Elektra	47069 (Captain Crvstal/Blackwood, BMI)	
118	132	SET THE NIGHT ON FIRE OAK/Mercury	76087 (Bobby Goldsboro/House of Gold, ASCAP)	
119	119	GANGSTERS OF THE GROOVE HEATWAVE/Epic	19 50945 (Rodsongs, ASCAP)	
120	133	HERE IS MY LOVE TOMMY DEE/A&M	2282 (United Artists/Unart, BMI)	
121	122	I JUST WANT TO TOUCH YOU UTOPIA/Bearsville	49579 (WB) (Unearthly/Fiction, BMI)	
122	—	BREAKFAST IN AMERICA SUPERTRAMP/A&M	2292 (Almo/Delicate, ASCAP)	
123	126	ONE IN A MILLION JOHNNY LEE/Full Moon/Asylum	47076 (Times Square/Unichappell/Bundin, BMI)	
124	125	GETAWAY ROSSINGTON COLLINS BAND/MCA	51023 (Moonpie, BMI)	
125	108	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic	9 50940 (Tree, BMI)	
126	120	INTO THE LENS (I AM A CAMERA) YES/Atlantic	3767 (Topographic/WB/Island, ASCAP)	
127	131	SIGNAL FOR HELP MOON MARTIN/Capitol	4947 (Watchpocket/Rockslam, BMI)	
128	129	HERE IN THE LIGHT AMY HOLLAND/Capitol	4892 (Genevieve/April/Monasteri, ASCAP)	
129	130	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia	11 11398 (Content, BMI)	
130	—	THE EVERLASTING KIND POCO/MCA	51034 (Pirooting, ASCAP)	
131	121	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic	3764 (Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	
132	—	ONCE IN A LIFETIME BONNIE RAITT/Full Moon/WB	49612 (United Artists/Glasco, ASCAP)	
133	123	I BET YOU THEY WON'T PLAY THIS SONG ON THE RADIO MONTY PYTHON/Arista	0578 (Kay Gee Bee)	
134	134	CHINA JOHNNY RIVERS/RSO	1045 (WB/Old Canyon, ASCAP)	
135	136	IS THIS THE WAY OF LOVE CHRIS MONTAN WITH LAUREN WOOD/20th Century Fox	2470 (RCA) (Special/Old Sock, ASCAP)	
136	135	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism	315 (Rebera/Hygroton, PROC/Memory Lane, BMI)	
137	127	ROUGH BOYS PETE TOWNSHEND/Arco	7318 (Towser Tunes, BMI)	
138	138	RECKLESS JOHN FARRAR/Columbia	1 11382 (John Farrar, BMI)	
139	137	SONG FOR YOU CHICAGO/Columbia	11 11376 (Double Virgin, ASCAP)	
140	139	THE GLOW OF LOVE CHANGE/Warner/RFC	49587 (Little Macho/Ara Pesh/WB, ASCAP)	
141	140	IF YOU COULD READ MY MIND VIOLA WILLS/Ariola	810 (Early Morning, ASCAP)	
142	141	PUSH PUSH BRICK/Bong	9 4813 (CBS) (WB/Good High, ASCAP)	
143	124	WE'RE LOVERS AFTER AL! ROB HEGEL/RCA	12106 (Don Kirshner/Blackwood/Belfast, BMI)	
144	142	THIS LITTLE GIRL ELLEN SHIPLEY/RCA	12124 (Shipwreck/Rokar/Little Gino, BMI/Shuck 'n' Jive, ASCAP)	
145	143	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic	9 50917 (Frozen Butterfly, BMI)	
146	144	634-5789 JOHNNY VAN ZANT/Polydor	2126 (East/Memphis/Cotillion, BMI)	
147	145	RUNAWAY SAILOR/Caribou	9 9035 (CBS) (Pendulum, no licensee listed)	
148	146	KILLER BARRACUDA HELEN REDDY/Capitol	4918 (Buckhorn, BMI)	
149	147	RUMOURS OF GLORY BRUCK COCKBURN/Millennium	11795 (RCA) (Golden Mountain, PRO)	
150	148	WHY DO FOOLS FALL IN LOVE JONI MITCHELL/Asylum	47038 (Big Seven, BMI)	

Artist	Title	Label	Producer, Publisher, Licensee	
ALL OUT OF LOVE	Porter (Careers/BRM, BMI/Riva, PRS)	50	LOVE X LOVE Jones (Rodsongs, ASCAP)	67
ALL OVER THE WORLD	Lynne (Pet/Unart, BMI)	100	MASTER BLASTER (JAMMIN') Wonder (Jobete/Black Bull, ASCAP)	22
ANOTHER ONE BITES THE DUST	Group (Queen/Beechwood, EMI)	2	MISS SUN SCHNEE (Hudmar, ASCAP)	72
CELEBRATION	Deodato (Delightful/Fresh Star, BMI)	27	MORE BOUNCE TO THE OUNCE (Part I) Troutman-Bootsy (Rubber Band, BMI)	84
COLD LOVE	Moroder-Belotte (GMPC, ASCAP)	74	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI)	3
COULD I BE DREAMING	Perry (Braintree/Tira, BMI/Kerith, ASCAP)	58	MY MOTHER'S EYES Kirk (Almo/Only Child, ASCAP)	66
DE DO DO DO, DE DA DA DA	Group-Gary (Virgin/Chappell, ASCAP)	24	NEED YOUR LOVING TONIGHT Group (Queen/Beechwood, BMI)	75
DEEP INSIDE MY HEART	Garay (Nebraska/United Artists/Glasgo, ASCAP)	29	NEVER BE THE SAME Omartian (Pop 'n' Roll, ASCAP)	14
DON'T SAY NO	Seidel (Dorsey, BMI)	81	NEVER KNEW LOVE LIKE THIS BEFORE Mtume-Lucas (Frozen Butterfly, BMI)	11
DREAMER	Henderson-Pope (Almo/Delicate, ASCAP)	39	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)	83
DREAMING	Tarney (ATV/Rare Blue, BMI/ASCAP)	20	ONE-STEP CLOSER, Templeman (Noodle Tunes/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP)	34
DRIVIN' MY LIFE AWAY	Malloy (Deb-Dave/Briarpatch, BMI)	62	ONE-TRICK PONY Ramone-Simon (Paul Simon, BMI)	87
EASY LOVE	Buckingham (Cotton Picken/Hobby Horse, BMI)	70	ON THE ROAD AGAIN Nelson (Willie Nelson, BMI)	35
EVERYBODY'S GOT TO LEARN SOMETIME	Lord-Group (WB, ASCAP)	30	OUT HERE ON MY OWN Gore (MGM, BMI/Variety, ASCAP)	93
EVERY WOMAN IN THE WORLD	Porter-Maslin (Pendulum/Unichappell, BMI)	18	PASSION Harry The Hook (Riva, BMI/WB, ASCAP)	28
GAMES PEOPLE PLAY	Parsons (Woolfongs/Careers/Irving, BMI)	85	REAL LOVE Templeman (Tauripin Tunes/Monasteri/April, ASCAP)	65
GIRLS CAN GET IT	Hafkine (Michael O'Connor, BMI)	45	REMOTE CONTROL Russell-Timmons-Man (Last Colony/Band of Angels, BMI)	76
GIVE IT UP FOR YOUR LOVE	Beckett (Blackwood/Urge, BMI)	88	SEQUEL H&R Albert (Chapin, ASCAP)	46
GOTTA HAVE MORE LOVE	Ryan (World Song/Bobby Goldsboro, ASCAP)	68	SHINE ON Martin (Almo/McRouscod, ASCAP/Irving/Buchanan Kerr, BMI)	80
GUILTY	Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	13	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI)	89
HEARTBREAK HOTEL	Group (Mijac, BMI)	86	SOMETIMES A FANTASY Ramone (Impulsive/April, ASCAP)	92
HE CAN'T LOVE YOU	Group (Kejra/Bema, ASCAP)	73	STOP THIS GAME Martin (Adult/Screen Gems-EMI, BMI)	49
HELP ME	Gibb-Weaver (Stigwood/Unichappell, BMI)	64	SUDDENLY Farrar (John Farrar, BMI)	33
HE'S SO SHY	Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	6	SWITCHIN' TO GLIDE Ezrin (Diamond-Zero, BMI)	57
HEY NINETEEN	Katz (Zeon/Free Junket, ASCAP)	37	TEACHER TEACHER Lowe-Group (Aviation)	79
HIT ME WITH YOUR BEST SHOT	Olsen (ATV, BMI)	7	TELL IT LIKE IT IS Group (Conrad/Olap, BMI)	26
HOW DO I SURVIVE	McDonald-Henderson (April/Paul Bliss, ASCAP)	96	TEXAS IN MY REAR VIEW MIRROR Hall (Songpainter, BMI)	55
HUNGRY HEART	Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP)	12	THAT GIRL COULD SING Browne-Ladanyi (Swallow Turn, ASCAP)	48
I BELIEVE IN YOU	Williams-Fundis (Roger Cook/Cook House, BMI)	19	THE HORIZONTAL BOP Seger-Punch (Gear, ASCAP)	59
IF YOU SHOULD SAIL	Landis (Third Story/Poorhouse, BMI)	98	THE LEGEND OF WOOLEY SWAMP Boylan (Hat Band, BMI)	97
I LOVE A RAINY NIGHT	Malloy (Deb Dave/Briarpatch, BMI)	56	THE WINNER TAKES IT ALL Andersson-Ulvaeus (Artwork, ASCAP)	78
I MADE IT THROUGH THE RAIN	Manilow-Dante (Unichappell, BMI)	32	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI)	10
I'M ALRIGHT	Loggins-Bohnick (Milk Money, ASCAP)	42	THE TIDE IS HIGH Chapman	25
I'M COMING OUT	Edwards-Rodgers (Chic, BMI)	15	THE WANDERER Moroder-Belotte (Cafe Americana/Revelation/Ed. Intro./Intersong, ASCAP)	5
I'M HAPPY THAT LOVE HAS FOUND YOU	Putnam (ATV, BMI)	38	THIS TIME Crooper (H.G., ASCAP)	36
I NEED YOUR LOVIN'	Marie (Jobete, ASCAP)	60	TIME IS TIME Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	43
IT'S MY TURN	Masser (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)	31	TOGETHER Salas (Razor Sharp/Double Diamond, BMI)	53
JESSE	Mainieri (Quackenbush/Redeye, ASCAP)	21	TRICKLE TRICKLE Graydon (Blend/Villanova, BMI)	91
JUST LIKE STARTING OVER	Lennon-Ono-Douglas (Lenono, BMI)	9	TURN AND WALK AWAY Olsen (Paperwaite/Cainstreet/Hudson Bay, BMI)	61
KEEP ON LOVING YOU	Cronin-Richrath-Beamish (Fate, ASCAP)	77	TURNING JAPANESE Coopersmith-Heaven (Glenwood, ASCAP)	44
KID STUFF	Dunn-White (Mchoma, BMI)	90	UPSIDE DOWN Edwards-Rodgers (Chic, BMI)	41
KILLIN' TIME	Stroud (Flowering Stone, ASCAP)	71	UPTOWN Prince (Ecnirp, BMI)	82
LADY RICHIE	(Brockman, ASCAP)	1	WHEN WE GET MARRIED Graham/(Big Seven, BMI)	99
LET ME BE YOUR ANGEL	Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	51	WHIP IT Margouleff-Group (Devo/Nymph/Unichappell, BMI)	17
LET'S BE LOVERS AGAIN	Nevison (Grajonco, BMI)	95	WHO WERE YOU THINKIN' OF Lo Fredo (In My Music, BMI)	94
LOOK WHAT YOU'VE DONE TO ME	Schnee-Foster (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	52	WITHOUT YOUR LOVE Wayne (H.G., ASCAP)	40
LOVELY ONE	Group-Phillinganes (Ranjack/Mijac, BMI)	23	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	4
LOVE ON THE ROCKS	Gaudio (Stone-bridge/EMA-Suisse, ASCAP)	8	XANADU Lynne (Jet/Unart, BMI)	47
LOVE T.K.O.	Wansel-Biggs-Womack (Assorted, BMI)	54	YOU White (Sagfire/Rutland Road/Almo/ASCAP/Foster Freeze/Irving, BMI)	63
			YOU SHOOK ME ALL NIGHT LONG Lange (J. Albert/Marks, BMI)	69
			YOU'VE LOST THAT LOVIN' FEELING Hall-Oates (Screen Gems-EMI, BMI)	16



# Record World Singles



DECEMBER 6, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

DEC. 6	NOV. 29		WKS. ON CHART
1	1	<b>LADY</b> KENNY ROGERS Liberty 1380 (3rd Week)	10
2	2	<b>ANOTHER ONE BITES THE DUST</b> QUEEN/Elektra 47031	17
3	3	<b>MORE THAN I CAN SAY</b> LEO SAYER/Warner Bros. 49565	11
4	4	<b>WOMAN IN LOVE</b> BARBRA STREISAND/Columbia 1 11364	14
5	5	<b>THE WANDERER</b> DONNA SUMMER/Geffen 49563 (WB)	12
6	6	<b>HE'S SO SHY</b> POINTER SISTERS/Planet 47916 (Elektra/Asylum)	21
7	7	<b>HIT ME WITH YOUR BEST SHOT</b> PAT BENATAR/Chrysalis 2464	10
8	12	<b>LOVE ON THE ROCKS</b> NEIL DIAMOND/Capitol 4939	6
9	13	<b>(JUST LIKE) STARTING OVER</b> JOHN LENNON/Geffen 49604 (WB)	6
10	27	<b>THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS)</b> WAYLON JENNINGS/RCA 12067	12
11	11	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> STEPHANIE MILLS/20th Century Fox 2460 (RCA)	18
12	19	<b>HUNGRY HEART</b> BRUCE SPRINGSTEEN/Columbia 11 11391	5
13	16	<b>GUILTY</b> BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	6
14	10	<b>NEVER BE THE SAME</b> CHRISTOPHER CROSS/Warner Bros. 49580	9
15	9	<b>I'M COMING OUT</b> DIANA ROSS/Motown 1491	14
16	14	<b>YOU'VE LOST THAT LOVIN' FEELING</b> DARYL HALL & JOHN OATES/RCA 12103	11
17	18	<b>WHIP IT</b> DEVO/Warner Bros. 49550	15
18	22	<b>EVERY WOMAN IN THE WORLD</b> AIR SUPPLY/Arista 0564	7
19	26	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 41304	12
20	17	<b>DREAMING</b> CLIFF RICHARD/EMI-America 8057	13
21	8	<b>JESSE CARLY</b> SIMON/Warner Bros. 49518	19
22	15	<b>MASTER BLASTER (JAMMIN')</b> STEVIE WONDER/Tamla 54317 (Motown)	11
23	20	<b>LOVELY ONE</b> JACKSONS/Epic 9 50938	11
24	30	<b>DE DO DO DO, DE DA DA DA</b> POLICE/A&M 2275	7
25	34	<b>THE TIDE IS HIGH</b> BLONDIE/Chrysalis 2465	4
26	31	<b>TELL IT LIKE IT IS</b> HEART/Epic 19 50940	3
27	32	<b>CELEBRATION</b> KOOL & THE GANG/De-Lite 807 (PolyGram)	7
28	35	<b>PASSION</b> ROD STEWART/Warner Bros. 49617	3
29	29	<b>DEEP INSIDE MY HEART</b> RANDY MEISNER/Epic 9 50939	8
30	33	<b>EVERYBODY'S GOT TO LEARN SOMETIME</b> KORGIS/Asylum 47018	9
31	37	<b>IT'S MY TURN</b> DIANA ROSS/Motown 1496	7
32	38	<b>I MADE IT THROUGH THE RAIN</b> BARRY MANILOW/Arista 0566	3
33	39	<b>SUDDENLY</b> OLIVIA NEWTON-JOHN AND CLIFF RICHARD/MCA 51007	7
34	41	<b>ONE STEP CLOSER</b> DOOBIE BROTHERS/Warner Bros. 49622	3
35	21	<b>ON THE ROAD AGAIN</b> WILLIE NELSON/Columbia 1 11351	14
36	36	<b>THIS TIME</b> JOHN COUGAR/Riva 205 (PolyGram)	12
37	49	<b>HEY NINETEEN*</b> STEELY DAN/MCA 51036	2
38	23	<b>I'M HAPPY THAT LOVE HAS FOUND YOU</b> JIMMY HALL/Epic 9 50931	9
39	25	<b>DREAMER</b> SUPERTRAMP/A&M 2269	12
40	28	<b>WITHOUT YOUR LOVE</b> ROGER DALTRY/Polydor 2121	13
41	24	<b>UPSIDE DOWN</b> DIANA ROSS/Motown 1494	22
42	40	<b>I'M ALRIGHT (THEME FROM CADDYSHACK)</b> KENNY LOGGINS/Columbia 1 11317	21
43	52	<b>TIME IS TIME</b> ANDY GIBB/RSO 1059	3
44	42	<b>TURNING JAPANESE</b> VAPORS/United Artists 1364	11
45	50	<b>GIRLS CAN GET IT</b> DR. HOOK/Casablanca 2314	6
46	47	<b>SEQUEL</b> HARRY CHAPIN/Boardwalk 8 5700	6
47	46	<b>XANADU</b> OLIVIA NEWTON-JOHN/ELO/MCA 41285	18
48	43	<b>THAT GIRL COULD SING</b> JACKSON BROWNE/Asylum 47036	12
49	54	<b>STOP THIS GAME</b> CHEAP TRICK/Epic 19 50942	4



50	45	<b>ALL OUT OF LOVE</b> AIR SUPPLY/Arista 0520	27
51	44	<b>LET ME BE YOUR ANGEL</b> STACY LATTISAW/Cotillion 46001 (Atl)	17
52	48	<b>LOOK WHAT YOU'VE DONE TO ME</b> BOZ SCAGGS/Columbia 1 11349	16
53	58	<b>TOGETHER</b> TIERRA/Boardwalk 8 5702	5
54	59	<b>LOVE T.K.O.</b> TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	7
55	55	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS/Casablanca 2305	8
56	64	<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT/Elektra 47066	4
57	60	<b>SWITCHIN' TO GLIDE</b> KINGS/Elektra 47006	6
58	62	<b>COULD I BE DREAMING</b> POINTER SISTERS/Planet 47920 (Elektra/Asylum)	5
59	66	<b>THE HORIZONTAL BOP</b> BOB SEGER/Capitol 4951	4
60	65	<b>I NEED YOUR LOVIN'</b> TEENA MARIE/Gordy 7189 (Motown)	7
61	68	<b>TURN AND WALK AWAY</b> BABYS/Chrysalis 2467	4
62	51	<b>DRIVIN' MY LIFE AWAY</b> EDDIE RABBITT/Elektra 46656	25
63	70	<b>YOU EARTH, WIND &amp; FIRE</b> ARC/Columbia 11 11407	3
64	67	<b>HELP ME!</b> MARCY LEVY AND ROBIN GIBB/RSO 1047	5
65	56	<b>REAL LOVE</b> DOOBIE BROTHERS/Warner Bros. 49503	14
66	75	<b>MY MOTHER'S EYES</b> BETTE MIDLER/Atlantic 3771	3
67	57	<b>LOVE X LOVE</b> GEORGE BENSON/Qwest/WB 49570	8
68	68	<b>GOTTA HAVE MORE LOVE</b> CLIMAX BLUES BAND/Warner Bros. 49605	4
69	53	<b>YOU SHOOK ME ALL NIGHT LONG</b> AC/DC/Atlantic 3761	14
70	76	<b>EASY LOVE</b> DIONNE WARWICK/Arista 0572	3
71	80	<b>KILLIN' TIME</b> FRED KNOBLOCK AND SUSAN ANTON/Scotti Bros. 609 (Atl)	3

## CHARTMAKER OF THE WEEK

72	—	<b>MISS SUN</b> BOZ SCAGGS Columbia 11 11406	1
73	86	<b>HE CAN'T LOVE YOU</b> MICHAEL STANLEY BAND/EMI-America 8063	2
74	85	<b>COLD LOVE</b> DONNA SUMMER/Geffen 49634 (WB)	2
75	83	<b>NEED YOUR LOVING TONIGHT</b> QUEEN/Elektra 47086	2
76	77	<b>REMOTE CONTROL</b> REDDINGS/Believe in a Dream 9 5600 (CBS)	5
77	—	<b>KEEP ON LOVING YOU</b> REO SPEEDWAGON/Epic 19 50953	1
78	—	<b>THE WINNER TAKES IT ALL</b> ABBA/Atlantic 3776	1
79	81	<b>TEACHER TEACHER</b> ROCKPILE/Columbia 1 11388	3
80	88	<b>SHINE ON LTD</b> A&M 2283	2
81	82	<b>DON'T SAY NO</b> BILLY BURNETTE/Columbia 1 11380	3
82	78	<b>UPTOWN PRINCE</b> WARNER BROS. 49559	6
83	—	<b>9 TO 5</b> DOLLY PARTON/RCA 12133	1
84	61	<b>MORE BOUNCE TO THE OUNCE (PART I)</b> ZAPP/Warner Bros. 49535	12
85	—	<b>GAMES PEOPLE PLAY</b> ALAN PARSONS PROJECT/Arista 0573	1
86	—	<b>HEARTBREAK HOTEL</b> JACKSONS/Epic 19 50959	1
87	73	<b>ONE-TRICK PONY</b> PAUL SIMON/Warner Bros. 49601	8
88	—	<b>GIVE IT UP FOR YOUR LOVE</b> DELBERT McCLINTON/Capitol 4848	1
89	—	<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP/RCA 12084	1
90	91	<b>KID STUFF</b> LENNY WHITE/Elektra 47043	3
91	93	<b>TRICKLE TRICKLE</b> MANHATTAN TRANSFER/Atlantic 3772	2
92	71	<b>SOMETIMES A FANTASY</b> BILLY JOEL/Columbia 1 11379	9
93	79	<b>OUT HERE ON MY OWN</b> IRENE CARA/RSO 1048	16
94	72	<b>WHO WERE YOU THINKIN' OF?</b> THE DOOLITTLE BAND/Columbia 1 11355	9
95	95	<b>LET'S BE LOVERS AGAIN</b> EDDIE MONEY (DUET WITH VALERIE CARTER)/Columbia 1 11377	7
96	84	<b>HOW DO I SURVIVE</b> AMY HOLLAND/Capitol 4884	18
97	74	<b>THE LEGEND OF WOOLEY SWAMP</b> CHARLIE DANIELS BAND/Epic 9 50921	17
98	63	<b>IF YOU SHOULD SAIL</b> NIELSEN/PEARSON/Capitol 4910	11
99	—	<b>WHEN WE GET MARRIED</b> LARRY GRAHAM/Warner Bros. 49581	1
100	89	<b>ALL OVER THE WORLD</b> ELO/MCA 41289	19

\* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 20



# Radio World

## Radio Replay

By PHIL DIMAURO

■ JUMPIN' WITH WALTER, DONALD AND BOB—"All of our interviewers should be comedians," said Steely Dan's Donald Fagen after a lively taping of the Robert Klein Show on Friday (21). Set to air December 21, Fagen, Klein and Walter Becker's conversation promises to be one of the best Klein shows ever. Usually, Robert has to make all the jokes; this time, he had lots of competition.

Calling their appearance "Steely Dan's 1980-81 tour," Klein asked them how they'd had so many hits without hitting the road. "Payola," said Fagen. "We do the wining and dining ourselves . . . Last night we took Kal Rudman to see 'Annie.'" When Klein brought up the legal hassles over the release of their new album, "Gauchó," Becker said he "didn't know what the point of the case was," adding that the group had hired William Jennings Bryan to represent them.

The conversation turned to radio on several occasions. At one point, Becker said he wasn't exactly enchanted with the present state of rock stations. "At this particular moment," he said, "my clock radio is just a clock." Hmm.

And when Klein asked about Steely Dan's reputed love of jazz, Fagen mourned the loss of "jazz radio, which unfortunately doesn't exist anymore." Fagen listed his favorite DJs of the jazz radio days of yore, including Mort Fega and Symphony Sid. Then Klein said he also had loved listening to Sid, and within seconds, Klein and Fagen were snapping their fingers to a perfectly sung rendition of "Jumpin' With Symphony Sid." Quick.

When Klein asked why producer Gary Katz had been with them so long, Fagen answered, "He wouldn't leave." And when the host brought up the story of the engineer who had mistakenly erased a crucial "Gauchó" master tape, Becker said, "He's not an engineer anymore."

While the quips were really flying, Klein playfully complained that Steely Dan were frustrating his normally easy job interviewing rock 'n' rollers. "They didn't say 'Ya know' or use the word 'super' once," he shouted. The truth is, the Klein show had been waiting patiently for this interview for about two years, according to a Steely Dan spokesperson, who added that the staff's handling of all details was perfect and patient.

MOVES: Mary Thomas, afternoon air person on WBLS-FM in New York, has been hired by WXLO-FM in the city, to begin afternoon drive effective December 1. Mike Wade, who had the slot, has been promoted to assistant program manager and will be on the air weekends. Before 'BLS, Thomas was with WKTU through both its mellow sound and disco phases . . . David Boyle, MD of WQBK, Albany, is leaving to begin a new career as a government transportation research analyst. RW's grand wizard of album rock research, Carl Skiba, says he'll miss "one of his most consistent and reliable reporters," and he wishes Dan the best of luck.

FAMILY AFFAIR—Rockpile's Nick Lowe happens to be married to Carlene Carter, who happens to be the stepdaughter of Johnny Cash, all of which led to a humorous and poignant anecdote from the road courtesy of Columbia Records album promotion director Paul Rappaport, who's been accompanying Rockpile on tour. Lowe and Dave Edmunds were being interviewed on the air at WXRT in Chicago, where Cash happened to be staying at the same time, and Lowe decided to give Cash a call at his hotel. Rappaport reports that Lowe had a more than difficult time convincing the cautious hotel switchboard, in a British accent, of course, that Johnny Cash is in fact his father-in-law. When Lowe finally got through, Cash answered, "Hello, son."

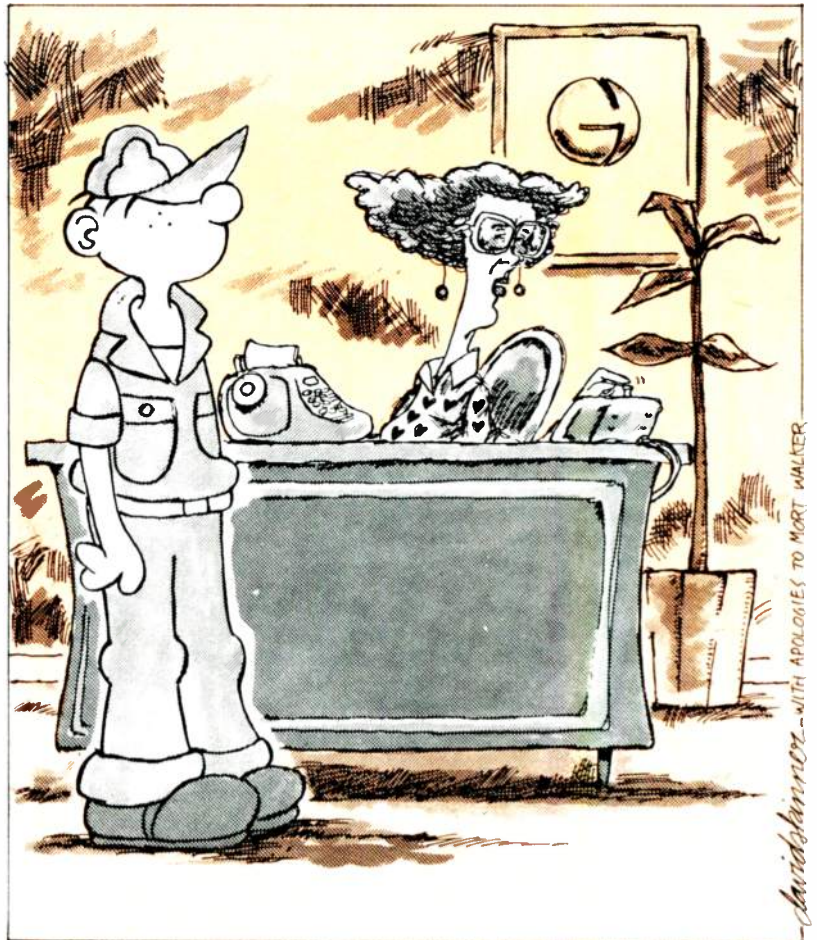
SHORT RAPS: Dr. Demento, host of Westwood One's popular syndicated radio program, "The Dr. Demento Show," is celebrating his tenth year on the radio with a special anniversary show and a national tour of live appearances at colleges and night clubs beginning December 2. He'll be taping NBC's "Tomorrow," and the New Jersey TV cult favorite, "The Uncle Floyd Show," and he'll perform

at the Bottom Line in New York City . . . the New York City Opera will be broadcast nationwide on the National Public Radio Network . . . WSHE in Fort Lauderdale has issued an official announcement that it will no longer play albums "in their entirety" over the air. While they say they're not totally convinced that the practice hurts record sales, they've decided that the possible losses outweigh the benefits of tracking LPs.

## Kinks at the Coliseum



Arista recording group the Kinks recently wrapped up their U.S. tour with appearances in the northeast, performing tracks from their double album "One For The Road," which has just been certified gold. After a show at the Nassau Coliseum in Long Island, leader Ray Davies was flanked backstage by radio people and representatives of Arista. Shown from left are: Mark Goodman, air personality, WPLJ; Jeff Backer, promotion representative, Arista; Dorothy Vanturinni, music director, WPLJ; Abbey Konowitch, director, product management, Arista; Davies; Bob Feiden, vice president, east coast A&R, Arista; Richard Palmese, senior vice president, promotion, Arista; Mike Bone, vice president, national AOR promotion, Arista; Jim Cawley, northeast regional marketing director, Arista; and Randy Hock, associate director, national AOR promotion, Arista.



"Mr. Geffen, there's another Beetle here to see you . . ."



---

Record World presents a special section



**KOOL  
& the  
GANG**

December 6, 1980

---



---

*Gabe Vigorito*  
*and the family of*  
**Delite Records**  
*celebrate this tribute to*  
**KOOL AND THE GANG**



*DeLite*  
RECORDS

---





**THIS YEAR MARKS THE BEGINNING** of Kool & the Gang's second decade as successful recording artists. They have displayed the talent and determination not only to withstand the changing trends of music, but to be an influential part in shaping the sound of contemporary black music.

They began 14 years ago as a group of young jazz musicians, earning a reputation that spread quickly in their home of Jersey City as well as in New York's Greenwich Village. Though accomplished soloists, they recognized the need to alter what they were doing musically in order to reach a wider audience. The sound that they created was a fresh and unique blend of jazz and rhythm & blues that won them immediate acceptance on their first recording, "Kool & the Gang," in 1969.

Since that time they have released 17 additional albums and have earned numerous gold and platinum honors. With a dedication to remain at the creative forefront of music, they have already entered their next decade with "Ladies Night," the most successful album of their career. It is a clear indication that Kool & the Gang have a finger on the pulse of what the public wants—and know how to deliver it consistently.

*A Discography of Kool & the Gang  
U.S. Albums*

1. Kool & The Gang—Dec. 1969
2. Live At The Sex Machine—Dec. 1970
3. The Best of Kool & The Gang—April 1971
4. Live At P.J.'s—Aug. 1971
5. Music Is The Message—March 1972
6. Good Times—Dec. 1973
7. Wild And Peaceful—Aug. 1973
8. Kool Jazz—March 1974
9. Light Of The Worlds—Aug. 1974
10. Greatest Hits—Jan. 1975
11. Spirit Of The Boogie—June 1975
12. Love And Understanding—Sept. 1975
13. Open Sesame—Sept. 1976
14. The Force—Oct. 1977
15. Kool & The Gang Spin Their Top Hits—  
Feb. 1978
16. Everybody's Dancin'—Aug. 1978
17. Ladies Night—July 1979
18. Celebrate—Sept. 1980



# — KOOL & the GANG —

## Robert 'Kool' Bell On The Gang's Past, Present and Future

By KEN SMIKLE

After 11 years in the recording business, Kool & the Gang have established an impressive track record of 18 albums, numerous gold and platinum records, an audience of followers that crosses the globe and a special blend of music that others have imitated throughout the years. As Robert "Kool" Bell reveals in the following dialogue, their road to success has not been easy or predictable, but the band's determination has paid off.



Robert 'Kool' Bell

**Record World:** Let's start out by talking about the history of the group from the very beginning.

**Robert "Kool" Bell:** The group started back in 1964. It was George Brown, myself, my brother Ronald Bell, Dennis Thomas, Robert Mickens and Rickie West. We started playing around Jersey City and over in New York at a place called the Cafe Wha. During that time Richie Havens was playing over there a lot. Bill Cosby would come by and some impromptu things on stage, and also Richard Pryor. The funny thing about this place was you would play and they would give you sandwiches for pay. We never made any money but we were still in school at that time.

**RW:** That's when you were called the Jazziacs. How old were you at that point?

**Kool:** I was around 14. So from the Jazziacs playing around Jersey and New York we got involved in an organization called Soul Town. What they were trying to do was like a mini-Motown concept. We became the backup band. They had about 10 R&B groups and we would back them all up. We were like the house band for the whole organization. And that's when the music started blending, the mixture between jazz and R&B. We would take a tune like "The Hunter Gets Captured By The Game," that was one we played a lot. We would take it and play it as an instrumental and add our own flavor to it. With that concept, our music started changing. That was the initial sound of what we are today.

**RW:** How did you get into playing jazz in the first place?

**Kool:** That came from the various influences of our families. Spike's father was a jazz trumpet player. D.T. grew up on Charlie Parker. In my house there was a lot of Coltrane and Miles. My father was a lightweight top ten boxing contender and Miles used to train at the same gym. Thelonius Monk was also a roommate with my father for a while when we was staying over on the west side. So we sort of grew up with it around us and that's how we got into jazz. Although when I was growing up I did listen to R&B too.

**RW:** How much has being into jazz helped the success of the group?

**Kool:** Well, I think it helped a lot because it was like a foundation for getting into music. It was exploratory and we were jamming. Guys would take 15 minute solos! (laughter) It really helped, although I think you have more discipline with R&B than jazz because with R&B you have to stick to one particular line. You've got to keep the groove the same. In jazz you can fluctuate, stretch out.

**RW:** Folks usually think that it takes more discipline to play jazz than R&B.

**Kool:** Yeah, I know. The discipline that it takes, as far as jazz is concerned, is the time you take to learn your axe and the different chord changes and improvisation. But as far as playing a discipline

it's when you're playing R&B because you have discipline yourself to stay right there. You can't move. You gotta keep it in the pocket.

The group was evolving and we saw that being a back-up group wasn't exactly what we wanted to do, so we moved on and started taking gigs on our own as the Soul Town Band. That was around 1968. We were working in a club over in Newark called the Blue Note Lounge. One of the M.C.'s would always call my name out of the background when he was introducing the other people that were playing there that night. So anyway, he kind of locked on to the name "Kool." So one day we came into the club and he had made a poster that had "Kool & the Flames" and he had a picture of Kool being some ice putting out the fire. It was a nice poster, and a nice concept. So we changed the name to Kool & the Flames for about four months.

Then we met with a producer by the name of Gene Redd who had a pending deal with De-Lite Records. We got together with some material and we rehearsed for about seven or eight months and came up with a concept which later became our first album. We liked the name Kool & the Flames but James Brown's group at that time was called the Famous Flames. We tried to come up with a new name but all of the other ideas were too far-fetched. So we decided to change Flames to Gang, being that the sound we had created had a street type of sound to it. And that's how we became Kool & the Gang.

**RW:** Was that the first album that De-Lite released?

**Kool:** I'm not sure, but it might have been. I think that the only other artist that they had was Nat King Cole's brother, or somebody like that.

**RW:** What influence did Gene Redd have on your music?

**Kool:** What Gene did was took the music and made it more commercial in a sense. He would change a few chords here and there and tell us to play this line this way.

**RW:** What kind of live show did you do at that point?

**Kool:** At that point we had to develop one. From doing jazz we were just like stand-up musicians. We had rehearsed trying to put together some type of idea together of what a live performance should be like in the R&B world. We did our first show at the Apollo Theater when our first record started making a little noise. There was this group called Willie Feester and the Magnificants and they were our inspiration to put a stage show together. They had a strong show.

“There's unity in the group. When we had our ups and downs we stuck together.”

So we saw that if this was the type of business that we wanted to be in, we were going to have to get into choreography and things that would help put a show together instead of just standing up and playing. It was a lot of work to get our choreography together. We tried to do Temptations steps with horns, which made the group a little unique at that time. The majority of the groups were ballad groups—the Temptations, the Moments, the Delfonics. When we got it together we were a little unique in what we were doing.

**RW:** For a bunch of guys who weren't really into R&B you seemed to be able to spot the different trends in that music sooner than a lot of other groups. How do you think you were able to do that?

**Kool:** We just kind of got into what people were doing, what their likes were, what records were hot, and we kind of used that. I guess you could call it like a Kool & the Gang Research Committee (laughter). "Go out there, brother and see what they're talking about." But we always tried to change whether it was every album or every two albums and not just lay into the same groove, but stay up on what the people were about. And we tried to give the people what they wanted and, at various times, what we felt they needed with albums like "Light of the Worlds," songs like "Higher

(Continued on page 14)



***Kool and the Gang:***

***The 1st 10 Years  
Have Been Sensational-***

***The Next 10 Will be  
Unbelievable!!***

***Congratulations***

***NORBY WALTERS  
& ASSOCIATES***



# — KOOL & the GANG —

## Band Members Have Special Talents

■ At the center of Kool & the Gang's success as a band are the special talents that each individual member contributes to its unique and distinctive sound. The nine-man unit is a tightly knit group of musicians who are not only well versed in their various instruments, but who also bring to the group a knowledge of many different musical forms.

The original members of the Kool & the Gang band are Robert "Spike" Mickens, Robert "Kool" Bell, Ronald Bell, Kevin Bell, Charles Smith, Dennis Thomas and George Brown. In addition, two new members have recently joined the ranks. They are James Taylor and Earl Toon, Jr.

At the heart of their infectious rhythms are Kool on bass and Brown on drums. Making up what is a classic R&B horn line is Thomas on alto sax, Mickens on trumpet and Ronald Bell on tenor sax. The younger Bell brother, Kevin, handles the keyboard chores. Taylor and Toon hold down the vocals. Taylor's soft-toned voice is one of the keys to the group's more pop-oriented



sound, and the results can be best heard on the tunes "Too Hot," "Ladies Night," and others.

One of the strengths of the group musically is their extensive background in jazz music. Robert Bell recalls that in the beginning, "we would sometimes take 15 minute solos each." Their thorough knowledge of music enabled Kool & the Gang to adapt

their sound to what audiences most wanted to hear, and a little bit of all that they are capable of can be heard in every selection. It's one of the things that makes Kool & the Gang one of the most flexible and durable groups playing today. It is also one of the things that assures them that they are ready to meet any musical challenge in the future.

## Kahl Says Kool Busting Out All Over

■ Phil Kahl, vice president of Big Seven Music, has been working with Kool & the Gang since 1974. The firm is responsible for administering publishing and licensing in overseas markets. "It was very difficult to get their product released in Europe," Kahl recalls, "because of the heavy jazz and R&B sound of the group. But since their association with Eumir Deodato, and the release of the 'Ladies Night' LP, the acceptance overseas has been phenomenal."

Europe is not only responding to Kool & the Gang's recent releases, but earlier material is also in demand. "'Jungle Boogie,' 'Hollywood Swinging' and 'Summer Madness' were tremendous hits in America, but I don't think Europe was ready for that," said Kahl. "We were able to break 'Ladies Night' in Germany, France, England, Italy and Japan. The group has just completed the 'Top of the Pops' TV show and concerts in England. They are terrific writers and the material is now busting out all over. Songs like 'Ladies Night' and 'Too Hot' are sure to become standards in the near future."

## Stan Price: Spreading a Good Idea

■ "I have a very high regard for them and their work as well," said Stan Price, VP of promotion for De-Lite. "They're such a heck of a nice bunch of guys that there's nothing you wouldn't want to do for them." Price first met the band around 1971 at Trude Heller's, and later, when he joined the De-Lite staff, he became, as he puts it, "a real Kool & the Gang fan."

In addition to their infectious personalities, the other thing that Kool & the Gang has going for them is the ability to play a variety of musical forms, said Price. "They don't try to play one type of thing. You'll find on their LP a flavoring of jazz, some top 40, some R&B. It's enough to say that they're between different things. They're right on the borderline and it means that it's possible to go anywhere with their records."

"The kind of sound that they have is good for the entire country; the idea was that it just needed to be spread out. We got a chance to do that with the 'Jungle Boogie' LP. That was the first LP of theirs that went gold. Now they have gone all the way to platinum with 'Ladies.'" Price



Stan Price

feels that the more universal themes of the group's music have helped broaden their appeal, especially in the pop markets. "We have a heavy focus on women now with women's liberation and so forth. And for years we've all seen the signs that say, 'Thursday Night Is Ladies' Nite,' but Kool & the Gang were the first come out and just say this is ladies' night, and it just took the women to another plateau. And as you know, women do buy more records than men."

## Norby Walters Agency Keeps Kool Working

■ The selling strength of Kool & the Gang's "Ladies Night" album, with its three chartmaking singles, created a unique opportunity for the group's booking agency, Norby Walters Associates. "We had the strength to continue great sales on the record while Kool was able to go into the studio in-between gigs," said Walters. "We were able to come with the new album, 'Celebrate,' without even really coming off the road."

In addition to concerts, the agency placed the group on an extensive schedule of television appearances, both here and abroad. "The profile that we were able to give Kool & the Gang was as high as possible, as a result of them being big in so many markets. Everything about the release of the 'Ladies Night' album was right. The timing was right, the planning was right," said Sal Michaels, "and after we had covered the U.S. we took them over to Europe and the response was terrific."

"We try with any artist that we represent to take them into the overseas market. We were very pleased with Kool & the Gang and their manager, Buzz Willis, for their true understanding of the value of the overseas market and the great strength of sales that will come from that," said Walters. "We believe that Kool & the Gang will be one of the giant acts of eighties, and will go on to fill the largest arenas in the country and overseas."

## Attorney Jack Scherer Feels Good About Kool

■ Prior to becoming the attorney for Kool & the Gang, Jack Scherer of Gersten, Scherer & Kaplowitz had no knowledge of the group and was representing no other clients in the music area. So what attracted him to the band? "I can't really explain it. I just got a good feeling from them and Buzz Willis, their manager. You can just tell that some people, regardless of what they appear to be at the moment, are about to do a number. I felt comfortable in working with that situation, and that's important."

Scherer's partner, Mel Simensky agreed: "To work with a group where the calibre of musicianship is so high is wonderful. We feel fortunate to be working with the group."



Platinum  
Records  
Gold Records  
Hit Records  
Hot Records



---

**THAT'S KOOL WITH US.**

CONGRATULATIONS, KOOL & THE GANG.  
OUR ASSOCIATION HAS BEEN A PURE  
**DE-LITE.**

---

**PHONOGRAM/MERCURY RECORDS**





# — KOOL & the GANG —

## Phonogram/Mercury Pres. Bob Sherwood Praises Kool & the Gang's Longevity

■ "Definitely, greatness in anything is very subjective, but particularly when you are talking about something of the emotional quality of music," says Phonogram / Mercury president Bob Sherwood. "Surely, one of the benchmarks is longevity, and one would be hard-pressed to come up with more than a few bands whose sales success after ten years together is at a new high. That is a marvel for any band, but particularly so for one that has a contemporary base.

"It is widely acknowledged that the contemporary fan 'eats its young' musically. Rare is the performer that can survive career-wise or take one or two of the constant shifts in musical tastes. Kool & the Gang was a disco phenomenon before most people knew what a disco was. They have grown through all of music's changes during the last ten years and are positioned stronger than ever, waiting for whatever growth the public requests.

"As this is written, Robert 'Kool' Bell and the Gang have given every indication of surpassing the extraordinary success of last year's double-gold singles and platinum-plus success of 'Ladies Night.' Once again Deodato has worked with Kool & the Gang on another album that's a musical step forward. Of course there's more to the story than studio expertise; perhaps the one word that can be best used to describe the band's long history of success is *street*. 'Street' is where you'll find Kool & the



Bob Sherwood

Gang, their management and their label, De-Lite Records. 'Street' is truly their musical route. Not just because of constant performance but because they remain close to the street people, the people who ultimately judge the direction and the success of any band.

"The association between Kool & the Gang and De-Lite Records is a special one. Through all of the growing pains that inevitably arise as a group develops over the years, the Gang and De-Lite have always been as one. From the inception of a musical idea through all the developmental stages, they are as strong a team as exists in the industry.

"We at Phonogram/Mercury are proud to be a part of the Kool & the Gang success story and hope to meet here in another ten years for an even greater 'Celebration!'"

## PolyGram's Haywood Has Words of Praise

■ "I first met Kool & the Gang in the early 1970s while I was a disc jockey at WOL," remembered Bill Haywood, VP, black music marketing, PolyGram Records East. "At that time, the group was enjoying some commercial success due to their unique style and superb musicianship. The most striking quality was that the group was in complete contrast with all major groups popular at the time. This was demonstrated by their unpretentious manner and musical dedication, accompanied by a relaxed yet confident attitude.

"Although Kool's first releases with De-Lite were moderately successful, what seemed to be lacking in their later records was that special magic that Kool had performed on their earlier tracks. In 1979 De-Lite president Gabe Vigorito presided over the unique marriage of Kool, Deodato and vocalist James Taylor. In 1979, this marriage gave birth to a set of tapes that matured into over a million units and was christened 'Ladies Night.'

"The fruitful association of De-Lite and Phonogram allowed the group to reach a much broader market than ever before. 'Ladies Night' was their first certified platinum album.

"Kool & the Gang's latest release, 'Celebration,' has the same texture as the 'Ladies Night' album. Initial response suggests  
(Continued on page 12)

## Mercury's Lou Simon: Kool Is Phenomenal

■ To Lou Simon, vice president, product development, Phonogram/Mercury, the importance of Kool & the Gang's success is clear: "For those of us who have been in the recording industry for a long time, Kool & the Gang represents the type of pleasant phenomenon that provides the fuel we all require to sustain our daily lives."

Simon recalls how the group survived some very lean times after having many years of success. "Most artists never recover their creative juices and drive over a period of this many years, whether they have stayed on top or have faded during this time frame. Kool & the Gang came back with a vengeance. There was nothing magical surrounding this great new emergence of success. The credit simply belongs to De-Lite Records' management and to Kool, who, with determination, created a new desire for the creative and, with this, had the good fortune of making a production arrangement with Deodato. The quality of the songs and production jumped right out.

"Phonogram/Mercury and its distributing company, PolyGram Distribution, reacted to the buzz that came from this new production and simply did the normal thing—went to work and supported the album and various singles that emerged from it."  
(Continued on page 12)

## Irwin Steinberg De-Lited by Kool

■ "I met the De-Lite people in November 1977," recalls Irwin Steinberg, chairman of PolyGram Records Operations. "At that time Mercury was, as always, heavily into black product, but had very little east coast orientation. We recognized that De-Lite and its management, as well as its artists, Kool & the Gang and Crown Heights Affair, represented an opportunity for east coast representation. Both acts are unique and commercially very successful.

"In the case of Kool & the Gang, there was a very special and very complex jazz orientation. It was this orientation which eventually, somewhat by accident, brought them together with the producer Deodato. 'Ladies Night' was the result. The new LP, 'Celebration,' is well on its way to be-



Irwin Steinberg

coming a major musical accomplishment both artistically and commercially."

At #9 you were doing alright-  
That's when you gave us  
"Lady's Night".

At #10 you're doing great-  
So now's the time to celebrate!

Congratulations

**Lenny's  
Limousine Service**



# CONGRATULATIONS!

As your sub-publisher throughout  
the world, we are delighted  
to be associated with your  
great talents.

*We wish you  
continued  
success!*

## BIG SEVEN MUSIC CORPORATION

PLANETARY-NOM LONDON LTD.

Roy Berry—Managing Director

MUSIKVERLAG PLANETARY GMBH

Karl-Heinz Klemrow—Managing Director

CARADAM EDITIONS MUSICALES S.A.R.L.

Jacques Barouch—Managing Director

PLANETARY-NOM (AUSTRALIA) PTY. LTD.

Penny Whiteley—Managing Director

PLANETARY-NOM AFRICA PTY. LTD.

John Edmund—Managing Director

**MORRIS LEVY**

President

**PHIL KAHL**

Vice President



# — KOOL & the GANG —

## Producer Deodato Organizes the Groove

■ When Kool & the Gang contacted Eumir Deodato about the possibility of producing their next album, he had already made a vow that he wouldn't take on any more outside projects. "Plus I was very busy with touring," he recalls. "But later on I heard the things they were trying to do and I told them that I would like to work with them."

"I thought they should be placing more emphasis on the vocalist rather than on the instrumentals when they were mixing the songs."

"I have always felt that Kool & the Gang had a natural groove which is like a trademark for the group. Plus they did have a new lead singer that I like very much and I felt that the emphasis should be made on the vocals and not the instrumental aspects." The two sides did get together, of course, and came up with the group's first platinum album, "Ladies Night." "As far as their sound is concerned, I tried to keep the same thing they had before except organizing it a little

more, specifically creating more separation, more of an outline between the vocals and instruments. And of course I am paranoid with the quality and I took a little longer because I felt that the quality had to be superb."

### More Instrumentals

Deodato had long been familiar with the music of Kool & the Gang. The tune "Open Sesame" in particular "has always been one of my favorite tracks." Sharing with the group a common background in jazz, he is as anxious as they are to get them back into more instrumental tunes. "We've already started that with the song 'Morning Star' on the new 'Celebrate' album. We're going to try to get the group in a situation similar to that of Earth, Wind and Fire, as a group that has a very identifiable sound."

*The editorial contents for the Kool & the Gang salute were coordinated by Ken Smikle, Record World's Black Music Editor.*

## There's No Stopping Us Now, Says De-Lite's Gabe Vigorito

■ How did Gabe Vigorito, president of De-Lite Records, first come in contact with Kool & the Gang? "It was eleven years ago. They were kids from New Jersey who were brought here by Gene Redd. He put a pile of records on my desk and said, 'Which record do you want?' After listening to all the stuff we made a decision to sign them on. The first single was entitled 'Kool & the Gang.' The first record we did was really a hit. We did over 250,000 in New York alone."

Vigorito remembers being initially impressed with the amount of talent that the group displayed. "It's the kind of talent that you look for in a group that you know one day that the group will be big. And it took ten years to get to that point. They had their successes, but sometimes when success comes right away you lose the perspective on it. They strayed away from what we were trying to do and the company at that time didn't really have the know-how and knowledge to get them back. It took a lot of time, and now, finally, here we are ten years later. There's no stopping us now. We're right in the mainstream and we're going to stay there because we've got a lock on what we're doing."

"The relationship has been a good one because we're all striving for the same things, in our own way and in our own time. We've had disagreements, just like in any marriage. But the main goal was always the same. And now that we've made the drastic change from the old to the new there's really a cosmic feeling between them and the company and what we're actually doing."

Though Kool & the Gang has been the mainstay group for De-Lite, Vigorito says he's never been worried about the company pinning most of its hopes on the group's success. "It's been like this for years. We're together. I don't think that they are going to go someplace else tomorrow, because that's not where their heads are at. I'm going to give them everything that anyone else will give them, except that I'll give them more of my personal attention. I don't think the presidents of any other major company in



Gabe Vigorito

this business are going to give special attention to Kool & the Gang. They're going to help launch this company into another phase of its life which will help us all develop into better and more professional people."

"It's always been said that we're a one-act label. So were a lot of other companies when they got started. I feel that this is only a step in right direction for both De-Lite and Kool & the Gang. We've both been in the business for 15 years and I think we're going to be around a lot longer than that in the future."

## PolyGram's Frisoli: 'Touched' by Kool

■ "The emergence of Kool & the Gang to superstardom is a tribute to the creative genius of the group," says John Frisoli, president of PolyGram Distribution. "Their talents have gone beyond all limits of music demographics, and have captured the very essence of musical sensitivity."

"Their charisma and uniqueness have embodied the being of their music and have brought new heights of excellence to all. The hearts and pulse of all of us have been touched with their brilliance. All of us at PolyGram Distribution are truly proud to have been a part of a new milestone of musical genius."



Posing for cameras at a Kool & the Gang reception are (left to right) group vocalist Earl Toon, Frankie Crocker, De-Lite VP Bernie Block, vocalist James Taylor, Robert "Kool" Bell and group manager Buzz Willis.

## Congratulations !!


# KOOL & the GANG



FRANKFORD/WAYNE MASTERING LABS  
New York Philadelphia



**CONGRATULATIONS**  
 on your  
**10<sup>TH</sup> Anniversary**  
**Celebration**  
 FROM YOUR FAMILY at the  
**House of Music**

"We are proud to be associated  
 with Kool and the Gang ...  
 Long may they flourish."  
  
 The CCP Record Co (Pty) Ltd  
 SOUTH AFRICA

Record World  
 Record World  
 Record World  
 Record World


Enclosed is check for:  
 1 Year (51 issues) \$110.00  
 2 Years (102 issues) \$180.00  
 Air Mail \$175/Year  
 Foreign Air Mail \$185/Year


Send to: Record World/1697 Broadway/N.Y., N.Y. 10019

Nature of Business:

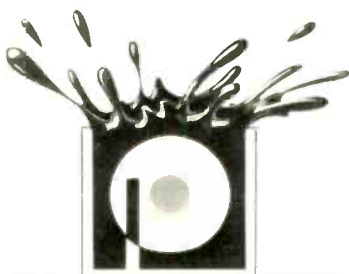
<input type="checkbox"/> Record Co.	<input type="checkbox"/> Disc Jockey	<input type="checkbox"/> Artist and Personnel Manager
<input type="checkbox"/> One Stop	<input type="checkbox"/> Distributor	<input type="checkbox"/> Independent Record Producer
<input type="checkbox"/> Tape Mfr.	<input type="checkbox"/> Rack Jobber	<input type="checkbox"/> Promotion and Publicity
<input type="checkbox"/> Retail	<input type="checkbox"/> Communications	<input type="checkbox"/> Other

Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**Record World** 



**Kool**  
 & the  
**GANG**

Too hot...  together!!



# — KOOL & the GANG —

## Buzz Willis Helps Kool & the Gang 'Exercise Control Over Their Lives'

■ Three years ago, when Kool & the Gang were seeking someone to get involved in their organization as president, one of the first names suggested was Buzz Willis. "After I met with the group, we decided that we had similar ideas about things," recalled Willis, "and we shook hands on the agreement. We dealt with each other solely on the basis of that handshake for about six months."

Willis is the president of Quintet Associates, Ltd., the holding company that oversees the entire Kool & the Gang business operation, which includes Road Gang, Ltd., the Fresh Start Music publishing company, and Fresh Start Productions. "Groups like Kool & the Gang, who have tenure and have survived in the music business, have seen both the good sides and the bad sides and are now trying to exercise more control over their lives. I see this as a growing trend and I'm certainly glad to help them to do that."

## Bill Haywood

(Continued from page 8)

overwhelming acceptance by radio and retail. We project 'Celebration' will surpass 'Ladies Night' in sales and will give Kool & the Gang the worldwide recognition they deserve."

## Lou Simon

(Continued from page 8)

With the new Kool & the Gang album, 'Celebrate!' and single 'Celebration' now on the market, and strong success already evident, it's hard to believe that Kool & the Gang will do anything less than sustain this strong creative flair over the next few years. We are pleased to be a part of this unique industry phenomenon."

CONGRATULATIONS  
**Kool and the  
Gang**  
ON  
TEN GREAT YEARS  
**CREATIVE  
GLASSICS**



Buzz Willis

Prior to assuming the head position at Quintet, Willis worked in the area of marketing both in and out of the music industry. He was chief executive officer of CTI Records, a senior VP at PolyGram and VP at RCA Records. "I always wanted to work with this group, in one way, shape or form. I even tried to sign to the other labels that I worked for. They're now getting ready to launch a campaign with Schlitz beer, they're also going to be in a feature-length motion picture, and we're now beginning to take a look at the opportunities in television. At this point I don't think there's any situation that they are not capable of handling."

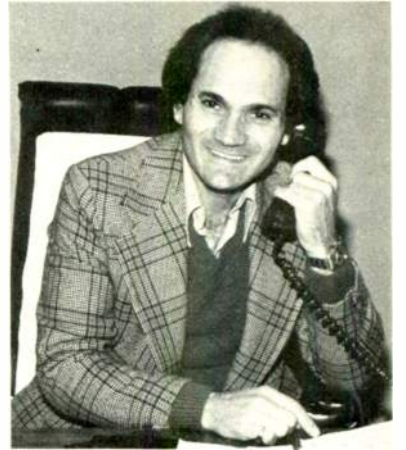


## Group and Label Communicate Well, Says De-Lite Vice Pres. Bernie Block

■ "In the ten years that we have been associated with Kool & the Gang, interestingly, we've never lost our R&B base," commented Bernie Block, VP of marketing and international affairs, De-Lite Records. "I think that's playing a very vital role in the reason for them being the premier encore group of the decade. There are so many things that have happened to us with Kool & the Gang that have created not only the turnaround for the group but for De-Lite Records as well."

When Block joined the De-Lite staff three years ago, he was already very familiar with Kool & the Gang. "When I was in independent distribution I worked their first record, which was 11 years ago. This gave me a better understanding of where the group was coming from. I grew with them and I knew what some of their problems were and how they tried to overcome them."

Mutual understanding is what Block feels has been the key to the long relationship that De-Lite has maintained with Kool & the Gang. "Communication is a very important part of everything. Salesmanship is an important part of whatever we're going to do. They were sold on us and we were sold on them. The relationship



Bernie Block

between Kool & the Gang and De-Lite is just beginning. We're on a great level of communications at this point. They are very realistic people. Kool and every member of the Gang knows what's happening in the marketplace and we keep them very well informed as to what's coming down."

"The Kool & the Gang relationship with De-Lite is at the beginning of a new decade and we're looking forward to a lot more fruitful years."

## Business Mgr. Delet: They're All Gentlemen

■ "I really don't take on a client unless he appears to be a gentleman," said Jerry Delet, president of TWM Management, Kool & the Gang's business managers, "and the members of this group certainly are gentlemen. They are very sensitive individuals and I liked that right away. I wouldn't want to handle anybody that doesn't have that desire to succeed, and they have that."

"They wanted to succeed and they wanted to get out of the situation that they were in. I felt that they would be successful again. I think that they will become the number one group in their area, and I see them expanding into the area of motion pictures and other projects. Our organization is a professional one, of course, but we really feel like family towards one another. They care about us as well as we care about them. Besides taking care of their financial affairs, I really just look forward to seeing them when they come by."



# — KOOL & the GANG —

## Phonogram's Waller: England Loves Kool

■ As their recent tour of Europe proved, Kool & the Gang's popularity extends well beyond the United States. While they have long been among the most popular groups overseas, there is a new surge of followers to be found in England, Germany, Holland and France. England is representative of the impact that Kool & the

Gang has been having on all of Europe. Their stop in that country included nine concerts and an appearance on "Top of the Pops," a program highlighting the top 20 chartmakers.

John Waller of Phonogram U.K. remarked that "Kool & the Gang's success in this country has been slowly building for many years.

## Charles Fach: They Turn Me On

■ "I first became aware of Kool & the Gang and De-Lite Records in the early seventies," remembers Charles Fach, who at the time was running the Mercury Records A&R department. "A guy by the name of Harry Finfer was working at De-Lite at the time and he used to stop by and play the records that Kool & the Gang were doing then. They really turned me on and to me it sounded like they had really captured the sound of New York City."

A few years later, after Fach had moved to the Chicago office of Mercury, another friend, inde-

pendent promotion man Herb Rosen, suggested that we make a distribution deal with De-Lite Records. "I thought it was a terrific idea and jumped at the chance. Everybody in the Mercury organization was in favor of the idea and ultimately we met with the staff at De-Lite and came to an agreement."

Fach attributes Kool & the Gang's success to a number of factors. "One, they're great musicians. Two, they've spent many years in the business and they've stayed in touch with the public. They evolved with the times, and that's enabled them to grow."

During the period of 1975-76 they had a great deal of success in the clubs with records like 'Funky Stuff,' 'Jungle Boogie' and 'Hollywood Swinging.' And although those records were big club records, they never actually broke into pop. It created the Kool & the Gang awareness at the club level.

"When the 'Ladies Night' album was released it gave us three hit singles and a good basis on which to build the act. We're pleased with what we've been able to achieve in a short period of time with the group."

## Part of House of Music Family

■ Like everyone else that has worked with Kool & the Gang in one way or another, Irene Conrad of the House of Music Recording Studios expressed that working with the group is a real pleasure. "We consider Kool & the Gang part of our family. They're just fantastic people to work with."

There were two things that attracted the group to do their recording at the House of Music

The response at the retail level to the group's recent tour of England was outstanding, especially in light of that country's poor economic conditions. "Following their appearance in concert and on 'Top of the Pops,'" said Waller, "sales figures have doubled from the week before."

Waller believes that the future for Kool & the Gang in the English market is definitely bright. "Three hit singles from an album has to be a marker toward an ever-increasing pop band, I think. Kool & the Gang can only get bigger here."

in West Orange, New Jersey. One of them was that Deodato, whom they decided to use as producer, did all of his work there. The other was that House of Music, like the group itself, deals in a broad spectrum of music, covering everything from rock to jazz. "They spend a lot of time in the studios here," continued Conrad, "and the relationship with the group is one of the best we have with anyone."

**"It has been, and is, our pleasure to work with one of the major recording groups in this country and also to be associated with such fine gentlemen."**

**"Congratulations to Kool & the Gang on your well deserved success."**

**Gerald Delet**

President



**TWM MANAGEMENT SERVICES, LTD.**



# — KOOL & the GANG —

## Dialogue

(Continued from page 4)

Planes" and "Love and Understanding." Then we had other tunes like "I Remember John Coltrane" that we did on the "Kool Jazz" album.

**RW:** The group's faltering seems to be pinpointed at the time when you started doing more jazz influenced music again. And while R&B music was at a very creative level at the time, it seemed as though you guys had overstepped your bounds.

**Kool:** We did, to a degree. But our concept always was to make sure that our singles were strong and up tempo but we would use the albums to expose new material. So we would do a song like "I Remember John Coltrane" or the long version of "Wild and Peaceful" so that once the buyer got into the album they would see other sides of the group. But after a while I think we got a little over-creative and the record company at the time was going through their changes after the "Wild and Peaceful" album as far as distribution was concerned. They started to do their own distribution and they couldn't follow through on our ideas and concepts because they didn't have the promotion arm to promote these new concepts. I think that if they had had a little more promotion, a little more insight in the direction that we wanted to go, we would have had a little more mileage. So it was a combination of things at that particular time.

**RW:** If you had been able to establish those new concepts what kind of group you would have been today?

**Kool:** That's a good question. I think we would have stayed with the commercial hits, but we would have been a little more progressive in our material. I guess similar to what Herbie Hancock was doing for a while with *Headhunters*.

**RW:** Is what you're doing now back to the fundamental formula of staying in the pocket?

**Kool:** Right now, yes. But we're slowly, again, stepping out just a little. On this latest album we experimented with an instrumental called "Morning Star." Whatever new buyers we got with the "Ladies Night" album would not expect a "Morning Star." We have other cuts like that in the can. We're just waiting for the right time. We're just being a little bit more careful about how we release songs because we went through this before (laughter). I mean it comes down to just bare economics, we've got bills to pay.

**RW:** How did you come to work with Deodato?

**Kool:** What we had decided to do after the "Everybody's Dancin'" album was to work with a producer. We had talked about it before and felt that maybe we needed an outside opinion to what we were doing. So we finally made the decision after two albums that were a bit fair. We said that we should go ahead and hook up with an outside producer and see how that works out. We were talking to Stevie Wonder at the time, but he was doing the "Secret Life of Plants" album and some other projects. He was interested but he didn't have the time. Through our previous manager's suggestion we talked to Deodato who was working out at the House of Music in Jersey. That's what brought about a meeting with him. It was supposed to be Deodato and John Tropea; they were working together on production over there. After a couple of meetings and exchanges of ideas we decided that we wanted to take a shot.

**RW:** Both of you share a common background in jazz.

**Kool:** Yeah, we have the same thoughts. The vibrations were there.

**RW:** What sort of business relationship do you have with De-Lite Records and how is your own organization structured?

**Kool:** We have our own publishing company called Fresh Start Music, and our own production company, Fresh Start Productions. We set up a road company called Road Gang that handles all of our equipment and so forth. Then we have the management company, Quintet Associates, which is the umbrella of all the other companies.

**RW:** What are some of the projects of the production company?

**Kool:** Right now we have three projects that we're dealing with. There's a group called Forecast, which is on Ariola Records, which just had a single released. That's my younger brother, Kevin, and a few cousins of the family that make up the group. He was formerly

with the Kay Gees. The female background vocalists that recorded on our last four albums, *Something Sweet*, we have a project on. The other one is a group called *Tomorrow's Edition*. We're in the studio trying to get these three projects on solid ground by '81.

**RW:** Many of the R&B bands that started or were popular from the mid and late seventies are long gone. Is there any one thing that you think contributes to your longevity? What was the biggest challenge the group has faced?

**Kool:** Well, there's the unity in the group. When we had our ups and downs we stuck together. We always felt that there was some light at the end of the tunnel. Right before the "Ladies Night" album was a very challenging period for us. We had some bad experiences with bad management at the time and we were put in the awkward position of trying to be creative at the same time that we had to deal with all the other pressures that were coming down on us. It was a period where the group could have broken up. We were trying to survive. You don't want to go out and get a nine-to-five (laughter) so it was a very testing time. But at the same time we had obligations to meet.

We just felt that we could make it through this. It had to turn around sooner or later. We saw what was happening in the market place. It was during the time when disco was hot. We were sitting around watching these groups get platinum records all for studio production. If they can do it, why can't we do it? And that's what kind of generated the "Ladies Night" formula, being that disco was still happening. Although when it came out, disco was getting ready to go through a change. That was good because we weren't totally doing that European sound, straight bass drum disco. Then we also have songs like "Too Hot" and "Hangin' Out." So we really just concentrated on coming up with the right formula, being as commercial as possible at this particular time because we knew what we had to do. Everybody just pitched in and we came through.

**RW:** One of the other problems I would imagine that you had was that you've always had a pretty good sized band. It must have been difficult supporting all the members even when times were good.

**Kool:** Yeah, we had fourteen people at one time, so it was very expensive. That's one of the reasons why we cut down on our production concepts. We were using the girls out front . . .

**RW:** How many singers were you using?

**Kool:** We had four at one time. So when we went on the road, to keep that sound we had to bring them with us. We always try to have our show sound as close to the album as possible, so we went through the expense. Right now we have nine guys.

**RW:** Musically is there anything that you'd like to explore that you haven't had the opportunity to do yet?

**Kool:** We had talked about the idea of doing a concert at someplace like Carnegie with a full orchestra. An Evening with Kool & the Gang featuring the Philharmonic Orchestra!





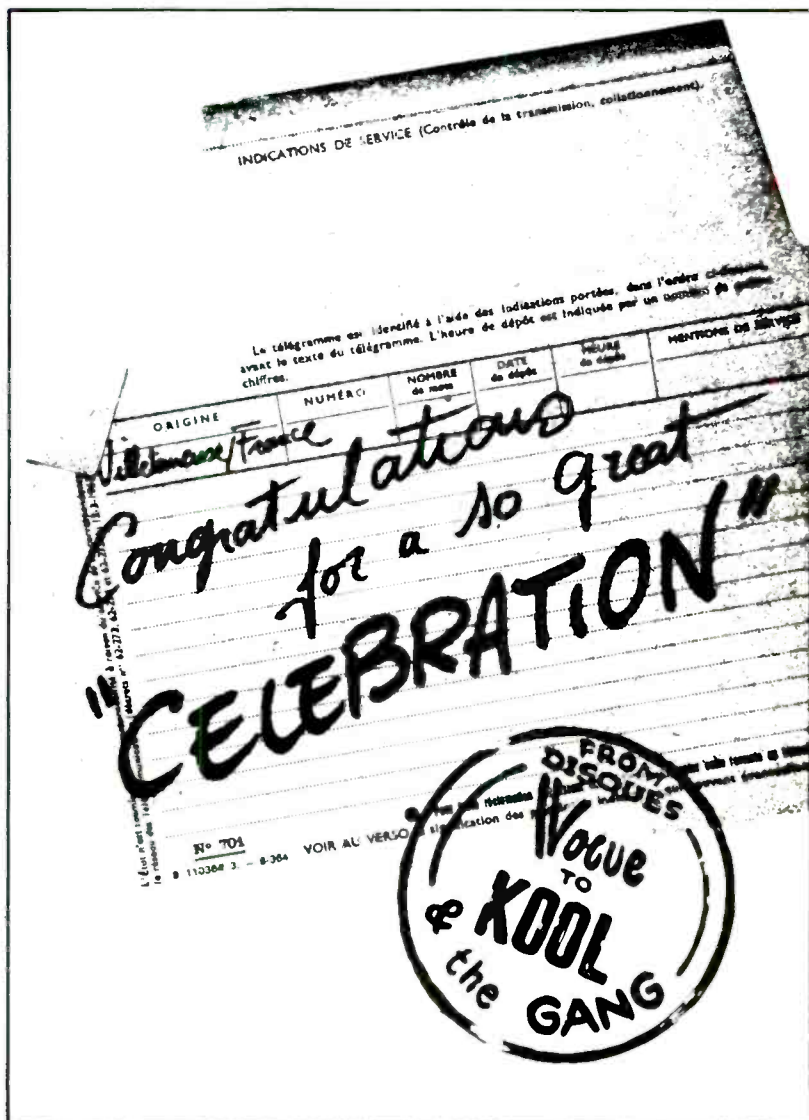
# To Kool & The Gang

IT'S A PLEASURE WORKING WITH SUCH BEAUTIFUL PEOPLE.

WISHING YOU ONLY THE BEST OF LUCK. YOU TRULY DESERVE IT.

MANY THANKS FOR EVERYTHING (ESPECIALLY THE MUSIC).

# Alan Haymon Productions



**Kool & The Gang came to Germany for the first time ever.**

**Metronome placed them in the top TV music show called MUSIKLADEN on November 13<sup>th</sup> with their current hit single CELEBRATION.**

**Thank you guys for coming over and doing a great show. Hope to see you back soon.**



DeLuxe RECORDS





**Buzz Willis**  
**Sam Alston**  
**Barbara Hernandez**  
and



wish

Robert • Ronald • Charles • Kevin  
Spike  
James • George • Dennis • Earl  
known as

---

**KOOL AND THE GANG**

---

continued success.

Working with you makes life happier!  
Lots of love and thanks.

**Congratulations!**





# George Thorogood Slides Home

By JOSEPH IANELLO

■ NEW YORK—For seven years, Rounder Records, the Somerville, Massachusetts-based independent label, succeeded as a co-operatively owned collective specializing in purist, "roots" music, with a catalogue of nearly 200 titles running the gamut from blues to folk to bluegrass. Even though Rounder never lost money on a release—production costs and promotion and publicity expenses were always kept at a minimum—album sales on any one title rarely exceeded 10,000 units. That all changed significantly in 1977 when Ken Irwin, Marian Leighton and Bill Nowlin, Rounder's owners, signed George Thorogood and the Destroyers, who would before long give the small label its first gold album.

"Originally we were told about George by a friend of ours who's a bus driver," Irwin recently told *Record World*. "A short time after that Hound Dog Taylor passed away—he was one of George's idols—and there was a benefit up here to help his family. We went to hear George play there for the first time. It was after a period of six or seven months of George calling and coming over and visiting that we finally decided to sign him."

According to Irwin, what initially attracted Thorogood to Rounder was their catalogue of blues albums that included many of his favorite artists. And even though Thorogood's music was a bit removed from anything Rounder had released, they immediately grew fond of his honesty and straightforward personality. "One of the main factors that went into our signing George was that we felt that he was so much in line with our way of thinking," Irwin recalled. "We liked him so much as a person that we decided we'd take a stab at it."

To say that Rounder and Thorogood thought along the same lines has to be an understatement; it's hard to imagine a better pair. While Rounder is a shining exception of music-as-art in an industry dominated by profit-minded corporations, Thorogood is a maverick musician whose naivete and free-thinking have done nothing to hinder his success. Sources at Rounder claim that it was Thorogood's need of money to outfit his team that initially got him into music, and that when he initially approached them for a record deal he didn't know the difference between RCA, Columbia and Rounder.

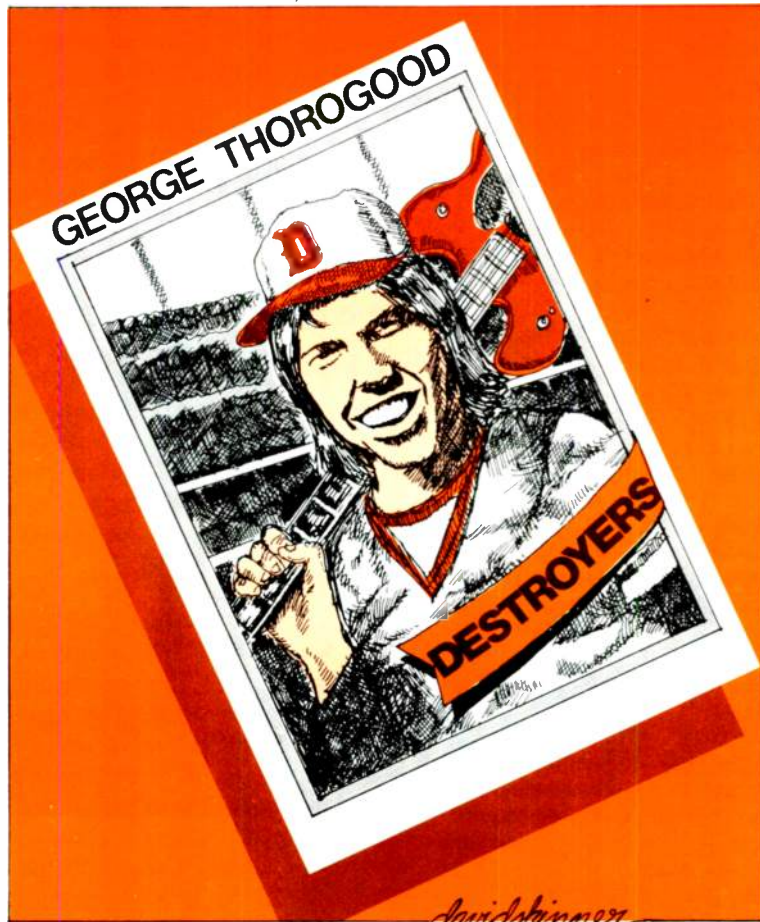
As things worked out, Rounder's flexible schedules and patient owners were tailor-made for Thorogood and his penchant for baseball. Since George has designated baseball season as off-limits for recording, touring or any music-related projects, his first LP had to be pushed back six months for lack of cover shots. With little fanfare or expense—the record was cut in a day for about \$5,000—Thorogood's first album, a

namesake, was shipped that fall with an initial order of 750 copies. "It was never in our thoughts at the time that this act was going to break," Irwin reflected.

With the brash, hard-driving blues-rock and sparse production that characterized the first album, there was no reason why Rounder

that evening."

At a time when radio was dominated by lavishly-produced pop, Thorogood's barrelhouse rock proved to be a breath of fresh air. KSAN in San Francisco picked up on the album, and within a few days the entire Bay Area was sold out. Thorogood had by then



der would expect a hit. That, coupled with Thorogood's reluctance to become a part of accepted industry procedures for promoting a record—extensive media hype and carefully planned tour routing—made the odds against George and the Destroyers getting anything more than good reviews and new uniforms even greater. Yet, almost by magic, two unplanned but very closely-related events ignited interest in the record.

Soon after the album was released, Thorogood headed to the coast for a series of benefit concerts for the California Home-makers Association. Playing at small clubs for the door, Thorogood began to create attention with his dynamic stage presence and crazed slide guitar work. While George was working his way up the coast in his Chevy Suburban (he dislikes flying), a small radio station in San Rafael, KTIM, fell in love with his record. "We used to have these music meetings at my house with all the station jocks," Tony Berardini, formerly the music director at KTIM and now program director at WBCN in Boston. "A friend brought over George's record and played it and everyone dropped their beers and said 'who the — is that?' We played the thing about ten more times and then had a big fight about who was going to play it on the air first

worked his way up the coast to a showcase performance at the Boardinghouse in San Francisco. "They went out there and it started happening," said Irwin.

Things started happening at Rounder too. Augie Blume, an independent promotion representative on the west coast, was the first of several to be hired. "We had to become a wee bit more aggressive in dealing with our distributors," Irwin admitted. "We had to start dealing with clubs' guest lists, press and radio, and all the ego problems that accompany each. Since we had never been involved with an act that was as commercial, we never had to deal with the politics of the music business. We quite frankly were naive to a great deal of it and were shocked at a lot of what goes on in the music business." Rounder added staff and began dividing managerial functions with Mike Kappus, president of the Rosebud Agency, Thorogood's new booking agent.

The first album sold over 60,000 copies the first year and is now close to 300,000 units. The die had been cast. Executives from every major label jammed into the Other End for a February '78 showcase, and many made offers to the handsome vocalist/guitarist. But Thorogood was his own man and Rounder was his label. After recording his second Rounder album, "Move It On

Over" he turned his attention to baseball for the summer where his team came in second and George walked away with rookie of the year honors. "Move It On Over" had a precedent-setting initial order of 40,000. Rounder sent out the obligatory pre-release postcards to AOR stations, but otherwise let the music speak for itself. "We believed in them and liked their music so much that there was never a need or thought of hyping," said Irwin. "The act sold themselves."

"Move It On Over" went on to become the first gold album in Rounder's ten-year history. While George's just-released third album on Rounder, "More George Thorogood and the Destroyers," was met with immediate acceptance at radio and retail (it entered *RW's* album Chart at 82 bullet), it was delayed for over a year because of legal problems resulting from an MCA release of an early Thorogood tape that was initially rejected by Rounder. Sporting a new sax player, Hank Carter, the new album was recorded in one day, at a slightly greater cost than the other because dolby was used for the first time.

Success hasn't spoiled Thorogood, though. He still tours the country in his Chevy Suburban, with the modest addition of a Checker cab. And he still plays only the dates he prefers, limiting himself to small halls even though he could almost certainly sell out arena size dates. "He makes decisions that I wouldn't have made and probably no other manager in the business would make," added Mike Kappus of Rosebud, "but it seems like in the long run he's made the right choices."

And right now those choices are varied for Thorogood. Musically, he's excited about the band and its new lineup with Carter. "In our neck of the woods he's like a legend," Thorogood said. "And for him to be playing with us is kind of like the Mets getting Dave Winfield. You got Hank and your repertoire immediately doubles and your band is twice as good." Although he never plans far in advance, Thorogood has considered where he'd like to take his music in the future. "I've always kind of stayed away from this, but I think the ultimate thing is when you get a gold record, you play good and knock out the audience, you have a real tough stage act, you get your instrument fairly together, then the final step is writing your own material. I think that has to be the final goal for any musician."

"We play good and our live act is exciting, but as far as writing songs goes, to me it's still kind of a joke." Thorogood may not be ready yet for songwriting, but he is actively pursuing a film career, which may also result in his hanging up his spikes. "I'm going to pursue getting into a few films," he disclosed. "It's something I have an interest in—light comedy, starting with bit parts as a supporting actor."



## A/C Chart

DECEMBER 6, 1980

DEC. 6	NOV. 29		WKS. ON CHART
1	1	<b>LADY</b> KENNY ROGERS Liberty 1380 (4th Week)	9
2	2	<b>MORE THAN I CAN SAY</b> LEO SAYER/Warner Bros. 49565	10
3	5	<b>LOVE ON THE ROCKS</b> NEIL DIAMONDS/Capitol 4939	6
4	4	<b>NEVER BE THE SAME</b> CHRISTOPHER CROSS/Warner Bros. 49580	8
5	6	<b>GUILTY</b> BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	6
6	3	<b>WOMAN IN LOVE</b> BARBRA STREISAND/Columbia 1 11364	14
7	9	<b>SUDDENLY</b> OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	7
8	11	<b>EVERY WOMAN IN THE WORLD</b> AIR SUPPLY/Arista 0564	6
9	10	<b>WITHOUT YOUR LOVE</b> ROGER DALTRY/Polydor 2121	10
10	7	<b>HE'S SO SHY</b> POINTER SISTERS/Planet 47916 (E/A)	15
11	12	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 41304	8
12	15	<b>IT'S MY TURN</b> DIANA ROSS/Motown 1496	6
13	8	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	15
14	13	<b>DREAMING</b> CLIFF RICHARD/EMI-America 8057	11
15	14	<b>YOU'VE LOST THAT LOVIN' FEELING</b> DARYL HALL & JOHN OATES/RCA 12103	10
16	21	<b>I MADE IT THROUGH THE RAIN</b> BARRY MANILOW/ Arista 0566	3
17	16	<b>JESSE</b> CARLY SIMON/Warner Bros. 49518	17
18	17	<b>ON THE ROAD AGAIN</b> WILLIE NELSON/Columbia 1 11351	12
19	22	<b>EVERYBODY'S GOT TO LEARN SOMETIME</b> KORGIS/Asylum 47018	5
20	20	<b>I'M HAPPY THAT LOVE HAS FOUND YOU</b> JIMMY HALL/ Epic 9 50931	6
21	25	<b>(JUST LIKE) STARTING OVER</b> JOHN LENNON/Geffen 49604 (WB)	5
22	32	<b>THE TIDE IS HIGH</b> BLONDIE/Chrysalis 2465	2
23	23	<b>IF YOU EVER CHANGE YOUR MIND</b> CRYSTAL GAYLE/ Columbia 1 11359	10
24	28	<b>EASY LOVE</b> DIONNE WARWICK/Arista 0572	4
25	33	<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT/Elektra 47066	4
26	18	<b>LOOK WHAT YOU'VE DONE TO ME</b> BOZ SCAGGS/ Columbia 1 11349	16
27	26	<b>ONE-TRICK PONY</b> PAUL SIMON/Warner Bros. 49601	6
28	24	<b>I'M COMING OUT</b> DIANA ROSS/Motown 1491	9
29	39	<b>ONE STEP CLOSER</b> DOOBIE BROTHERS/Warner Bros. 49622	2
30	34	<b>GOODBYE MARIE</b> BOBBY GOLDSBORO/Curb 9 5400 (CBS)	4
31	19	<b>COULD I HAVE THIS DANCE</b> ANNE MURRAY/Capitol 4920	13
32	35	<b>FOOL THAT I AM</b> RITA COOLIDGE/A&M 2281	3
33	27	<b>XANADU</b> OLIVIA NEWTON-JOHN/ELO/MCA 41285	17
34	36	<b>MORNING MAN</b> RUPERT HOLMES/MCA 51019	5
35	37	<b>SEQUEL</b> HARRY CHAPIN/Boardwalk 8 5700	4
36	40	<b>SEASONS</b> CHARLES FOX/Handshake 8 5307	3
37	38	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS/Casablanca 2305	2
38	42	<b>THE WINNER TAKES IT ALL</b> ABBA/Atlantic 3776	2

## CHARTMAKER OF THE WEEK

39	—	<b>KILLIN' TIME</b> FRED KNOBLOCK AND SUSAN ANTON Scotti Brothers 609 (Atl)	1
40	—	<b>MY MOTHER'S EYES</b> BETTE MIDLER/Atlantic 3771	1
41	29	<b>REAL LOVE</b> DOOBIE BROTHERS/Warner Bros. 49503	14
42	44	<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP/RCA 12084	2
43	43	<b>ONE IN A MILLION</b> JOHNNY LEE/Full Moon/Asylum 47076	2
44	—	<b>TIME IS TIME</b> ANDY GIBB/RSO 1059	1
45	—	<b>HEY NINETEEN</b> STEELY DAN/MCA 51036	1
46	30	<b>UPSIDE DOWN</b> DIANA ROSS/Motown 1494	18
47	31	<b>LET ME BE YOUR ANGEL</b> STACY LATTISAW/Cotillion 46001 (Atl)	8
48	41	<b>OUT HERE ON MY OWN</b> IRENE CARA/RSO 1048	10
49	46	<b>LOVE X LOVE</b> GEORGE BENSON/Qwest/WB 49570	5
50	45	<b>IF YOU SHOULD SAIL</b> NEILSEN/PEARSON/Capitol 4910	3

## Retail Rap

By SOPHIA MIDAS

■ **THE NEW #1 PROGRAM**—An idea was developed into reality recently for Lieberman Enterprises and its accounts. The new #1 program, developed by **Steve Salsberg**, VP of marketing, and **Joe Pagano**, director of marketing, shows the company's ability to fill a void between the best-seller and special emphasis programs. According to Pagano, "The #1 program gives additional exposure to top artists and therefore initiates greater sales. At any given time, three or four albums are selling much faster than the other records on the top ten chart. These are the candidates that could be worked into the programs. This ongoing program, which began in mid-November, will focus in on the number one seller for one month. Point of sale aids will be used to highlight the product." The program went underway with the **Stevie Wonder** album. Sales representatives will be sending in photographs of in-store displays and \$2000 in cash prizes will be awarded.

**THE SEASON OF MAGIC**—Record Bar has made "The Season of Magic" its advertising and in-store merchandising campaign for the holidays. Central to the campaign is that "the season of magic" is a time for "exchanging gifts with loved ones—of giving the magic of music." The advertising consciously avoids the harsh, hard-sell approach of much Christmas advertising. Record Bar's **Michael Vassen** commented, "The campaign is a soft-sell, gift-giving attitude . . . and harkens the images of Christmases past. You won't find day-glo Santas because that's just not the image that ties in with our stores" . . . Licorice Pizza's holiday campaign will utilize the slogan "The Tastiest Gifts In Town," a play on their "Tastiest Music" tag. The slogan will be supported through extensive in-store merchandising, including 4' x 4' banners, die-cut wreaths and bin cards and buttons for all Pizza personnel. In addition, "The Tastiest Gifts In Town" will appear in all television, print and radio ads from Thanksgiving through Christmas where it will tie in with NARM's Gift of Music campaign. . . . The Pennsylvania-Delaware-based Record Revolution will be celebrating Christmas by printing up 5,000 booklets of coupons for its customers, according to **Larry Causak**. "Each coupon," said Causak, "will offer one dollar off on special records, blank tapes, T-shirts and record accessories. There will be sixteen coupons in each booklet. There will also be a drawing for a give-away for an Atari game in each of our stores. The promotion is being co-sponsored by radio station WSP and they'll be covering it on the air."

**MORE PROMOTIONS**—Penguin Feather's **Dana Gore** reports that his outlet recently highlighted **Pat Benatar's** single "Hit Me With Your Best Shot" by a promotion which was co-sponsored by WAVA. Penguin customers were given the chance to dunk jocks from WAVA. Although one jock "caught a miserable cold from the dunking," customers who managed to get the jocks into the water won free gift certificates and also the opportunity of participating in a drawing which entered them on the Chrysalis mailing list for one year . . . Disc Records recently promoted **Rockpile's** album in conjunction with Columbia Records. Numbered rocks were made available to customers and the customer who brought in the right numbered rock won tickets to the group's concert . . . Record Rendezvous recently spotlighted **John Cougar's** album by giving away five Seiko watches, according to album buyer **Jim Jones** . . . Dog Ear, Epic Records and The Loop are working together on a "Dinner With **Molly Hatchet**" promotion. **Mark Hollingsworth** reports that customers are invited to fill out as many entry blanks as they wish. Two winners will be picket to go to dinner with the "Hatchet boys."

**AWARDS**—Record Bar, which has purchased more than 30,000 record and tape crates in the past year from Fay-Co., Inc., recently was given an award by the company for "their continual support and work contracts which have allowed 50 moderately to severely handicapped individuals to keep working and earning salaries during an economic recession . . ." Record World also awards NARM's **Pat Gorlick** the "Early Bird Award" for getting up at an ungodly early hour while he was in L.A. in order to meet the magazine's never-ending deadlines.

**STORE OPENINGS**—Hi-Fi Buys, in conjunction with Fathers & Sons, have recently opened record and video departments within their audio stores. The stores in Nashville and the two in Louisville will be in operation by the first week in December.



# Retail Report Record World



DECEMBER 6, 1980

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

## SALESMAKER OF THE WEEK



**GAUCHO**  
STEELY DAN  
MCA

### TOP SALES

**GAUCHO**—Steely Dan—MCA  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**AUTOAMERICAN**—Blondie—Chrysalis  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GREATEST HITS/LIVE**—Heart—Epic  
**BARRY**—Barry Manilow—Arista  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**EAGLES LIVE**—Asylum

### HANDLEMAN/NATIONAL

**ADVENTURE**—Rupert Holmes—MCA  
**BARRY**—Barry Manilow—Arista  
**DIVINE MADNESS**—Bette Midler—Atlantic (Soundtrack)  
**EAGLES LIVE**—Asylum  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**LOOKIN' GOOD**—Loretta Lynn—MCA  
**LOOKIN' FOR LOVE**—Johnny Lee—Full Moon/Asylum  
**TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**ZENYATTA MONDATTA**—Police—A&M

### PICKWICK/NATIONAL

**DIVINE MADNESS**—Bette Midler—Atlantic (Soundtrack)  
**EAGLES LIVE**—Asylum  
**FACES**—Earth, Wind & Fire—Col  
**HAWKS & DOVES**—Neil Young—Reprise  
**HITS**—Boz Scaggs—Col  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**MAKING MOVIES**—Dire Straits—WB  
**WINELIGHT**—Grover Washington, Jr.—Elektra

### RECORD BAR/NATIONAL

**BARRY**—Barry Manilow—Arista  
**CHINATOWN**—Thin Lizzy—WB  
**GREATEST HITS/LIVE**—Heart—Epic  
**HEARTLAND**—Michael Stanley Band—EMI-America  
**HIGH IN FIDELITY**—REO Speedwagon—Epic  
**LATE NIGHT GUITAR**—Earl Klugh—Liberty  
**LOVE UPRISING**—Tavares—Capitol  
**THE LEGEND OF JESSE JAMES**—Various Artists—A&M  
**THIS IS MY DREAM**—Switch—Gordy  
**ULTRA WAVE**—Bootsy—WB

### SOUND UNLIMITED/NATIONAL

**AUTOAMERICAN**—Blondie—Chrysalis  
**BARRY**—Barry Manilow—Arista  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS/LIVE**—Heart—Epic

**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TIMES SQUARE**—RSO (Soundtrack)  
**TWO BS PLEASE**—Rabbin Thompson Band—Ovation  
**ULTRA WAVE**—Bootsy—WB

### ALEXANDER'S/NEW YORK

**DIRTY MIND**—Prince—WB  
**FACES**—Earth, Wind & Fire—Col  
**GREATEST HITS**—Doors—Elektra  
**GREATEST HITS/LIVE**—Heart—Epic  
**HITS**—Boz Scaggs—Col  
**ONE MORE SONG**—Randy Meisner—Epic  
**SECONDS OF PLEASURE**—Rockpile—Col  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TRIUMPH**—Jacksons—Epic  
**ZENYATTA MONDATTA**—Police—A&M

### CRAZY EDDIE/NEW YORK

**AUTOAMERICAN**—Blondie—Chrysalis  
**BI-COASTAL**—Peter Allen—A&M  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**HITS**—Boz Scaggs—Col  
**HURRY UP THIS WAY AGAIN**—Stylistics—TSOP  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**PUCKER UP**—Lipps, Inc.—Casablanca  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox

### SAM GOODY/NEW YORK

**ANDY GIBB'S GREATEST HITS**—RSO  
**BI-COASTAL**—Peter Allen—A&M  
**DIVINE MADNESS**—Bette Midler—Atlantic (Soundtrack)  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GUILTY**—Barbra Streisand—Col  
**SCARY MOMENTS**—David Bowie—RCA  
**SECONDS OF PLEASURE**—Rockpile—Col  
**THE RIVER**—Bruce Springsteen—Col  
**TIMES SQUARE**—RSO (Soundtrack)

### CUTLER'S/NEW HAVEN

**AUTOAMERICAN**—Blondie—Chrysalis  
**CATHOLIC BOY**—Jim Carroll Band—Atco  
**FACES**—Earth, Wind & Fire—Col  
**FANTASTIC VOYAGE**—Lakeside—Solar  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS/LIVE**—Heart—Epic  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**EAGLES LIVE**—Asylum  
**SKY**—Arista  
**STONE JAM**—Slave—Capitlon

### RECORD & TAPE COLLECTOR/BALTIMORE

**AUTOAMERICAN**—Blondie—Chrysalis  
**BARRY**—Barry Manilow—Arista  
**BEAT CRAZY**—Joe Jackson—A&M  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**FANTASTIC VOYAGE**—Lakeside—Solar  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS/LIVE**—Heart—Epic  
**SECONDS OF PLEASURE**—Rockpile—Col

### KEMP MILL/WASH., D.C.

**ARETHA**—Aretha Franklin—Arista  
**AUTOAMERICAN**—Blondie—Chrysalis

**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**FANTASTIC VOYAGE**—Lakeside—Solar  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS/LIVE**—Heart—Epic  
**POSH**—Patrice Rushen—Elektra  
**THE AWAKENING**—Reddings—BID  
**ULTRA WAVE**—Bootsy—WB

### PENGUIN FEATHER/NO. VIRGINIA

**BLACK MARKET CLASH**—Clash—Epic  
**BLACK SEA**—XTC—Virgin  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GREATEST HITS/LIVE**—Heart—Epic  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**MINIMUM WAGE ROCK 'N' ROLL**—Bus Boys—Arista  
**MY BABE**—Roy Buchanan—Waterhouse  
**PIRATES**—Pacific Arts  
**STREET FEVER**—Moon Martin—Capitol

### RADIO 437/PHILADELPHIA

**AUTOAMERICAN**—Blondie—Chrysalis  
**DEE DEE BRIDGEWATER**—Elektra  
**EAGLES LIVE**—Asylum  
**FANTASTIC VOYAGE**—Lakeside—Solar  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS/LIVE**—Heart—Epic  
**IT'S MY TURN**—Motown (Soundtrack)  
**LATE NIGHT GUITAR**—Earl Klugh—Liberty  
**TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

### WEBB/PHILADELPHIA

**AS ONE**—Bar-Kays—Mercury  
**HEAVENLY BODY**—Chi-Lites—20th Century-Fox/Chi-Sound  
**HOLY SMOKE**—Richard Pryor—Laff  
**JERMAINE**—Jermaine Jackson—Motown  
**NO WAY**—Geraldine Hunt—Prism  
**ODORI**—Hiroshima—Arista  
**PEOPLE'S CHOICE**—Casablanca  
**SWEAT BAND**—Col  
**TOUCH**—Con Funk Shun—Mercury  
**ULTRA WAVE**—Bootsy—WB

### FATHERS & SONS/MIDWEST

**AUTOAMERICAN**—Blondie—Chrysalis  
**BARRY**—Barry Manilow—Arista  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**EAGLES LIVE**—Asylum  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS/LIVE**—Heart—Epic  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**LEGEND OF JESSE JAMES**—Various Artists—A&M  
**ULTRA WAVE**—Bootsy—WB

### RECORD REVOLUTION/CLEVELAND

**AUTOAMERICAN**—Blondie—Chrysalis  
**BLACK MARKET CLASH**—Clash—Epic  
**BLACK SEA**—XTC—Virgin  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**FACES**—Earth, Wind & Fire—Col  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**I AM THE LIVING**—Jimmy Cliff—MCA  
**POSH**—Patrice Rushen—Elektra  
**SECONDS OF PLEASURE**—Rockpile—Col

### ROSE RECORDS/CHICAGO

**AUTOAMERICAN**—Blondie—Chrysalis  
**BARRY**—Barry Manilow—Arista  
**DIVINE MADNESS**—Bette Midler—Atlantic (Soundtrack)  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**EAGLES LIVE**—Asylum  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**POSH**—Patrice Rushen—Elektra  
**WINELIGHT**—Grover Washington Jr.—Elektra

### RADIO DOCTORS/MILWAUKEE

**AS ONE**—Bar-Kays—Mercury  
**AUTOAMERICAN**—Blondie—Chrysalis  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS/LIVE**—Heart—Epic  
**HIGH IN FIDELITY**—REO Speedwagon—Epic  
**JERMAINE**—Jermaine Jackson—Motown  
**NIGHT PASSAGE**—Weather Report—Col  
**9 TO 5**—Dolly Parton—RCA  
**TOUCH**—Con Funk Shun—Mercury

### LIEBERMAN/MINNEAPOLIS

**AUTOAMERICAN**—Blondie—Chrysalis  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS/LIVE**—Heart—Epic  
**LONG BLONDE ANIMAL**—Golden Earring—Polydor  
**MINIMUM WAGE ROCK 'N' ROLL**—Bus Boys—Arista  
**9 TO 5**—Dolly Parton—RCA  
**NURDS**—Roches—WB  
**SONG OF SEVEN**—Jon Anderson—Atlantic  
**ULTRA WAVE**—Bootsy—WB

### MUSICLAND/ST. LOUIS

**ARE HERE**—Kings—Elektra  
**AUTOAMERICAN**—Blondie—Chrysalis  
**BARRY**—Barry Manilow—Arista  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**MORE GEORGE THOROGOOD & THE DESTROYERS**—Rounder  
**ON THE EDGE**—Babys—Chrysalis  
**707**—Casablanca

### EAST-WEST RECORDS/CENTRAL FLORIDA

**ARETHA**—Aretha Franklin—Arista  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**FANTASTIC VOYAGE**—Lakeside—Solar  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**I'VE ALWAYS WANTED TO DO THIS**—Jack Bruce & Friends—Epic  
**JERMAINE**—Jermaine Jackson—Motown  
**ONE MORE SONG**—Randy Meisner—Epic  
**ROMANCE DANCE**—Kim Carnes—EMI-America  
**ULTRA WAVE**—Bootsy—WB

### POPLAR TUNES/MEMPHIS

**AS ONE**—Bar-Kays—Mercury  
**AUTOAMERICAN**—Blondie—Chrysalis  
**BARRY**—Barry Manilow—Arista  
**DIVINE MADNESS**—Bette Midler—Atlantic (Soundtrack)  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS**—Manhattans—Col

### MINIMUM WAGE ROCK 'N' ROLL

—Bus Boys—Arista  
**SLIPPIN' & DIPPIN'**—Coffee—De-Lite  
**SUPER TROUPER**—ABBA—Atlantic  
**TOUCH**—Con Funk Shun—Mercury

### SOUND WAREHOUSE/HOUSTON

**ALL SHOOK UP**—Cheap Trick—Epic  
**BACK ON THE STREETS**—Dannie Iris—MCA  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**FOOLISH BEHAVIOR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS**—Kenny Rogers—Liberty  
**GREATEST HITS/LIVE**—Heart—Epic  
**HAWKS & DOVES**—Neil Young—Reprise  
**I'M NOT STRANGE**—Keith Sykes—MCA/Backstreet  
**ZENYATTA MONDATTA**—Police—A&M

### SOUND WAREHOUSE/COLORADO

**CELEBRATE**—Kool & The Gong—De-Lite  
**DIRTY MIND**—Prince—WB  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**FANTASTIC VOYAGE**—Lakeside—Solar  
**FOOLISH BEHAVIOR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**I'M NO HERO**—Cliff Richard—EMI-America  
**ULTRA WAVE**—Bootsy—WB  
**WINELIGHT**—Grover Washington Jr.—Elektra  
**ZENYATTA MONDATTA**—Police—A&M

### TOWER/PHOENIX

**AUTOAMERICAN**—Blondie—Chrysalis  
**BLACK SEA**—XTC—Virgin  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GREATEST HITS/LIVE**—Heart—Epic  
**I'VE ALWAYS WANTED TO DO THIS**—Jack Bruce & Friends—Epic  
**LATE NIGHT GUITAR**—Earl Klugh—Liberty  
**RISEING**—Dr. Hook—Casablanca  
**SEQUEL**—Harry Chapin—Boardwalk  
**U.S. 1**—Head East—A&M

### LICORICE PIZZA/LOS ANGELES

**AUTOAMERICAN**—Blondie—Chrysalis  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**EAGLES LIVE**—Asylum  
**FACES**—Earth, Wind & Fire—Col  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS/LIVE**—Heart—Epic  
**HAWKS & DOVES**—Neil Young—Reprise  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**9 TO 5**—Dolly Parton—RCA

### EUCALYPTUS RECORDS/WEST & NORTHWEST

**AUTOAMERICAN**—Blondie—Chrysalis  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**EAGLES LIVE**—Asylum  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS/LIVE**—Heart—Epic  
**HITS**—Boz Scaggs—Col  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**ON THE EDGE**—Babys—Chrysalis  
**TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista





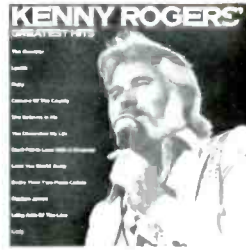
# Record World Albums

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

DECEMBER 6, 1980

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

DEC. 6	NOV. 29				WKS. ON CHART
1	1	<b>KENNY ROGERS'</b>			
		<b>GREATEST HITS</b>			
		Liberty LOO 1072			8 H
		(5th Week)			
2	2	<b>GUILTY</b> BARBRA STREISAND/Columbia FC 36750			9 H
3	3	<b>HOTTER THAN JULY</b> STEVIE WONDER/Tamla T8 373M1 (Motown)			5 H
4	4	<b>THE GAME</b> QUEEN/Elektra 5E 513			21 H
5	6	<b>BACK IN BLACK</b> AC/DC/Atlantic SD 16018			17 H
6	7	<b>CRIMES OF PASSION</b> PAT BENATAR/Chrysalis CHE 1275			16 H
7	5	<b>THE RIVER</b> BRUCE SPRINGSTEEN/Columbia PC2 36854			6 X
8	19	<b>THE JAZZ SINGER</b> (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120			2 I
9	9	<b>THE WANDERER</b> DONNA SUMMER/Geffen GHS 2000 (WB)			5 H
10	12	<b>LIVE EAGLES</b> /Asylum BB 705			2 L
11	11	<b>ANNE MURRAY'S GREATEST HITS</b> /Capitol SOO 12110			10 H
12	10	<b>TRIUMPH</b> JACKSONS/Epic FE 36424			8 H
13	14	<b>ZENYATTA MONDATTA</b> THE POLICE/A&M SP 4831			7 G
14	16	<b>FACES</b> EARTH, WIND & FIRE/ARC/Columbia KC2 36795			3 L
15	15	<b>TP</b> TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)			17 H
16	8	<b>ONE STEP CLOSER</b> DOOBIE BROTHERS/Warner Bros. HS 3452			9 H
17	17	<b>CHRISTOPHER CROSS</b> /Warner Bros. BSK 3383			39 G
18	13	<b>XANADU</b> (ORIGINAL SOUNDTRACK)/MCA 6100			21 I



**CHARTMAKER OF THE WEEK**

19	—	<b>DOUBLE FANTASY</b>			
		JOHN LENNON/YOKO ONO			
		Geffen GHS 2001 (WB)			1 H



20	20	<b>GREATEST HITS—VOLUME II</b> LINDA RONSTADT/Asylum 5E 516			5 H
21	22	<b>CELEBRATE</b> KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)			7 H
22	18	<b>DIANA</b> DIANA ROSS/Motown M8 936M1			26 H
23	—	<b>GAUCHO</b> STEELY DAN/MCA 6102			1 I
24	—	<b>FOOLISH BEHAVIOUR</b> ROD STEWART/Warner Bros. HS 3485			1 H
25	24	<b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB HS 3453			18 H
26	28	<b>GLASS HOUSES</b> BILLY JOEL/Columbia FC 36384			38 H
27	27	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002			29 X
28	29	<b>HONEYSUCKLE ROSE</b> (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752			14 L
29	—	<b>GREATEST HITS/LIVE HEART</b> /Epic KE2 36888			1 L
30	21	<b>KENNY LOGGINS</b> ALIVE/Columbia C2X 36738			10 J
31	25	<b>PARIS</b> SUPERTRAMP/A&M SP 6702			9 L
32	31	<b>HOLD OUT</b> JACKSON BROWNE/Asylum 5E 511			21 H
33	36	<b>THE TURN OF A FRIENDLY CARD</b> ALAN PARSONS PROJECT/Arista AL 9518			4 H
34	37	<b>SECONDS OF PLEASURE</b> ROCKPILE/Columbia JC 36886			4 G
35	33	<b>AGAINST THE WIND</b> BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041			39 H
36	26	<b>FEEL ME</b> CAMEO/Chocolate City CCLP 2016 (Casablanca)			6 G
37	39	<b>CARNAVAL</b> SPYRO GYRA/MCA 5149			6 H
38	41	<b>HAWKS &amp; DOVES</b> NEIL YOUNG/Reprise HS 2297 (WB)			3 H
39	40	<b>MICKEY MOUSE DISCO</b> /Disneyland/Vista 2504			37 X
40	23	<b>ALL SHOOK UP</b> CHEAP TRICK/Epic FE 36498			4 H
41	46	<b>MAKING MOVIES</b> DIRE STRAITS/Warner Bros. BSK 3480			4 G

42	51	<b>WINELIGHT</b> GROVER WASHINGTON, JR./Elektra 6E 305			4 G
43	43	<b>CHIPMUNK PUNK</b> CHIPMUNKS/Excelsior XLP 6008			19 G
44	47	<b>LOST IN LOVE</b> AIR SUPPLY/Arista AB 4268			24 H
45	45	<b>DIRTY MIND</b> PRINCE/Warner Bros. BSK 3478			5 G
46	30	<b>PANORAMA</b> CARS/Elektra 5E 514			14 H
47	35	<b>EMOTIONAL RESCUE</b> ROLLING STONES/Rolling Stones COC 16015 (Atl)			21 H
48	34	<b>FREEDOM OF CHOICE</b> DEVO/Warner Bros. BSK 3435			25 G
49	49	<b>REMAIN IN LIGHT</b> TALKING HEADS/Sire SRK 6095 (WB)			6 G
50	32	<b>SCARY MONSTERS</b> DAVID BOWIE/RCA AQL1 3647			10 H
51	38	<b>GREATEST HITS</b> DOORS/Elektra 5E 515			6 H
52	—	<b>AUTOAMERICAN</b> BLONDIE/Chrysalis CHE 1290			1 H
53	42	<b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571			18 H
54	54	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378			81 G
55	61	<b>HITS!</b> BOZ SCAGGS/Columbia FC 36841			2 H
56	56	<b>GREATEST HITS</b> OAK RIDGE BOYS/MCA 5150			3 H
57	57	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276			14 G
58	50	<b>ZAPP</b> /Warner Bros. BSK 3463			11 G
59	59	<b>MUSIC MAN</b> WAYLON JENNINGS/RCA AHL1 3602			24 G
60	60	<b>HURRY UP THIS WAY AGAIN</b> STYLISTICS/TSOP JZ 36470 (CBS)			4 G
61	52	<b>ARETHA</b> ARETHA FRANKLIN/Arista AL 9538			6 H
62	67	<b>DIVINE MADNESS</b> (ORIGINAL SOUNDTRACK) BETTE MIDLER/Atlantic SD 16022			2 H
63	68	<b>STONE JAM</b> SLAVE/Cotillion SD 5224 (Atl)			4 G
64	79	<b>VOICES</b> DARYL HALL & JOHN OATES/RCA AQL1 3646			17 H
65	70	<b>BLACK MARKET CLASH</b> CLASH/Epic/Nu-Disk 4E 36846			2 X
66	44	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133			6 H
67	—	<b>BARRY BARRY</b> MANILOW/Arista AL 9537			1 H
68	75	<b>ODORI</b> HIROSHIMA/Arista AL 9541			3 H
69	85	<b>FANTASTIC VOYAGE</b> LAKESIDE/Solar BXL1 3720 (RCA)			2 G
70	64	<b>SWEET SENSATION</b> STEPHANIE MILLS/20th Century Fox T 603 (RCA)			32 G
71	—	<b>ULTRA WAVE</b> BOOTSY/Warner Bros. BSK 3433			1 G
72	73	<b>MORE GEORGE THOROGOOD AND THE DESTROYERS</b> /Rounder 3045			3 G
73	87	<b>ONE MORE SONG</b> RANDY MEISNER/Epic NJE 36748			2 G
74	58	<b>ONE-TRICK PONY</b> PAUL SIMON/Warner Bros. HS 3472			14 H
75	74	<b>SEAWIND</b> /A&M SP 4824			5 G
76	53	<b>BEAT CRAZY</b> JOE JACKSON BAND/A&M SP 4837			5 G
77	63	<b>IRONS IN THE FIRE</b> TEENA MARIE/Gordy G8 997M1 (Motown)			12 H
78	65	<b>SPECIAL THINGS</b> POINTER SISTERS/Planet P 9 (Elektra/Asylum)			12 G
79	55	<b>SHINE ON</b> L.T.D./A&M SP 4819			14 G
80	66	<b>FAME</b> (ORIGINAL SOUNDTRACK)/RSO RX 1 3080			23 H
81	82	<b>IN THE HEAT OF THE NIGHT</b> PAT BENATAR/Chrysalis CHR 1236			55 G
82	48	<b>AUDIO-VISIONS</b> KANSAS/Kirshner FZ 36588 (CBS)			10 H
83	69	<b>COME UPSTAIRS</b> CARLY SIMON/Warner Bros. BSK 3443			19 G
84	88	<b>80/81</b> PAT METHENY/ECM 2 1180 (WB)			3 X
85	94	<b>SEQUEL</b> HARRY CHAPIN/Boardwalk FW 36872			2 H
86	77	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305			44 G
87	71	<b>BEATIN' THE ODDS</b> MOLLY HATCHET/Epic FE 35672			12 H
88	—	<b>CHRISTMAS WITH THE CHIPMUNKS</b> /Excelsior SPC 1034			1 G
89	99	<b>AEROSMITH'S GREATEST HITS</b> /Columbia FC 36865			2 H
90	96	<b>THIS IS MY DREAM</b> SWITCH/Gordy G8 999M1 (Motown)			2 H
91	98	<b>TRUE COLOURS</b> SPLIT ENZ/A&M SP 4822			13 G
92	91	<b>THIS TIME</b> AL JARREAU/Warner Bros. BSK 3434			25 G
93	90	<b>ANYTIME ANYPLACE ANYWHERE</b> ROSSINGTON COLLINS BAND/MCA 5130			22 H
94	62	<b>WILD PLANET</b> B-52'S/Warner Bros. BSK 3471			12 G
95	92	<b>CIVILIZED EVIL</b> JEAN-LUC PONTY/Atlantic SD 16020			7 H
96	100	<b>HIGHWAY TO HELL</b> AC/DC/Atlantic SD 19244			30 G
97	137	<b>POSH</b> PATRICE RUSHEN/Elektra 6E 302			1 G
98	78	<b>INHERIT THE WIND</b> WILTON FELDER/MCA 5144			5 H
99	83	<b>AT PEACE WITH WOMAN</b> JONES GIRLS/Phila. Intl. JZ 36767 (CBS)			6 G
100	103	<b>THE AWAKENING</b> REDDINGS/Believe in a Dream JZ 36875 (CBS)			1 G



# Albums 151-200

DECEMBER 6, 1980

- 151 **A MUSICAL AFFAIR** ASHFORD & SIMPSON/Warner Bros. HS 3458
- 152 **THE TWO OF US** YARBROUGH & PEOPLES/Mercury SRM 1 3834
- 153 **U.S. 1 HEAD EAST**/A&M SP 4B26
- 154 **FLIRTIN' WITH DISASTER** MOLLY HATCHET/Epic JE 36110
- 155 **STREET FEVER** MOON MARTIN/Capitol ST 12099
- 156 **SKY**/Arista A2L 8302
- 157 **TWO "B'S" PLEASE** ROBBIN THOMPSON BAND/Ovation OV 1759
- 158 **NIGHT SONG** AHMAD JAMAL/Motown M7 945R1
- 159 **AS ONE BAR-KAYS**/Mercury SRM 1 3844
- 160 **21ST CENTURY MAN** BILLY THORPE/Elektra 6E 294
- 161 **DUMB WAITERS** KORGIS/Asylum 6E 290
- 162 **IT'S MY TURN** (ORIGINAL SOUNDTRACK)/Motown M8 947M1
- 163 **COME TO MY WORLD** MICHAEL WYCOFF/RCA AFL1 3823
- 164 **I'M YOURS** LINDA CLIFFORD/RSO/Curtom RS 1 3087
- 165 **LED ZEPPELIN IV**/Atlantic SD 19129
- 166 **LOVE TRIPPIN'** SPINNERS/Atlantic SD 19270
- 167 **ARE HERE** KINGS/Elektra 6E 274
- 168 **TEXAS IN MY REAR VIEW MIRROR** MAC DAVIS/Casablanca NBLP 7239
- 169 **SHOT IN THE DARK** INMATES/Polydor PD 1 6032
- 170 **MICHAEL SCHENKER GROUP**/Chrysalis CHE 1302
- 171 **HUMANESQUE** JACK GREEN/RCA AFL1 3639
- 172 **QUICK TURNS OFF BROADWAY**/Atlantic SD 19286
- 173 **LOVE AT FIRST SIGHT** SONNY ROLLINS/Milestone M 9098 (Fantasy)
- 174 **LOVE IS FAIR** BARBARA MANDRELL/MCA 5136
- 175 **TOUCH CON FUNK** SHUN/Mercury SRM 1 4002
- 176 **CHICK COREA AND GARY BURTON IN CONCERT**/ECM 2 1182 (WB)

- 177 **THE JEALOUS KIND** DELBERT McCLINTON/Capitol/MSS ST 12115
- 178 **NIGHT PASSAGE** WEATHER REPORT/ARC/Columbia JC 36793
- 179 **RUNNING ON EMPTY** JACKSON BROWNE/Asylum 6E 113
- 180 **THE BEST OF EMERSON, LAKE & PALMER**/Atlantic SD 19283
- 181 **BILLY BURNETTE**/Columbia NJC 36792
- 182 **SONGS I LOVE TO SING** SLIM WHITMAN/Epic/Cleve. Intl. JE 36768
- 183 **BORN TO RUN** BRUCE SPRINGSTEEN/Columbia JC 33795
- 184 **I TOUCHED A DREAM** DELLS/20th Century Fox T 618 (RCA)
- 185 **KANO**/Emergency EMLP 7505
- 186 **PEOPLE'S CHOICE**/Casablanca NBLP 7246
- 187 **SONG OF SEVEN** JON ANDERSON/Atlantic SD 16021
- 188 **MYSTERIES OF THE WORLD** MFSB/TSOP JZ 36405 (CBS)
- 189 **THE MUPPET MOVIE** (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
- 190 **MERRY CHRISTMAS** BING CROSBY/MCA 15024
- 191 **THE OTHER WORLD** JUDY ROBERTS/Inner City IC 1088
- 192 **707**/Casablanca NBLP 7213
- 193 **THE IDOLMAKER** (ORIGINAL SOUNDTRACK) A&M SP 4840
- 194 **MERRY CHRISTMAS** JOHNNY MATHIS/Columbia CS 8021
- 195 **HEAVENLY BODY** CHI-LITES FEATURING GENE RECORD/20th Century Fox/Chi-Sound T 619 (RCA)
- 196 **I'VE ALWAYS WANTED TO DO THIS** JACK BRUCE AND FRIENDS/Epic JE 36827
- 197 **HOW TO BEAT THE HIGH COST OF LIVING** (ORIGINAL SOUNDTRACK) HUBERT LAWS AND EARL KLUGH/Columbia JS 36741
- 198 **THE LEGEND OF JESSE JAMES** VARIOUS ARTISTS/A&M SP 3718
- 199 **MY BABE** ROY BUCHANAN/Waterhouse 12
- 200 **BACK ON THE STREETS** DONNIE IRIS/MCA 3272

## Album Cross Reference

AC/DC	5, 96	MAZE	103
AEROSMITH	89	RANDY MEISNER	73
AIR SUPPLY	44	PAT METHENY	84
PETER ALLEN	141	BETTE MIDLER	62
ANGEL CITY	128	STEPHANIE MILLS	70
ROY AYERS	147	RONNIE MILSAP	105
B-52s	94	MOLLY HATCHET	87
BABYS	115	MONTY PYTHON	143
PAT BENATAR	6, 81	MICKEY MOUSE DISCO	39
GEORGE BENSON	25	ANNE MURRAY	11
KURTIS BLOW	116	WILLIE NELSON	86, 119
DAVID BOWIE	50	WILLIE NELSON & RAY PRICE	140
BLONDIE	52	OAK RIDGE BOYS	56
BOOTSIE	71	ORIGINAL SOUNDTRACK:	
BRICK	109	ANNIE	127
JACKSON BROWNE	32	EMPIRE STRIKES BACK	131
TOM BROWNE	110	FAME	80
BUS BOYS	149	HONEYSUCKLE ROSE	28
CAMEO	36	TIMES SQUARE	132
CAMERON	134	URBAN COWBOY	27
JIM CARROLL	104	XANADU	18
CARS	46, 108	ALAN PARSONS PROJECT	33
HARRY CHAPIN	85	TEDDY PENDERGRASS	15
CHIPMUNKS	43, 133, 88	POINTER SISTERS	78
CHEAP TRICK	40	POLICE	13
CLASH	65	JEAN-LUC PONTY	95
COMMODORES	122	PRINCE	45
JOHN COUGAR	117	QUEEN	4
CHRISTOPHER CROSS	17	EDDIE RABBITT	57
CHARLIE DANIELS	53	RAY, GOODMAN & BROWN	145
JOHN DENVER	138	REDDINGS	100
DEVO	48	ROCKPILE	34
NEIL DIAMOND	8	KENNY ROGERS	1, 146, 113
DIRE STRAITS	41	ROLLING STONES	47
DOOBIE BROTHERS	16	LINDA RONSTADT	20
DOORS	51	DIANA ROSS	22
DRAMATICS	139	ROSSINGTON COLLINS BAND	93
EAGLES	10	PATRICE RUSHEN	97
EWF	14	LEO SAYER	135
FATBACK	107	BOZ SCAGGS	55
WILTON FELDER	98	SEAWIND	75
ARETHA FRANKLIN	61	BOB SEGER	35
RODNEY FRANKLIN	130	CARLY SIMON	83
LARRY GRAHAM	148	PAUL SIMON	74
HALL & OATES	64	SLAVE	63
HERBIE HANCOCK	111	SPLIT ENZ	91
HEART	29	BRUCE SPRINGSTEEN	7
MICHAEL HENDERSON	120	SPYRO GYRA	37
HIROSHIMA	68	MICHAEL STANLEY BAND	142
LEON HUFF	129	STEELY DAN	23
JACKSONS	12	ROD STEWART	24
JOE JACKSON	76	BARBRA STREISAND	2, 106
JERMAINE JACKSON	112	STYLISTICS	60
LA TOYA JACKSON	134	DONNA SUMMER	9
MICHAEL JACKSON	102	SUPERTRAMP	31
AL JARREAU	92	SWEAT BAND	118
WAYLON JENNINGS	59, 54	SWITCH	90
BILLY JOEL	26	KEITH SYKES	125
JONES GIRLS	99	TALKING HEADS	49
EARL KLUGH	137	THIN LIZZY	126
KANSAS	82	GEORGE THOROGOOD	72
KOOL & THE GANG	21	VAN HALEN	114, 144
LAKE SIDE	69	NARADA MICHAEL WALDEN	150
STACY LATTISAW	124	GROVER WASHINGTON, JR.	42
HUBERT LAWS	101	LENNY WHITE	121
JOHN LENNON/YOKO ONO	19	DON WILLIAMS	66
KENNY LOGGINS	39	STEVIE WONDER	3
LTD	79	XTC	123
BARRY MANILOW	67	NEIL YOUNG	38
TEENA MARIE	77	ZAPP	58

# Record World Albums 101-150

DECEMBER 6, 1980

- | DEC. 6     | NOV. 29 |  |
|------------|---------|--|
| 101        | 101     | <b>FAMILY HUBERT LAWS</b> /Columbia JC 36396 (G)                                   |
| 102        | 89      | <b>OFF THE WALL</b> MICHAEL JACKSON/Epic FE 35745 (G)                              |
| 103        | 105     | <b>JOY AND PAIN</b> MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087 (G)            |
| <b>104</b> | 115     | <b>CATHOLIC BOY</b> JIM CARROLL BAND/Atco SD 38 132 (G)                            |
| <b>105</b> | 107     | <b>GREATEST HITS</b> RONNIE MILSAP/RCA AHL1 3722 (G)                               |
| <b>106</b> | —       | <b>CHRISTMAS ALBUM</b> BARBRA STREISAND/Columbia CS 9557 (G)                       |
| 107        | 72      | <b>14 KARAT FATBACK</b> /Spring SP 1 6729 (Polydor) (G)                            |
| 108        | 86      | <b>THE CARS</b> /Elektra 6E 135 (G)  |
| 109        | 109     | <b>WAITING ON YOU</b> BRICK/Bang JZ 36262 (CBS) (G)                                |
| 110        | 81      | <b>LOVE APPROACH</b> TOM BROWNE/Arista/GRP GRP 5008 (H)                            |
| <b>111</b> | 122     | <b>MR. HANDS</b> HERBIE HANCOCK/Columbia JC 36578 (G)                              |
| <b>112</b> | —       | <b>JERMAINE JERMAINE JACKSON</b> /Motown M8 948M1 (H)                              |
| 113        | 111     | <b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H (G)                     |
| 114        | 106     | <b>VAN HALEN</b> /Warner Bros. BSK 3075 (G)  |
| 115        | 117     | <b>ON THE EDGE</b> BABYS/Chrysalis CHE 1305 (H)                                    |
| 116        | 76      | <b>KURTIS BLOW</b> /Mercury SRM 1 3854 (G)   |
| 117        | 84      | <b>NOTHIN' MATTERS AND WHAT IF IT DID</b> JOHN COUGAR/Riva RVL 7403 (PolyGram) (G) |
| <b>118</b> | 131     | <b>SWEAT BAND</b> /Uncle Jam JZ 36857 (CBS) (G)                                    |
| <b>119</b> | 108     | <b>WILLIE &amp; FAMILY LIVE</b> WILLIE NELSON/Columbia KC2 35642 (L)               |
| 120        | 110     | <b>WIDE RECEIVER</b> MICHAEL HENDERSON/Buddah BDS 6001 (Arista) (G)                |
| 121        | 123     | <b>TWENYNINE WITH LENNY WHITE</b> /Elektra 6E 304 (G)                              |
| 122        | 93      | <b>HEROES</b> COMMODORES/Motown M8 939M1 (H)                                       |
| <b>123</b> | 136     | <b>BLACK SEA</b> XTC/Virgin/RSO VA 13147 (G)                                       |
| 124        | 95      | <b>LET ME BE YOUR ANGEL</b> STACY LATTISAW/Cotillion SD 5291 (Atl) (G)             |
| 125        | 126     | <b>I'M NOT STRANGE I'M JUST LIKE YOU</b> KEITH SYKES/Backstreet/MCA 3265 (G)       |
| 126        | 129     | <b>CHINATOWN THIN LIZZY</b> /Warner Bros. BSK 3496 (G)                             |
| <b>127</b> | 141     | <b>ANNIE</b> (ORIGINAL CAST ALBUM)/Columbia JS 34712 (H)                           |
| 128        | 97      | <b>DARK ROOM</b> /Angel City/Epic JE 36543 (G)                                     |
| 129        | 130     | <b>HERE TO CREATE MUSIC</b> LEON HUFF/Phila. Intl. NJZ 36758 (CBS) (G)             |
| 130        | 132     | <b>RODNEY FRANKLIN</b> /Columbia JC 36747 (G)                                      |
| 131        | 104     | <b>STAR WARS/THE EMPIRE STRIKES BACK</b> (ORIGINAL SOUNDTRACK)/RSO RS 2 4201 (L)   |
| 132        | 80      | <b>TIMES SQUARE</b> (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4203 (L)        |
| <b>133</b> | —       | <b>TWELVE DAYS OF CHRISTMAS WITH THE CHIPMUNKS</b> /Excelsior SPC 1034 (G)         |
| 134        | 138     | <b>LA TOYA JACKSON</b> /Polydor PD 1 6291 (G)                                      |
| <b>135</b> | 150     | <b>LIVING IN A FANTASY</b> LEO SAYER/Warner Bros. BSK 3483 (G)                     |
| <b>136</b> | 139     | <b>CAMERON</b> /Salsoul SA 8535 (RCA) (G)  |
| <b>137</b> | —       | <b>LATE NIGHT GUITAR</b> EARL KLUGH/Liberty LT 1079 (G)                            |
| <b>138</b> | —       | <b>A CHRISTMAS TOGETHER</b> JOHN DENVER & THE MUPPETS/RCA AFL1 3451 (G)            |
| 139        | 140     | <b>THE DRAMATIC WAY</b> DRAMATICS/MCA 5146 (H)                                     |
| 140        | 113     | <b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE/Columbia JC 36476 (G)            |
| 141        | 149     | <b>BI-COASTAL</b> PETER ALLEN/A&M SP 4825 (G)                                      |
| 142        | 143     | <b>HEARTLAND</b> MICHAEL STANLEY BAND/EMI-America SW 1704C (G)                     |
| 143        | 147     | <b>MONTY PYTHON'S CONTRACTUAL OBLIGATION ALBUM</b> /Arista AL 9536 (H)             |
| 144        | 128     | <b>WOMEN AND CHILDREN FIRST</b> VAN HALEN/Warner Bros. HS 3415 (H)                 |
| 145        | 127     | <b>RAY, GOODMAN &amp; BROWN II</b> /Polydor PD 1 6299 (G)                          |
| 146        | 102     | <b>GIDEON</b> KENNY ROGERS/United Artists LOO 1035 (H)                             |
| 147        | 112     | <b>LOVE FANTASY</b> ROY AYERS/Polydor PD 1 6301 (G)                                |
| 148        | 145     | <b>ONE IN A MILLION YOU</b> LARRY GRAHAM/Warner Bros. BSK 3447 (G)                 |
| 149        | —       | <b>MINIMUM WAGE ROCK &amp; ROLL</b> BUS BOYS/Arista AB 4280 (G)                    |
| 150        | 118     | <b>VICTORY</b> NARADA MICHAEL WALDEN/Atlantic SD 19279 (G)                         |



# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ NEW YORK—The P-Funk organization will be kicking off its "Remember December Is Funk Month" campaign with a blitz of all media. The retail-oriented effort will focus on current and forthcoming releases from Zapp, Bootsy, the Sweat Band, Philippe Wynne and Parliament. This campaign marks one of the first times that three major distributors (WEA, PolyGram and CBS) will combine their resources in a coordinated marketing effort.

The campaign theme centers around the holiday spirit with the slogan of "'Tis the season to be funky." Said head funkmaster George Clinton, "The holidays are a time for partying, and since funk is nothing but fun with a 'k' for kindness, it's fitting that we make December Funk Month." The campaign kicked off Thanksgiving weekend with a heavy concentration on radio, to be followed by a radio promotional tour by Clinton, Bootsy and Wynne. Other radio tie-ins include album and Christmas stocking give-aways.

At the retail level, discounts will be available through participating companies. Buttons, posters, and banners carrying the Chosa Negra logo will be a part of the in-store displays as well. Chosa Negra is the name by which all P-Funk productions will be identified. Prizes will be awarded to the outstanding wall, window or section display and cash prizes will be given out by promotion staff members who enter a store and hear any of the Chosa Negra product being played.

As far as television is concerned, each Monday in December has been designated as "Funk Monday," and a blanket of late-night time buys will be used to carry the message of the Funk Month campaign and the related products. Raymond Spruell, director of the creative division of Uncle Jam Records, says that the entire effort ties in directly with NARM's "Give the Gift of Music" theme. "The effect of this campaign," said Spruell, "will be to focus the buyer's attention on funk music."

EMI will be distributing more TEC Records overseas. The firm recently picked up TEC's single by William De Vaughn, "Be Thankful For What You've Got." The results were so good that it has announced plans to take De Vaughn's album, "Figures Can't Calculate," into Germany, South America and the Caribbean. Additionally, a deal has been set for EMI to handle the new Cecil Parker LP, "Chirpin'," in Great Britain. The first single from that album, "Love Is," has been gathering major stations around the country. Also increasing in activity is the label's single on the newly-signed Heaven and Earth, "Just In Time." An LP from that group is forthcoming.

Leviticus International celebrated its sixth anniversary on Friday (28) with a performance by RCA artists the Main Ingredient. The

popular New York night spot, which is operated by the Best of Friends, has attracted top name artists such as Stevie Wonder, Phyllis Hyman, Angela Bofill and others. It has also been the host for a number of important showcases featuring emerging talent.

Don't forget the Dec. 13th 1980 Annual Humanitarian Award Dinner for the AMC Cancer Research Center which will honor Kenny Gamble. Contributions are still being accepted and tickets are also still available. For further information please call (212) 757-6460. By the way, this is not a black tie affair. So please send in that money as a contribution to this worthy effort.

## Black Oriented Album Chart

DECEMBER 6, 1980

- HOTTER THAN JULY**  
STEVIE WONDER/Tamla T8 373M1 (Motown)
- TRIUMPH**  
JACKSONS/Epic FE 36424
- TP**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- FACTS**  
EARTH, WIND & FIRE/ARC/Columbia KC 2 36795
- GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WS HS 3453
- CELEBRATE**  
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- F\*LL ME**  
CAMEO/Chocolate City CCLP 2016 (Casablanca)
- ZAPP**  
Warner Bros. BSK 3463
- SHINE ON**  
L.T.D./A&M SP 4819
- ARETHA**  
ARETHA FRANKLIN/Arista AL 9538
- DIRTY MIND**  
PRINCE/Warner Bros. BSK 3478
- DIANA**  
DIANA ROSS/Motown MB 936M1
- HURRY UP THIS WAY AGAIN**  
STYLISTICS/TSOP JZ 36470 (CBS)
- IRONS IN THE FIRE**  
TEENA MARIE/Gordy GB 997M1 (Motown)
- AT PEACE WITH WOMAN**  
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- WINE'IGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
- FANTASTIC VOYAGE**  
LAKESIDE/Solar BXL1 3720 (RCA)
- THE WANDERER**  
DONNA SUMMER/Geffen GHS 2000 (WB)
- INHFRIT THE WIND**  
WILTON FELDER/MCA 5144
- JOY AND PAIN**  
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- STONE JAM**  
SLAVE/Cotillion SD 5224 (Atl)
- WIDE RECEIVER**  
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- THIS IS MY DREAM**  
SWITCH/Gordy GB 999M1 (Motown)
- ULTRA WAVE**  
BOOTSY/Warner Bros. BSK 3433
- THE AWAKENING**  
REDDINGS/Believe in a Dream JZ 36875 (CBS)
- SWEET SENSATION**  
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- SWEAT BAND**  
Uncle Jam JZ 36857 (CBS)
- 14 KARAT**  
FATBACK/Spring SP 1 6729 (Polydor)
- LOVE APPROACH**  
TOM BROWNE/Arista/GRP GRP 5008
- SPECIAL THINGS**  
POINTER SISTERS/Planet P 9 (E/A)
- RAY, GOODMAN AND BROWN II**  
Polydor PD 1 6299
- SEAWIND**  
A&M SP 4824
- THE GAME**  
QUEEN/Elektra 5E 513
- CAP'VAL**  
SPYRO GYRA/MCA 5149
- POSH**  
PATRICE RUSHEN/Elektra 6E 302
- LA TOYA JACKSON**  
Polydor PD 1 6291
- TWENNY'NE WITH LENNY WHITE**  
Elektra 6E 304
- ODORI**  
HIROSHIMA/Arista AL 9541
- KURTIS BLOW**  
Mercury SRM 1 3854
- HERE TO CREATE MUSIC**  
LEON HUFF/Phila. Intl. NJZ 36758 (CBS)
- THIS TIME**  
AL JARREAU/Warner Bros. BSK 3434
- WAITING ON YOU**  
BRICK/Bang JZ 36262 (CBBS)
- A MUSICAL AFFAIR**  
ASHFORD & SIMPSON/Warner Bros. HS 3458
- LOVE LIVES FOREVER**  
MINNIE RIPERTON/Capitol SOO 12097
- LET ME BE YOUR ANGEL**  
STACY LATTISAW/Cotillion SD 5219 (Atl)
- CAMERON**  
Salsoul SA 8535 (RCA)
- LOVE TRIPPIN'**  
SPINNERS/Arista SD 19270
- THE YEAR 2000**  
THE O'JAYS/TSOP FZ 36416 (CBS)
- VICTORY**  
NARADA MICHAEL WALDEN/Arista SD 19279
- HEAVENLY BODY**  
THE CHI-LITES/20th Century Fox/Chi-Sound T 619 (RCA)

## PICKS OF THE WEEK

### AS ONE

BAR-KAYS—Mercury SRM-1-3844



With the hit-bound single, "Boogie Body Land," already out front, the Bar-Kays are ready to make

a serious splash with this new release. There are eight band-written numbers that include strong dance cuts and pleasant ballads, all produced by band-leader Allen Jones. Among other potential singles are the cuts "Bodyfever" and "Say It Through Love." Look for a good shelf life on this one.

### LOVE UPRISING

TAVARES—Capitol ST-12117



The new Tavares album offers an exciting variety of styles and rhythms that make it one of

their best efforts in some time. Under the direction of composer, producer and arranger Benjamin Wright, the group shines on the title track, which is already a chartmaker, and the moderate tempo "Loneliness." Make sure to also give a listen to "Only One I Need To Love" for its radio potential.

### NIGHT PASSAGE

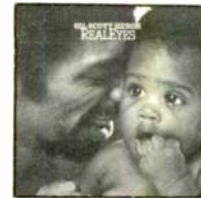
WEATHER REPORT—ARC/Columbia JC 36793



The latest release from this outstanding quintet displays a return to the direction of their earlier efforts. Rather than building a series of vamps on R&B rhythms, the selections here are more like tone poems with fully developed solos from each member. It is some of their best material in years. Not only will old fans be enthusiastic, but current followers will be thrilled.

### REAL EYES

GIL SCOTT-HERON—Arista AL 9540



The songs on Gil's newest album are simply produced, without pretention, and concentrate on getting the lyrics through. As always, his words focus on the political realities of life. The eight selections, with one exception, were written by Heron and produced by him with Malcolm Cecil. The ears of some of his new-found followers can be pulled with "The Klan" and "Waiting For The Axe To Fall."



# Record World Black Oriented Singles



DECEMBER 6, 1980

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

DEC. 6 NOV. 29

WKS. ON CHART

1	1	MASTER BLASTER (JAMMIN')	11
		STEVIE WONDER Tamla 54317 (Motown) (5th Week)	
2	2	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	8
3	4	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	8
4	3	LOVELY ONE THE JACKSONS/Epic 9 50938	11
5	6	UPTOWN PRINCE/Warner Bros. 49559	10
6	5	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534	15
7	10	KEEP IT HOT CAMEO/Chocolate City 3219 (Casablanca)	6
8	8	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	9
9	11	REMOTE CONTROL THE REDDINGS/Believe in a Dream 9 5600 (CBS)	9
10	7	ANOTHER ONE BITES THE DUST QUEEN/Elektra 46031	16
11	9	WHERE DID WE GO WRONG L.T.D./A&M 2250	17
12	12	KID STUFF KENNY WHITE/Elektra 47043	9
13	13	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	14
14	18	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	8
15	14	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista GRP 2506	18
16	15	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	22
17	21	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	5
18	25	LOOK UP PATRICE RUSHEN/Elektra 47067	6
19	16	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	18
20	23	WHAT CHA DOIN' SEAWIND/A&M 2274	7
21	20	NOW THAT YOU'RE MINE AGAIN SPINNERS/Atlantic 3757	13
22	28	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398	5
23	27	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945	5
24	26	HOW LONG LIPPS, INC./Casablanca 2303	5
25	29	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	4
26	32	YOU EARTH, WIND & FIRE/ARC/Columbia 11 11407	3
27	17	FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/ Sugarhill 549	13
28	19	I'M COMING OUT DIANA ROSS/Motown 1491	13
29	34	LOVE UPRISING TAVARES/Capitol 4933	6
30	22	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	17
31	33	HAPPY ENDINGS ASHFORD & SIMPSON/Warner Bros. 49594	6
32	38	PROVE IT MICHAEL HENDERSON/Buddah 623 (Arista)	4
33	36	HAPPY ANNIVERSARY RAY, GOODMAN & BROWN/ Polydor 2135	5
34	37	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (E/A)	4
35	43	MUG PUSH BOOTSY/Warner Bros. 49599	4
36	39	DO ME RIGHT DYNASTY/Solar 12127 (RCA)	5



37	47	TOO TIGHT CON FUNK SHUN/Mercury 76089	3
38	40	HEAVENLY BODY THE CHI-LITES FEATURING GENE RECORD/20th Century Fox/Chi-Sound 2472 (RCA)	4
39	41	I GO CRAZY LOU RAWLS/Phila. Intl. 9 3114 (CBS)	7
40	46	FREAK TC FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS)	5
41	49	SHINE ON LTD/A&M 2283	4
42	50	AGONY OF DEFEET PARLIAMENT/Casablanca 2317	3
43	45	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137	5
44	52	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	3
45	51	IT'S MY TURN DIANA ROSS/Motown 1496	4
46	53	BOOGIE BODY LAND BAR-KAYS/Mercury 76088	2
47	24	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3764	10
48	30	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	11
49	55	TOGETHER TIERRA/Boardwalk 8 5702	3
50	64	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	2
51	31	FUNKDOWN CAMERON/Salsoul 2129 (RCA)	8
52	42	THROUGHOUT YOUR YEARS (PART I) KURTIS BLOW/ Mercury 76083	8
53	56	INHERIT THE WIND WILTON FELDER/MCA 51024	4
54	60	FEEL MY LOVE MICHAEL WYCOFF/RCA 12108	2
55	61	I'M READY KANO/Emergency 4504	4
56	58	LET IT FLOW ("FOR DR. J") GROVER WASHINGTON, JR./ Elektra 47071	4
57	35	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)	20
58	44	BOURGIE, BOURGIE GLADYS KNIGHT & THE PIPS/ Columbia 1 11375	5
59	70	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942	2
60	66	LITTLE GIRL DGN'T YOU WORRY JERMAINE JACKSON/ Motown 1499	2
61	67	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085	2
62	69	RAPP PAYBACK JAMES BROWN/TK 1039	2

## CHARTMAKER OF THE WEEK

63	—	I JUST LOVE THE MAN JONES GIRLS Phila. Intl. 6 3121 (CBS)	1
64	—	MAKE THE WCRLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	1
65	65	LADY KENNY ROGERS/Liberty 1380	4
66	62	YOU DON'T KNOW LIKE I KNOW GENTY/Venture 133	6
67	—	STRENGTH OF A WOMAN ELOISE LAWS/Liberty 1388	1
68	—	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581	1
69	59	I'M TALKIN' 'BOUT YOU A TASTE OF HONEY/Capitol 4932	5
70	68	GET IT DRAMATICS/MCA 51003	3
71	63	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism 315	8
72	71	HURRY UP THIS WAY AGAIN THE STYLISTICS/TSOP 9 4789 (CBS)	11
73	54	THROW DOWN THE GROOVE BOHANNON/Phase II 7 5650 (CBS)	4
74	48	LET'S DO IT AGAIN FATBACK/Spring 3015 (Polydor)	5
75	57	PUSH PUSH BRICK/Bang 9 4813 (CBS)	12



## Blues Foundation Presents First 'Handy' Awards

MEMPHIS—The Blues Foundation, a nonprofit group based here, unveiled its "Handy" award at the Orpheum here Sunday (16) as part of the National Blues Music Awards Show, held to recognize "those who have done the most to create and preserve the blues."

### The Winners

Blues experts from across the country voted Alberta Hunter and Lightnin' Hopkins top traditional

blues artists, and Koko Taylor and Albert Collins top contemporary blues singers. The Handy is named for blues composer W. C. Handy.

Among other awards, the foundation selected these people for induction into the new Blues Hall of Fame: Muddy Waters, Howlin' Wolf, B. B. King, Robert Johnson, Elmore James, Little Walter, T-Bone Walker, Jimmy Reed, Blind Lemon Jefferson, Son House, Willie Dixon, Sonny Boy Williamson, Bessie Smith, John Lee Hooker, Big Bill Broonzy, Lightnin' Hopkins, Charley Patton, Memphis Minnie, Otis Spann, and Sonny Boy Williamson II.

## Bootsy and Mom Visit Warners



Warner Bros. recording artist Bootsy Collins recently visited the label's Burbank headquarters to play his new album, "Ultra Wave," for label execs, and brought his mother along to provide a family touch. Pictured at the reception are, from left: product manager Benita Brazier; vice president and sales director Lou Dennis; national singles sales manager Mark Maitland; vice president/talent Bob Krasnow; vice president and director of black music marketing Tom Draper; Mrs. Nettie Collins and son; Ed Gilreath, national sales director/black music marketing; Mary Lou Baddeaux, national promotion coordinator/trade liaison for black music; and Cortez Thompson, national sales director/black music.



## German Sales Down (Continued from page 3)

million units moved during the first three quarters, down three percent from 1979. Again, hit albums saved the industry from a grimmer fate. New product by Peter Maffay, AC/DC, Mike Krueger and the "Xanadu" soundtrack helped boost full-price LP sales by ten percent and cassettes by one percent. Budget record and tape sales stayed at last year's levels, while classical turnover slipped 12 percent.

Overall, one and a half million fewer cassettes were sold between January and September

1980 than during the same period of 1979. In contrast, the Phonoverband claims bank tape sales in Germany have increased noticeably, leading to a renewed call for appropriate compensation of music producers for royalties lost through home taping.

Despite the downward trend, and a probable unit sales drop for the year, 1980 gross music revenues should be higher than the previous year, thanks to heavy sales of extra-high-priced TV product coupled with selective price increases.

# Germany

By JIM SAMPSON

■ MUNICH—On Jan. 1, PolyGram will continue centralization of its finance and administration operations in Germany by initiating unified billing for its DG/Polydor, Phonogram and Metronome national companies. At present, the three firms bill dealers separately. DG/Polydor president **Rudi Gassner** calls the move a logical continuation of PolyGram's consolidation of manufacturing and administrative functions (such as data processing, accounting and distribution) under the umbrella of PolyGram Record Service (PRS) in Hannover. No redundancies will result. Gassner denied this would be a further step toward establishment of a PolyGram Record Operations (PRO) system in Germany, similar to PolyGram's U.S. and U.K. organizations. He noted that specific management structures had been developed by PolyGram to meet the needs of different markets, asserting that a PRO was "not expected" in Germany. DG/Polydor, Phonogram and Metronome operate separate companies here, with the managing directors of all three serving as an advisory board for PolyGram Record Service. PolyGram Group public relations head **Herbert Winter** emphasizes that the marketing, A&R and promotion identities of all three companies will remain completely separate.

**ABBA PULLS OUT:** A threat against the four members of **ABBA** has forced the group to cancel indefinitely all travel plans outside of Sweden. The threat was revealed last week, when DG/Polydor and ZDF-TV announced that instead of appearing live in Germany on the program "Show Express" last Thursday (27), ABBA would participate live via television from the Stockholm studios of Swedish Television. **Stig Anderson**, president of Polar Music and ABBA's manager, has not revealed any details about the nature of the threat, except that Swedish police advised the group to stay in the country pending completion of an investigation. The threat, apparently by a kidnapper, is not new. Members of ABBA have been given increased police protection for several weeks. A Polydor spokesman discounted German press reports that tax problems had something to do with the change in ABBA's travel plans. He explained that the ZDF-TV show was part of a European promotion tour in support of the new "Super Trouper" album and single. Most of ABBA's scheduled TV appearances, including one this week on the BBC, will be accomplished through remotes from Stockholm.

**MUSIKMARKT DEBUTS HANDBOOK:** The German trade bi-weekly "Musikmarkt" has published for the first time a handbook covering the music industry in West Germany, Austria and Switzerland. Listed are all recording companies (including affiliated labels and artists), publishing companies (including affiliated catalogues), concert promoters, recording studios, pressing plants and cassette manufacturers. It's the most complete and accurate sourcebook for the German market. Copies at ten dollars apiece may be ordered from Der Musikmarkt, Ungererstrasse 40, 8000 Munich 40. For airmail delivery to the U.S., add three dollars per copy.

# England

By VAL FALLOON

■ LONDON—The annual Christmas race is on. With a phenomenal 530 singles released during November compared to 393 last year, well over two hundred are scheduled for release this week. Though majors have kept to plans to reduce releases, the independents are going all out. This week CBS is celebrating the top three chart positions with **ABBA**, **Barbra Streisand**, and **Adam and the Ants**. Meanwhile, CBS also tops the album charts with the ABBA hot seller "Super Trouper" for which Epic has announced sales of a million. The race now is between ABBA, **Blondie**, and **Barry Manilow** for the coveted number one Christmas LP. The Manilow story here is pure magic: his three nights at the giant Wembley Stadium sold out in six hours, as did the extra date added. His provincial date in Stafford was also sold out in hours, with 50,000 ticket applicants turned away. But almost 50,000 will see him in just five nights, a probable take of half a million pounds. The new Arista LP, "Barry," leapt in at 25 with sales of 300,000 in week one. The "Manilow Magic" compilation is still in the top ten, and now clocking up 790,000 sales in 29 weeks. Arista threw a media party for Manilow at Les Ambassadeurs, in London's Park Lane, and Manilow is everyone's top interview target now. What a pity he couldn't stay for a few more dates.

**OF COURSE IT'S CHRISTMAS:** But despite the fact that the seasonal best seller is usually unrelated to the Yule theme, over a hundred Christmas-angled singles are out . . . But companies here are increasingly worried about imports and legal action has been threatened against anyone stocking North American product coming in via Holland. One importer, who sees no reason to hide his activities, claims up to 50,000 LPs a week are coming in, and selling at a pound below U.K. dealer price. Arista, Riva and others are determined to plug the EEC loophole that allows this . . . **ELO** has re-signed to Jet for a "sizeable increase" in royalties and eight more studio LPs are due. Jet is distributed by CBS worldwide . . . and **ABBA**, whose Polar Music became the first European company to release a video disc in the U.S., have a second videocassette lined up for pre-Christmas release here, via Intervis on. It's called simply "The ABBA Music Show 2" . . . And surely something of a record, the U.K. Conifer Records has completed its 54-cassette set of the English and Arabic recording of the entire Koran. Two thousand sets have already been ordered. The recording has taken three years under stringent supervision . . . Ensign Records has parted company with Phonogram, the company that backed the label four years ago. After 46 single releases and 21 hits, Ensign retains all its artists apart from the **Boomtown Rats**, who will reappear on another Phonogram label. A new deal for Ensign will be announced shortly. Boss **Nigel Grainge** says he will continue to be associated with the Rats on a creative level. All catalogue product will continue to be marketed by Phonogram.

**MORE VIDEO:** This week's new entry in the video market is RK Records and Publishing chief **Robert Kingston**. Some months ago he announced U.K. Video rights to about 800 RKO movies and a thousand shorts. The deal has now come to fruition, and Kingston Video is launched with 100 titles on Beta and VHS, available initially through mail order. Aware of competition against majors, Kingston is offering two for the price of one packs. This is one of the biggest movie-to-video deals made in the U.K., and Kingston is the first indie record company chief to jump into this rapidly growing field in a big way . . . Former lead singer of the band Fox, **Noosha Fox** has signed to **Larry Uttal's** Earlobe label after some time as a successful solo artist . . . Former 10CC member **Duncan MacKay** releases his first solo LP on the Edge label this week, titled "Visa" . . . Zomba Music has contracted Australian heavy metal band **Angel City** for publishing. The band records for Epic . . . K-Tel is promoting **Walt Disney** on TV—just before the movie "Snow White" opens in London for the holidays. This is the first advertising tie-in between a Disney movie and related product, and the "Storyteller" record comes with a picture book of various tales . . . EMI has created three new labels for U.K. and U.S. product: An EMI label giving the artist more prominence, a new Liberty label for American product and one for British product .



## Steely Dan LP Strong

(Continued from page 3)

this week), most retailers surveyed say they believe that if a consumer wants a record badly enough, he'll pay the price.

Discussing consumer reaction to the price of the Steely Dan album, Strawberries' Jerry Warren commented: "Look, everything is going up, including oil, and as long as oil continues to go up, the price of vinyl will go up. Although it's really too early to predict what impact the price of the Steely Dan album will ultimately have upon its sales, I personally don't think it will have any at all. You've got to remember that people have been waiting for this album for three years, and my experience has been that if people want a record bad enough, they'll pay the price. We sell our \$8.98 records at \$6.49, and we're going to sell the \$9.98 records at \$6.99, so all the consumer is seeing is a 50¢ increase; that's not a prohibitive price increase."

Other retailers are more skeptical about the \$9.98 list price of the Steely Dan album, pointing out that although "Xanadu" and "The Jazz Singer" have not proven to be price sensitive, they are soundtrack albums and the Steely Dan record is not. Fathers & Sons' Don Simpson notes that a number of factors must be weighed before the manufacturer can assume that \$9.98 records can be absorbed into the marketplace without consumer resistance. "We're not experiencing consumer resistance to the Steely Dan album so far; we laid out a lot of product, and we are already seeing reorders," said Simpson. "However, I can't help but wonder how the record will sell after the Christmas buying season and after all the Steely Dan junkies own copies of the

record. Also, the retailer always lowballs the price of a new hit record, so the consumer doesn't feel price hikes that much initially, but I wonder how the album will fare when it becomes a catalogue item and when the retailer raises the price. This is when the \$9.98 price could hurt the album's sales.

"I also have a question as to what effect the record will have on future records," continued Simpson. "The Steely Dan record may be setting a precedent for the future releases of other superstars because many of these artists have written in their contracts that their albums will be sold at the highest market value. I don't look forward to that with great thrill. In a way, I think retailers have been particularly sympathetic to MCA with the Steely Dan album. The company has had to undergo tremendous production and court costs for the album—and they are only getting one album from the group. Retailers might not be as sympathetic to other \$9.98 releases."

Commenting on the necessity of making the Steely Dan album a \$9.98 record, Gene Froelich, head of the MCA Records Group, said, "We cannot deny that the company experienced high production and court costs. Like any record company we want to make a profit, and we felt that we had to price the Steely Dan record at \$9.98. We had a lot of faith that the record would sell—and I believe that quality product by quality groups will sell at \$9.98. The initial reports have been very encouraging, and we're already seeing reorders. Retail action is also strong and there doesn't appear to be any price resistance."

## PolyGram Changes

(Continued from page 3)

structure aimed at eliminating the duplications in cost and personnel in the three-label (Polydor, Mercury and Casablanca) organization.

Last summer, the creation of two major regional structures, PolyGram East and PolyGram West, still provided for separate presidential rungs at each of the three. Now, as suggested at the time of Haayen's departure, the way has been paved for a single-staff, if not single-label, operation. Official sources would verify only that a new realignment is expected to be unveiled during the next few weeks. Haayen himself had prophesied a full consolidation of staff structure when queried by RW last week.

With David Braun recently brought aboard as president and chief executive officer of PRO-USA, Phonogram/Mercury president Bob Sherwood is now assuming the responsibilities formerly shouldered by Haayen and Kline.

Meanwhile, *Record World* learned that Casablanca staffers were told Monday (24) that they would receive the rest of the week off, and promotion chief Danny Davis was reportedly the lone executive on the premises after Tuesday morning. The company's switchboard was closed down at that point, but it was unclear at press time whether Casablanca's staff would reappear intact this Monday or be further reduced by the weekend in a new round of cutbacks.

Braun himself remained unavailable for comment, but one PolyGram source summed up the apparent thrust of the latest executive shuffle there by admitting, "It's obvious that the three-president situation hasn't been viable, but there'll still be three labels."

Bird, asked to comment on his immediate plans, told RW: "I'm talking to my new lawyers because my old lawyer is probably involved."

## Suzi Quatro Push Set

■ LOS ANGELES — Dreamland Records and the BC Rich guitar company have joined forces for a national promotion tying in Suzi Quatro's Dreamland LP "Rock Hard" with "The Bich," the BC Rich bass guitar Quatro plays on record and in concert.

Retail outlets will feature displays for both album and the guitar. Customers will be eligible to win a "Bich" by filling out entry blanks at participating locations.

## Michael Gudinski

(Continued from page 17)

where (their) mouths are" that resulted in his working with three separate labels and separate managers. Gudinski said that he had had discussions with several American majors about setting up a logo deal, but that he balked at these opportunities. "I didn't really have the desire to have an American record label," he said. "That's just an ego trip anyway. I wanted to have successful artists and I thought that rather than reproducing a lot of material and releasing several albums—I probably couldn't do justice to more than two or three acts—I thought it was better to go with individual companies that were willing to really back one particular act and really commit themselves to that act. It just worked out that each of the deals that I made with the three labels felt right for that particular situation." The Sports' debut album and the Jo Jo Zep record sold upwards of 50,000 copies each, while the Split Enz LP topped 100,000 sales. The Sports' contract with Arista has been terminated, and Gudinski said he won't re-sign with the label. He said, however, that he will most definitely work on future acts with each of the three labels and the three managers.

Perhaps Gudinski's most important lesson about the American market was the insight he gained into the intricacies of radio. "A lot of the acts I brought here during the last few years had good albums for AOR play," said Gudinski, "but never had good top 40 songs. Now I concentrate more and more on singles. No matter how much exposure you get on AOR, the country is so big that you've got to get that top 40 song."

"It's only been recently that I've understood how radio works here—the relationship between AOR radio and top 40. Seeing some of the promotion men work, like Richard Palmese (Arista Records' senior VP, promotion), really, it's like watching a complicated game of chess. On the last few trips I've built up a lot of contacts and met the key people at the key stations."

If Gudinski's American success follows the pattern of his Australian successes, American labels and managers can expect to see even more of him. Besides Mushroom Records—with a roster of over a dozen acts—Gudinski is a partner in a publishing company and two booking agencies and is also a principal in three management concerns. The absence of conflict-of-interest laws in Australia allows Gudinski to involve himself in every aspect of the music industry.

# Germany's Top 10

## Singles

1. SANTA MARIA  
ROLAND KAISER—Hansa
2. WOMAN IN LOVE  
BARBRA STREISAND—CBS
3. SANTA MARIA  
OLIVER ONIONS—Polydor
4. SUPER TROUPER  
ABBA—Polydor
5. WHAT YOU'RE PROPOSING  
STATUS QUO—Vertigo
6. ANOTHER ONE BITES THE DUST  
QUEEN—EMI
7. FEELS LIKE I'M IN LOVE  
KELLY MARIE—PRI
8. UPSIDE DOWN  
DIANA ROSS—Motown
9. JOHNNY AND MARY  
ROBERT PALMER—Island
10. MORE THAN I CAN SAY  
LEO SAYER—Chrysalis

## Albums

1. JAMES LAST SPIELT ROBERT STOLZ  
JAMES LAST—Polydor
2. TRAEUMEREIEN 2  
RICHARD CLAYDERMAN—Teldec
3. ROCK SYMPHONIES  
LONDON SYMPHONY—K-Tel
4. REVANCHE  
PETER MAFFAY—Metronome
5. THE TURN OF A FRIENDLY CARD  
ALAN PARSONS PROJECT—Arista
6. SUPER TROUPER  
ABBA—Polydor
7. GUILTY  
BARBRA STREISAND—CBS
8. BEAUTIFUL MOMENTS  
CARPENTERS—K-Tel
9. XANADU  
SOUNDTRACK—Jet
10. MAKING MOVIES  
DIRE STRAITS—Vertigo

(Courtesy: Der Musikmarkt)



## Mtume at the Roxy



Epic recording group Mtume recently performed at the Roxy in Los Angeles. Shown backstage are, from left: Larkin Arnold, vice president, general manager, A&R, black music, CBS Records; Myron Roth, vice president, general manager, west coast, CBS Records; Bruce Lundvall, president, CBS Records Division; Tawatha, Mtume and Reggie Lucas of Mtume; and Vernon Slaughter, vice president, jazz/progressive marketing, CBS Records.

## New York, N.Y.

(Continued from page 15)

which is being credited as the inspiration for Mark Knopfler's song "Skateaway," and has two others in the works. One is a 20-minute fantasy film based on the songs on side one of the new LP. The third film is a promotional vehicle for the album's opening tune, "Tunnel of Love." Knopfler reportedly was contacted by Robert Redford recently, presumably with an offer to compose the soundtrack for one of Redford's upcoming films . . . Genya Ravan has finished Spanish and English versions of El Futuro's album for release on Polish Records. The label also reports the signing of a group called Mr. Lucky . . . Atlantic will release the debut LP of singer Laura Branigan in January. A year and a half in the making, the album was produced by Ahmet Ertegun. A single, "Fools Affair," is already in release. Branigan is managed by Sid Bernstein . . . the Residents' "Eskimo" LP has received government approval for distribution in Czechoslovakia. Other Ralph Records news: Tuxedomoon, currently wrapping up a two-month European tour, will have a new album out in the spring of '81. The group is now recording in London. And MX-80 Sound recorded a new album while on the east coast leg of its recent tour. The record's also due in spring, '81 . . . the Bottom Line is inaugurating a series of plays in progress by American and foreign playwrights on December 3 with debut of "Disappearing Acts" by Philip Bosakowski, directed by Bill Partlan. "Disappearing Acts" will be performed at 7:30 p.m. and at 10:00 p.m. The second play in the series, "Slane," by Canadian playwright Tom Grainger, directed by David Juare, will be presented on January 18. Each performance will be open to members of the theater community, and admission will be free by showing of guild card or proof of theater industry association. For further details contact Jack Leitenberg at the Bottom Line, (212) 228-6300.

## The Coast

(Continued from page 13)

musical, with their stylized costuming and left-field theatrics getting more ink than their writing and playing. Back then, the band's longest-lived legacy was probably the terra-cotta seed planter shaped like one of the band's more extreme Mondo Bozo hairdos, dreamed up as a promo perk by Chrysalis.

Now, a revamped and visually streamlined Split Enz is enjoying a happy reversal, its equally trimmed but no less sophisticated rock and pop dominating all the kudos. During a recent visit highlighted by full houses at the Whisky and a well-received slot on ABC-TV's "Fridays," we got together with chief songwriter and founding member Tim Finn and another original Enz, percussionist Noel Crombie, who doubles as the group's costumer, and their views on the band and its genesis displayed an underlying seriousness more apparent in the new songs.

For Finn, one key to the band's original launch in progressive rock waters (their first Australian LP was produced by Phil Manzanera of Roxy Music) may, in fact, be a cliché holding true. "Americans tend to generalize about New Zealand, and lump it in with Australia," explained the singer, "and we tend to do that somewhat with Australia. But New Zealand tends to be more influenced by the English, and Australia is usually more influenced by Americans."

In his own development, that meant Finn's early models were British pop and rock acts, including the naturalized harmonies of the Bee Gees, by then emigrants in London. That preference has held true since, given Finn's agreement that his band's current music shares some of the stance as well as the crisp melodic instincts of such U. K. exports as Squeeze and the Police.

Even with their more subdued current image, both Finn and Crombie confirm that Split Enz still seeks a strong visual component to its work—and they've buttressed that commitment not only through their own video promotional pieces but through the recent release of one of the first rock videocassettes to be produced in Australia, taken from a live performance. Although unresolved legal and payment issues leave its commercial potential up in the air, the band expects to continue its video involvement.

"We'll always be producing videos for singles," Crombie predicts (and the "True Colours" LP has already sold well enough down under to justify that prophecy), "and sooner or later we'll probably release a 'Best Of' video based on that." Yet both he and Finn dismiss the notion of a complete album produced expressly for the medium. Says Crombie, "We're opposed to a music video disc in a formal album vein, because that's really very limiting—it inhibits the musical impact, rather than helping it."

**JAZZY NOTES:** The Mayfair Music Hall in Santa Monica has announced the opening of a jazz concert series "in the cabaret style." Beginning on December 8 and December 13, there will be concerts on Monday evenings and Saturday afternoons; the featured band is called Blue Guitar, led by Mike Price, a regular in the Akiyoshi/Tabackin big band. The new program is sponsored by Don Hughes, in association with Michael Gehrman and Mike Price. For more info, call (213) 451-0621 . . . The California State University of Los Angeles' Jazz Ensemble will give a special performance in honor of the late Stan Kenton on December 4 at CSULA's State Theater. Proceeds from the 8:00 p.m. event will be divided among the Kenton "Jazz Education Memorial Fund" and the school's own music scholarship fund. The CSULA Jazz Ensemble is directed by Bob Curnow, himself a former Kentonite who has been at the university for four years.

**OTHER NOTES:** James Brown played to audiences totalling more than 5000 during his recent stints at the Keystone in Berkeley, the Keystone in Palo Alto, and the Stone in San Francisco. His final show at the Stone, added with just hours' notice, featured not only the 13-piece Brown band but also a reunion with three of the original Famous Flames: Pee Wee Ellis, Bobby Bird and Johnny Terry. Even Carlos Santana came by to say hi, although we doubt if James and Devadip put together a duet on "Evil Ways." Two nights later, Brown performed for 2500 inmates at San Quentin. Brown, by the way, has albums happening on three different labels: Polydor, TK and Solid Smoke (the "Live at the Apollo" reissue) . . . Robert Raymond Management has signed New Zealand's Flamingos for worldwide representation. The group's "See What You Hear" album will be released by PolyGram in Australia and New Zealand in January . . . Back to Back Management has signed the group Zukari, in conjunction with Whizz Kid Productions. The group has two people with, ah, unusual names, vocalist Leisha Zukari and keyboardist Lance Ong, but that's beside the point.

## The Jazz LP Chart

DECEMBER 6, 1980

- |   |  |
|---|--|
| <p>1. <b>WINELIGHT</b><br/>GROVER WASHINGTON, JR./Elektra 6E 305</p> <p>2. <b>GIVE ME THE NIGHT</b><br/>GEORGE BENSON/Qwest/WB HS 3453</p> <p>3. <b>CARNAVAL</b><br/>SPYRO GYRA/MCA 5149</p> <p>4. <b>THIS TIME</b><br/>AL JARREAU/Warner Bros. BSK 3434</p> <p>5. <b>ODORI</b><br/>HIROSHIMA/Arista AL 9541</p> <p>6. <b>INHERIT THE WIND</b><br/>WILTON FELDER/MCA 5144</p> <p>7. <b>CIVILIZED EVIL</b><br/>JEAN-LUC PONTY/Atlantic SD 16020</p> <p>8. <b>SEAWIND</b><br/>A&amp;M SP 4824</p> <p>9. <b>TWENNYNINE WITH LENNY WHITE</b><br/>Elektra 6E 304</p> <p>10. <b>FAMILY</b><br/>HUBERT LAWS/Columbia JC 36396</p> <p>11. <b>MR. HANDS</b><br/>HERBBIE HANCOCK/Columbia JC 36578</p> <p>12. <b>LATE NIGHT GUITAR</b><br/>EARL KLUGH/Liberty LT 1079</p> <p>13. <b>LOVE APPROACH</b><br/>TOM BROWNE/Arista/GRP GRP 5008</p> <p>14. <b>RODNEY FRANKLIN</b><br/>Columbia JC 36747</p> <p>15. <b>RHAPSODY AND BLUES</b><br/>CRUSADERS/MCA 5124</p> <p>16. <b>LOVE FANTASY</b><br/>ROY AYERS/Polydor PD 1 6301</p> | <p>17. <b>80/81</b><br/>PAT METHENY/ECM 2 1180 (WB)</p> <p>18. <b>POSH</b><br/>PATRICE RUSHEN/Elektra 6E 302</p> <p>19. <b>NIGHT SONG</b><br/>AHMAD JAMAL/Motown M7 945R1</p> <p>20. <b>MAGNIFICENT MADNESS</b><br/>JOHN KLEMMER/Elektra 6E 284</p> <p>21. <b>TOUCH OF SILK</b><br/>ERIC GALE/Columbia JC 36570</p> <p>22. <b>VICTORY</b><br/>NARADA MICHAEL WALDEN/Atlantic SD 19279</p> <p>23. <b>NIGHT CRUISER</b><br/>EUMIR DEODATO/Warner Bros. BSK 3467</p> <p>24. <b>LOVE AT FIRST SIGHT</b><br/>SONNY ROLLINS/Milestone M 9098 (Fantasy)</p> <p>25. <b>CHICK COREA AND GARY BURTON IN CONCERT</b><br/>ECM 2 1182 (WB)</p> <p>26. <b>"H"</b><br/>BOB JAMES/Columbia/Tappan Zee JC 36422</p> <p>27. <b>ROUTES</b><br/>RAMSEY LEWIS/Columbia JC 36423</p> <p>28. <b>TAKE IT TO THE LIMIT</b><br/>NORMAN CONNORS/Arista AL 9534</p> <p>29. <b>LAND OF THE THIRD EYE</b><br/>DAVE VALENTIN/Arista/GRP GRP 5009</p> <p>30. <b>KANSAS CITY SHOUT</b><br/>COUNT BASIE/Pablo 2310 859 (RCA)</p> |
|---|--|



## Classical Retail Report

DECEMBER 6, 1980

### CLASSIC OF THE WEEK



**VERISMO ARIAS**  
LUCIANO PAVAROTTI  
London Digital

### BEST SELLERS OF THE WEEK\*

- LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital
- CHOPIN: WALTZES—Arrau—Philips
- JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA
- MOZART: COMPLETE SYMPHONIES, VOL. IV—Schroeder, Hogwood—L'Oiseau Lyre
- MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Van Dam, Karajan—DG—Digital
- MUSSORGSKY: PICTURES AT AN EXHIBITION—Solti—London Digital
- PAVAROTTI'S GREATEST HITS—London
- ROSSINI: WILLIAM TELL—Freni, Pavarotti, Milnes, Chailly—London

### SAM GOODY/EAST COAST

- BELLINI: I PURITANI—Caballe, Kraus, Muti—Angel
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—CBS
- GALWAY PLAYS FRENCH CONCERTOS—RCA
- MASSENET: LE ROI DE LAHORE—Sutherland, Milnes, Bonyngue—London
- MOZART: DIE ZAUBERFLOETE—DG Digital
- PAVAROTTI: VERISMO—London Digital
- REICH: OCET—ECM
- ROSSINI: WILLIAM TELL—London
- VERDI: REQUIEM—Ricciarelli, Domingo, Abbado—DG
- VERDI: STIFFELIO—Sass, Carreras, Gardelli—Philips
- KING KAROL/NEW YORK
- BELLINI: I PURITANI—Caballe, Kraus, Muti—Angel
- JOSE CARRERAS SINGS VERISMO ARIAS—Philips
- GALWAY PLAYS FRENCH CONCERTOS—RCA
- GOLDMARK: QUEEN OF SHEBA—Hungaraton
- KORNGOLD, WEILL: SCHAUSPIEL OVERTURE, OTHER WORKS—Vox/Turnabout
- MOZART: DIE ZAUBERFLOETE—DG Digital
- PAVAROTTI: VERISMO—London Digital
- PUCCINI: LE VILLI—Scotto, Domingo, Maazel—CBS
- ROSSINI: WILLIAM TELL—London
- STRAVINSKI: RITE OF SPRING—Maazel—Telarc

### RECORD & TAPE COLLECTORS/ BALTIMORE

- BACH: COMPLETE CANTATAS, VOL. XXVI—Harnoncourt—Telefunken
- BEETHOVEN: SONATAS—Gould—CBS
- DONIZETTI: DON PASQUALE—Sills, Kraus, Rudel—Angel
- MOZART: COMPLETE SYMPHONIES, VOL. IV—L'Oiseau Lyre
- PACHELBEL: KANON—Paillard—RCA
- PAVAROTTI: VERISMO—London Digital
- PAVAROTTI'S GREATEST HITS—London
- ROSSINI: WILLIAM TELL—London
- STRAUSS: ALSO SPRACH ZARATHUSTRA—Angel Digital
- VIVALDI: FOUR SEASONS—La Petite Bande—RCA Seon

### HARMONY HOUSE/DETROIT

- BACH: COMPLETE CANTATAS, VOL. XXVI—Harnoncourt—Telefunken
- BEETHOVEN: SONATAS—Gould—CBS
- COPLAND RETROSPECTIVE—CBS
- GALWAY PLAYS FRENCH CONCERTOS—RCA
- HANDEL: MESSIAH—Academy of Ancient Music, Hogwood—L'Oiseau Lyre
- MOZART: COMPLETE SYMPHONIES, VOL. IV—L'Oiseau Lyre
- MOZART: DIE ZAUBERFLOETE—DG Digital
- PAVAROTTI: VERISMO—London Digital
- PAVAROTTI'S GREATEST HITS—London
- WEILL: SILVERLAKE—Rudel, New York City Opera—Nonesuch Digital

### STREETSIDE/ST. LOUIS

- BACH: COMPLETE CANTATAS, VOL. XXVI—Harnoncourt—Telefunken
- BEETHOVEN: SONATAS—Gould—CBS
- BEETHOVEN: SYMPHONY NO. 6—Giulini—DG
- BELLINI: I PURITANI—Caballe, Kraus, Muti—Angel
- CHOPIN: WALTZES—Philips
- MOZART: COMPLETE SYMPHONIES, VOL. IV—L'Oiseau Lyre
- MOZART: DIE ZAUBERFLOETE—DG Digital
- PAVAROTTI: VERISMO—London Digital
- TCHAIKOVSKY: NUTCRACKER, SWAN LAKE SUITES—Mehta—London Digital
- TCHAIKOVSKY: SYMPHONY NO. 3—Haitink—Philips

### TOWER RECORDS/LOS ANGELES

- ELGAR: FALSTAFF—Solti—London
- FAURE, SIBELIUS, SCHOENBERG: PELLAS ET MELISANDE—Zinman—Philips
- HANDEL: MESSIAH—Academy of Ancient Music, Hogwood—L'Oiseau Lyre
- MOZART: COMPLETE SYMPHONIES, VOL. IV—L'Oiseau Lyre
- PACHELBEL: KANON—Paillard—RCA
- PAVAROTTI: VERISMO—London Digital
- PREVIN: PERLMAN: A DIFFERENT KIND OF BLUES—Angel
- PUCCINI: LE VILLI—Scotto, Domingo, Maazel—CBS
- RAVEL: CONCERTOS—Collard—Angel
- STRAVINSKY: RITE OF SPRING—Maazel—Telarc

\* Best Sellers are determined from the retail lists of the stores listed above, plus those of the following: J & R Music World/New York, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape, Ltd./Washington, D.C., Specs/Miami, Rose Discount/Chicago, Laury's/Chicago, Radio Doctors/Milwaukee, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower/San Francisco, Discount/San Francisco and Tower Records/Seattle.

## Puccini and Chopin

By SPEIGHT JENKINS

NEW YORK — An important ongoing opera series received a new addition recently when CBS issued Puccini's first opera, *Le Villi*. Over the past few years the company has offered *Madama Butterfly* and the *Trittico*, all conducted by Lorin Maazel with the lead soprano part sung by Renata Scotto (except in *Gian-ni Schicchi* when Ileana Cotrubas sang Lauretta). In several of these works Placido Domingo has been the tenor, and it is always good to have again the combination of Scotto and Domingo, one of the most dramatically viable and musical amalgams in today's opera world. Both are in excellent voice in the new *Le Villi*, and neither can be surpassed in shaping and molding the Puccini line. Maazel, who on earlier recordings has often seemed either too heavy or too slow, and sometimes both, leads *Le Villi* sensitively and with an impetus it sorely needs.

The opera was composed in 1883 for one of those Sonzogno competitions, the same that produced *Cavalleria Rusticana* a few years later. Puccini's librettist, Ferdinando Fontana, was attracted to things German and fell in love with the story of the willis, basically the same story as that of the ballet *Giselle*, although there are crucial differences, most notably that in the ballet, *Giselle* loves Albrecht after she dies, while in Puccini's opera Anna comes back specifically to destroy Roberto, whom she hates for betraying her.

The music only occasionally suggests the later Puccini, notably in Anna's first-act aria, a wonderful verismo piece, and later in Roberto's extended aria scene in Act II. Overall, the work suggests the coming of Italian verismo rather than the reality—the influence of the Germans, the strong emotions, the passionate orchestral melody—and the birth of a major opera composer.

Miss Scotto sings her role easily with her usual dedication and grasp of the character's feelings. If anything, particularly in the first scene, she almost makes Anna more interesting and complicated than she seems to be in the libretto, but her interpretation blends smoothly with the passion of Domingo, whose tenor shines brilliantly throughout. Leo Nucci offers strong baritone support and, incidentally,

incidentally, has in *Le Villi* one of the few baritone arias in all of Puccini.

A far more familiar work receives a splendid performance when Murray Perahia and Zubin Mehta join for the Chopin Piano Concerto No. 1, again on CBS. Record covers usually suggest little about the record's interior, but the happiness suggested by the smiling faces of both Perahia and Mehta on the cover of this record suggests the mood of the performance inside: a smooth, persuasive and essentially happy reading of the Chopin concerto. Long acclaimed as one of the most brilliant of the young pianists, Perahia has always had much more than just the notes. His phrasing, his pianistic singing style, his overall musical sensitivity and varied, attractive tone make his performance in the concert hall or on record something to await eagerly. This Chopin Concerto shows the expected facility in the first and third movements, but it is the Larghetto Romanze which is the reason to buy the record. Perahia makes every melody sing superbly, with a uniquely rich, expressive tone. And in that movement as throughout the concerto Mehta accompanies thoughtfully with just the right amount of leadership. Mehta, indeed, is too rarely praised for his accompaniments. Few conductors have as thorough a grasp of the many different styles of soloists.

On the subject of Chopin, a Phillips disc has just appeared, already a best seller, which should be one of the big Christmas sellers: Claudio Arrau on Chopin Waltzes. If one did not have the pleasure of the Brazilian pianist's artistry or his breadth of view of Chopin, just the sound of the piano as reproduced by Philips would be enough reason to buy the record. This is not a digital recording, but most digitals currently extant could learn from this sound. In fact, it is hard to remember a piano on records with such a lively, brilliantly vivid sound. Every waltz is played in a different and distinct manner, each one seeming to capture the piece's nature. This is one of the most enjoyable records of Chopin to have appeared in a long time, and one that equals the finest in Arrau's distinguished output.



## Latin American Album Picks



### MIAMI ALL STARS

Kim K-709

En producción de Gonzalo Fernández, partes vocales por Armando Miranda y grabado en Nueva York y Miami, esta grabación salsera de los Miami All Stars, combina a grandes músicos y muy bailables temas en un todo contagioso y alegre. "Se baila así," (D.R.) "La Conga Tomasa," (F. Espinosa) "A romper el coco" (D.R.) y otros.

■ Produced by Gonzalo Fernández, in New York and Miami, with vocals by Armando Miranda, this salsa package is very danceable and contagious. Very good musicians and sound.



### CHARANGA LA REINA

Barbara B 202

En producción de Javier Vázquez y con Jorge Maldonado y Tony Maldonado en las partes vocales, la Charanga La Reina se lanza a la conquista del mercado salsero con excelentes interpretaciones uptempo, entre las cuales se destacan "Pelotera," (F. Hernández) "Baila mi gente," (F. Reina) "La charanga" (J. Vázquez) y "Como campana" (E. Rosell)

■ Produced by Javier Vázquez, with vocals by Jorge and Tony Maldonado, this package of uptempo music could sell nicely during the holidays. Very danceable!

(Continued on page 56)



ADS-6006



ADS-6012



SMS-4028



ADS-6009



ADS-6007



AA-1399



AA-1408



2504M

Digalo Con Musica®



**ARRIBA DISTRIBUTORS**  
1305 S. VERMONT AVENUE  
LOS ANGELES, CA. 90006

(213) 388-2263



## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Contando con el aparato informativo y la gran exposición lograda por la Organización de Televisión Iberoamericana, el pasado "Festival OTI 80," no necesita para nada nuestra información relativa al ganador, que, definitivamente, a estas alturas es absoluto "fiambre" en nuestro "argot" periodístico. Me limitaré a comentar aquellos detalles que quedan en el aire sin comentario alguno y menos aún, sin el menor destaque. Es innegable que este Festival se ha convertido en algo impresionante, fuerte e interesante. La frustración enorme de estos gigantones televisivos será siempre, el no lograr que su tema seleccionado de modo tan "festivo" y "alocado" no se convierta de verdad en "ganador avasallador" en nuestras comunidades y naciones latinas. Y es que el principal obstáculo lo constituye la selección de los jurados en cada uno de los mercados que intervienen en el Festival. Desde el inicio, en Estados Unidos, cada una de las áreas, fué casi un desastre, salpicado éste por todo tipo de anécdotas. En cada uno de los países, el resultado ha sido más o menos frustrativo. Son palpación general los temas rechazados o perdedores. Y es que se



Jose Ruberto

presentó muy buen material en OTI este año y se rechazó también material fantástico. La gente lo va tomando en serio, hace falta que ellos lo tomen desde el punto de vista discográfico, profesionalmente hablando. OTI es innegablemente, una "carnicería" cancionística. Es el aparato de mayor frustración para grandes intérpretes, que no entienden nada de lo que está pasando y menos aún, de lo que va a pasar. Hay que ir, porque es un evento, a la larga, de gran exposición. Argentina logró en la fase final, una presentación que habla muy alto de este país. La labor de los maestros de ceremonias fué ejemplar y digna. El "timing" fué a la altura de la perfección. Vaya nuestra felicitación a los argentinos. Pero no por el "tercer lugar" logrado por la composición "Dime Adios" interpretada por Luis Ordoñez y de Mario Clavel, que tomó un lugar, que si bien no significaba nada, también lo era inmerecido, ante la calidad absoluta de otros temas presentados. Es innegable también, que la canción con mayores posibilidades de todos los éxitos y efectivamente ganadora del Festival, si puede pararse uno sobre el cadáver de otros grandes temas, plenamente ignorados y avasallados, sin dolor en el alma, lo fué "Querer y poder" de Ray Girado, en brillante y humilde interpretación de Dyango. El tema ganador con el No. 1, representando a Puerto Rico y titulado "Contigo mujer" con Ednita Nazario como Autor, (lo cual me ha sorprendido) y Laureano Brizuela como Compositor, (que sí he entendido), e interpretado por Rafael José, sirvió para dar a conocer ampliamente a éste interprete de gran fuerza y talento que si quiero felicitar y para probar que una canción compuesta por un argentino y arreglada por un argentino (Calandrelli) puede libremente representar en un Festival de Canciones a Puerto Rico, país donde el talento en la composición es de una creatividad extraordinaria. De hecho, el primer premio ha ido a Argentina, por obra y gracia de la selección de temas, desde el principio en Puerto Rico. Casi se convierte en un insulto a la creatividad y talento en Puerto Rico, este asunto del Festival OTI. Queda aclarado por la práctica, que debe OTI aumentar sus premios y no ser tan exclusivistas en un "Primero" manoseado y sobre todo, en la concesión de reconocimiento a los intérpretes que participan en el Festival, recibiendo premios a su interpretación.



Roberto Torres

(Continued on page 53)



Linda Leida

(Continued on page 53)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### New York

By WJIT (MIKE CASINO)

1. **ASI CANTABA PAPA**  
CELIA, JOHNNY & PETE
2. **NI LLANTO NI VELORIO**  
ORQUESTA LA TERRIFICA
3. **YA NO ERES LA MISMA DE AYER**  
FELITO FELIX
4. **TU NO SABES QUERER**  
LALO RODRIGUEZ
5. **MI AMIGO EL PAYASO**  
WILLIE ROSARIO
6. **COMO LA QUERIA**  
RAUL MARRERO
7. **CUANDO TU QUIERAS**  
ISMAEL MIRANDA
8. **PICO PICO**  
EL GRAN COMBO
9. **AHORA ES EL MOMENTO**  
DANNY RIVERA
10. **QUIEN DIJO MIEDO**  
RAUL MARRERO

### Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. **QUE ME GANO**  
CHELO—Musart
2. **CON EL LOCUTOR**  
GRUPO SOLAR—OB
3. **ERES**  
NAPOLEON—Raff
4. **NO TE DESPRECIO**  
LOS TERRICOLAS—Discolando
5. **MATAME Y VETE**  
CHAYITO VALDEZ—Arpegio
6. **LA PARED**  
PEPE AREVALO Y SUS MULATOS—Gas
7. **RESBALABA TU PIEL**  
ALEJANDRO—Melody
8. **QUE PECADO FUE QUERERTE**  
LOS LARAS—Atlas
9. **SEÑORA**  
ROCIO JURADO—Arcano
10. **POR TONTERIAS**  
GALEANA—Gas

### San Antonio

By KCOR (FEDERICO RODRIGUEZ)

1. **EL CHUBASCO**  
CARLOS Y JOSE—T.H.
2. **INOCENTE POBRE AMIGA**  
LUPITA D'ALESSIO—Orfeon
3. **ENSENAME A OLVIDAR**  
RAMON AYALA—Freddie
4. **TODO SE DERRUMBO DENTRO DE MI**  
EMMANUEL—RCA
5. **PAVO REAL**  
JOSE LUIS—T.H.
6. **FELIZ CUMPLEANOS MI AMOR**  
YOLANDA DEL RIO—Arcano
7. **HEY**  
JULIO IGLESIAS—CBS
8. **ADIOS Y BIENVENIDA**  
BEATRIZ ADRIANA—Peerless
9. **LO SIENTO MI AMOR**  
LUPITA D'ALESSIO—Orfeon
10. **NO ME ARREPIENTO DE NADA**  
ESTELA NUNEZ—Pronto

### Tampa

By WSOL (ALVARO DIAZ DEL RIO)

1. **ASI CANTABA PAPA**  
CELIA, JOHNNY & PETE
2. **MARIA MERCE**  
HUGO BLANCO
3. **ADIVINA DE DONDE SOY**  
JOSE LUIS RODRIGUEZ
4. **PEDRO**  
RAFAELA CARRA
5. **SI TU QUIERES CLAUDIA**  
PABLO ABRAIRA
6. **EL AMOR**  
JOSE LUIS PERALES
7. **EL AMOR NUESTRA DE CADA DIA**  
JOHANNA ROSALY
8. **POSIBLEMENTE**  
BASILIO
9. **ALMA DE SEDA**  
RAFAEL APARISI
10. **COLORINA**  
CAMILO SESTO

## Ventas (Sales)

### Denver

1. **ENSENAME OLVIDAR**  
RAMON AYALA—Freddie
2. **INOCENTE POBRE AMIGA**  
LUPITA D'ALESSIO—Orfeon
3. **CELOS DE TI**  
LA MIGRA—Mar Int.
4. **UN CANCIONERO LLORO**  
ALEJANDRO RIVERA—Orfeon
5. **LA FRONTERA**  
JUAN GABRIEL—Pronto
6. **NO ME SE RAJAR**  
VICENTE FERNANDEZ—CBS
7. **POR QUE NO VIENES**  
HECTOR MONTEMAYOR—Disa
8. **HEY**  
JULIO IGLESIAS—CBS
9. **PAVLO REAL**  
JOSE LUIS—T.H.
10. **ADIOS Y BIENVENIDA**  
BEATRIZ ADRIANA—Peerless

### Spain

By JAVIER ALONSO

1. **HEY**  
JULIO IGLESIAS—CBS
2. **SANTA LUCIA**  
MIGUEL RIOS—Polydor
3. **HORROR EN EL HIPERMERCADO**  
ALASKA Y LOS PEGAMOIDES—Hispavox
4. **LA COTORRA CRIOLLA**  
PERUCHO CONDE—Epic
5. **R.A.D.I.O.**  
JAVIER—RCA
6. **GRACIAS POR LA MUSICA**  
ABBA—Columbia
7. **DIME QUE ME QUIERES**  
TEQUILA—Zafiro
8. **ENAMORADO DE LA MODA JUVENIL**  
RADIO FUTURA—Hispavox
9. **SOL DE JAMAICA**  
JAIRO—RCA
10. **TODO AQUELLO QUE ESCRIBI**  
FRANCIS CABREL—CBS

### Chicago

1. **EL SOLITARIO**  
LOS PASTELES VERDES—Luna
2. **PORQUE NO SE DE TI**  
LOS SOLITARIOS—Peerless
3. **NO ME ARREPIENTO DE NADA**  
ESTELA NUNEZ—Pronto
4. **MI FORMA DE SENTIR**  
REV. DE EMILIANO ZAPATA—Profono
5. **PAVO REAL**  
JOSE LUIS—TH
6. **TU ERES**  
PUNTO CUATRO—OB
7. **HE VENIDO A PEDIRTE PERDON**  
JUAN GABRIEL—Pronto
8. **LO QUE NO FUE NO SERA**  
LOS REYES LOCOS—CBS
9. **LA LECCION**  
MONICA—Borinquen
10. **EL SUSTITO**  
LOS YUMAS DE ZACATECAS—Olympico

### Albuquerque

1. **INOCENTE POBRE AMIGA**  
LUPITA D'ALESSIO—Orfeon
2. **EL GORRION Y YO**  
MANOELLA TORRES—CBS
3. **LA MUSIQUERA**  
LOS HURACANES DEL NORTE—Luna
4. **EL COBARDE DEL CONDADO**  
WALLY GONZALEZ—Falcon
5. **SEÑORA DE TAL**  
VICENTE FERNANDEZ—CBS
6. **LAS NIEVES DE ENERO**  
TONY OVALLES—Latin Int.
7. **EL ASESINO**  
TINY MORRIE—Hurricane
8. **TOMAR Y LLORAR**  
LOS HUMILDES—Fama
9. **EL AMOR DE TU VIDA**  
CHAYITO VALDEZ—Cronos
10. **YA ME VOY**  
CHELO—Musart

## Nuestro Rincon (Continued from page 52)

Considero en mi humilde opinión, que a veces no es tan humilde, que merecen mención los siguientes temas: "Canción de un Hombre simple" de Jacky Nuñez, en interpretación de Fausto Rey, la mejor voz de Dominicana y quizás una de las mejores en Latinoamérica, con un brillante y sensual arreglo de Jorge Taveras, "Suave y Dulcemente" de Guatemala, interpretada por Grupo Madrigal, que prueba una comercialidad, gracia e interpretación de primera. (Lamento no mencionar el nombre de autores, pero aquí tuve problemas con mi televisor) México presentó "Solo te amo a tí" de Jose Roberto, con arreglo de Xavier Macías en interpretación de José Roberto, que si no supiera que dejó fuera de concurso a otro tema de mayores posibilidades, pudiera ser más elocuente en la felicitación. "Por cuanto tiempo" de Henry Laguado y Jaime Valencia, en interpretación de Jaime Valencia, con arreglos de Armando Velazquez, representando a Colombia, fué un temazo de los inolvidables y no debe quedar ignorado. Janet, interprete por Ecuador del tema "En un instante," de Francisco José Betancourt y con arreglos de Julio Carmeles, no puede pasarse por alto. Excelente intérprete de una buena canción. Ricardo Padilla presentó por Costa Rica el tema "El amor se va" con arreglos de Roberto Prais, en su propia interpretación. Moisés Canelo saltó a gran importancia con su interpretación de "Tú, mi siempre tú" de Alberto Valladares, con arreglos de Tino Geiser, representando a Honduras. "Con arreglos de Oscar Cardozo Ocampo, "La razón que nos une" de Antonio Medina, (Paraguay) y cantada por Carlos Albornos, es un tema muy interesante y merece destino. La intérprete Simone de Oliveira, en representación de Portugal, interpretando "A tu espera" fué de gran categoría y profesionalismo. ¡Brillante actuación que merece felicitaciones! Brasil tuvo una gran intérprete en Marcia, cantando "Convite Ao Vento." No mostrar en las pantallas televisivas una traducción de las canciones, automáticamente las situó en condiciones de desventaja, ante la selección de jurados que,

lamentablemente, además de ser seleccionados a punta de dedos o ante intereses simples en cada localidad, lo cual los hace incompetentes, en este caso aún más, porque quizás a la mayoría, el portugués, con mi mayor respeto, les sonara a "chino." El espectáculo logro una puntuación o "rating" impresionante y solo el primero en lamentar el hecho de que no se utilice con mayor cordura, inteligencia y respeto. Si se dieran los pasos necesarios, OTI dejaría de ser, un "festivalito mediocre" presentado por un "gigantón bobo."

Ralph Mercado presentará su espectáculo "Salsa International" en el Madison Square Garden el Domingo 30 de Noviembre a las 7 y 30. El espectáculo presentará a Willie Colon y Ruben Blades, representando a Nuevo York y Panamá, Oscar de León representará a Venezuela, Bobby Valentín a Puerto Rico, Los Hijos del Rey a Santo Domingo y los SAR All Stars, grupo de diecinueve miembros, representarán a Nueva York y Cuba. Sus integrantes son Roberto Torres, Papaíto, Linda Leida, Fernando Lavoy, la India de Oriente, Henry Fiol, Alfredo Valdés Jr., Alfred A. Armenteros, Lionel Sánchez, Gordon Tomasin, José Rodríguez, Charlie Rodríguez, Victor Trias, Arthur Webb, Marino Solano, Juan Mendez, Alberto Valdés, Alfredo de la Fe y Rudy Zervigón. La salsa de los SAR All Stars, suena, inevitablemente diferente, por el contenido seleccionado por Roberto Torres . . . Yahora . . . ¡Hasta la próxima!

The finals of the OTI Festival were held on November 15 in Buenos Aires, Argentina, and the results were the following: first place went to the song "Contigo Mujer" representing Puerto Rico, performed by Rafael José. The tune was written by Ednita Nazario and composed by Laureano Brizuela with arrangements by Argentinean Jorge Candrelli. Second place went to the song "Querer y Perder" representing Spain, beautifully rendered by Dyango and composed by Ray Girado.

(Continued on page 54)



# Record World en España

By JAVIER ALONSO

■ **Emmanuel**, un artista que llegó a España con su elepé "Diez razones para cantar . . ." y que ahora regresa de la mano de un compositor prestigioso como lo es **Manuel Alejandro**. Emmanuel no es el típico artista mexicano, sino una personalidad que intenta proyectar la música de su país, la actual, en todo el mundo. Claro que esta vez, con este elepé y el sencillo "Tengo mucho que aprender de tí," el cantautor se ha convertido únicamente en cantante y sus propias ideas, sus sentimientos se han quedado un poco relegados en función de esa alianza con uno de los autores más populares de habla hispana del momento. El sencillo es para ser escuchado muchas veces y siempre con satisfacción.

**Triana**, varios meses número dos de superventas, no necesitamos presentaros el último elepé titulado "Cae Fina Lluvia," también en single.

**Charol**, nuevo grupo, encuadrables en el movimiento "New wave". Tienen una cantante, May, que es la expresividad como persona y como voz. Combinan una marcha increíble y una técnica impecable. Nos merecen la confianza suficiente para ser uno de nuestros preferidos. El sencillo se

llama "Sin dinero."

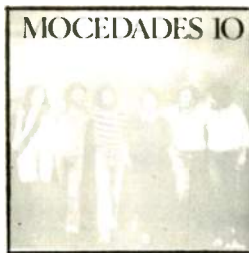
Las originalísimas sevillanas de **Vino Viejo** les convirtieron en la revelación de ambas ferias (Sevilla y El Rocío) de los dos últimos años, revelación ratificada con abundantes premios. "Al Irán" es uno de sus dos temas fuertes de este año.

Una canción, "Groenlandia," ha dado a conocer en nuestro país a uno de los grupos de rock más jóvenes y con más futuro por delante, los **Zombies**. El elepé ya está grabado y verá la luz bien pronto, su estilo es desenfadado y absolutamente roquero-pop. Son músicos de primera línea y lo estarán por mucho tiempo.

"Más, dame más amor," fue la primera canción que **The Boppers**, el grupo procedente de los países nórdicos que refleja en sus temas, en sus vestidos y su comportamiento el espíritu de los años 50, grabaron en castellano. Y visto el gran recibimiento que tuvo esta canción el cuarteto repite la experiencia con el tema incluido en su último LP "Heartaches" que ha sido re-bautizado con el nombre de "Penas Del Corazón." Van a ser una alegría para todos los aficionados a la buena música roquera.

# Latin American Album Picks

(Continued from page 52)



## MOCEDADES 10

Alhambra AZS 3201

Con arreglos, producción y dirección de Juan Carlos Calderón, Mocedades suena brillantemente en "Gracias amor," (J.C. Calderón) "Más allá," (J.C. Calderón-Dvorak) "Quién te cantará?," (Calderón y "Poco a poco" (Calderón) entre otras.

■ Produced, directed and arranged by Juan Carlos Calderón, Mocedades sounds as terrific as usual. "Yo no quiero saber," (José y Manuel) "Danny Boy," (P.D.) "Bienvenida campesina (Calderón) and "La barca de Oro'." (Cuco Sánchez)



## "CANTA A JUAN GABRIEL"

ESTELA NUÑEZ—Pronto PTS 1079

En producción de Juan Gabriel y grabado en Los Angeles, este nuevo paquete de Estela Núñez lleva su actual éxito "No me arrepiento de nada." Otros temas muy comerciales son "Qué bello es el amor," (cantan a dúo) "Tu mundo no es mi mundo," "Este amor por tí" y "Demasiado amor."

■ Produced by Juan Gabriel and recorded in Los Angeles, this new package by Mexican singer Estela Núñez includes her current hit "No me arrepiento de nada." Also very commercial are "Hazlo por mi corazón," "Me estoy volviendo loca" and "Gracias a Dios." (All tunes are by Juan Gabriel)

# Nuestro Rincon

(Continued from page 53)

Third place went to the song "Dime Adios" representing Argentina and performed by **Luis Ordoñez**. The tune was composed by **Mario Clavel**. In general, the festival was highly organized this year. Congratulations to Argentina and specially to the MCs, who showed great professionalism. I believe, however, that OTI's organizers should have more prizes and awards in order to recognize more performers' talents. In my opinion the following performers and songs deserve mention: "Cancion de un hombre simple" (Jackie Nuñez), brilliantly performed by Dominican talent **Fausto Rey**, perhaps one of the great voices in Latin America, with a spectacular arrangement by **Jorge Taveras**; "Suave y Dulcemente" from Guatemala, performed by **Grupo Madrigal**; "Solo te amo a Tí" from México, composed and performed by **José Roberto** with an arrangement by **Xavier Macias**; "Por Cuanto Tiempo" from Colombia, performed by **Jaime Valencia**. Composed by **Henry Laguado** and **Jaime Valencia** and arranged by **Armando Velazquez**, I don't think this tune should have been ignored by members of the festival. "En un Instante," the tune representing Ecuador and performed by **Janet**, also deserves special mention. It was composed by **Francisco José Betancourt** and arranged by **Julio Carmeles**. Also from Costa Rica, the tune "El amor se va," composed and performed by **Ricardo Padilla**, with an arrangement by **Roberto Prais**. From Honduras, the tune "Tú, mi siempre tú," brilliantly performed by **Moises Canello**, composed by **Alberto Valladares** and arranged by **Tino Geiser**. From Paraguay, the tune "La razón que nos une" (Antonio Medina), performed by **Carlos Albertinos**, with an arrangement by **Oscar Cardozo Ocampo**. From Portugal, the tune "A tu espera," performed with great professionalism by **Simone de Oliveira**, deserves special congratulations. Finally, from Brazil, the tune "Con-vite Ao Venó," performed by **Marcia**.

## New Release ROBERTO CARLOS



## Canta Sus Grandes Exitos

DIL 12303

DISCOS CBS INTERNATIONAL—2600 Douglas Road, Suite 809, Coral Gables, Florida 33134 (305) 446-4321

DISCOS CBS INTERNATIONAL DE PUERTO RICO—1001 Ponce de León Blvd., Santurce, Puerto Rico 00908, (809) 725-6276-79, 725-6280-86

DISCOS CBS INTERNATIONAL—1830 W. Olympic Blvd., Suite 206, Los Angeles, California 90006 (213) 738-7991

DISCOS CBS INTERNATIONAL—6323 Sovereign Drive, Suite 162, San Antonio, Texas 78229 (512) 342-9536

DISCOS CBS INTERNATIONAL—1211 Avenue of the Americas, Suite 110, New York, New York 10036 (212) 840-3582/3/4

Toll Free: 800-327-3859



# Radio Action

## Most Added Latin Record

(Tema más programado)

(Internacional)  
"Es Tan Timido"  
(Tom Snow/Cynthia Weil)  
POINTER SISTERS  
(PLANET)



(Regional)  
"Alma de Nina"  
(J. M. Figueroa)  
JOAN SEBASTIAN  
(MUSART)



# NARM Gift-Giving Campaign

(Continued from page 3)

Christmas. "The mentality of the music industry is such that it's difficult to deal with something that lasts longer than six months," he asserted. "But each year we should build on the foundation we laid the year before. This is a long-term campaign that will, we hope, live longer than any of us."

Timing has become one of Cohen's major concerns. Noting that Elektra and, most impressively, Capitol have sophisticated television advertising pushes set for December rollout, Cohen revealed that NARM is being urged by several manufacturers to move more aggressively into TV. Cohen prefers a more deliberate pace. "My style, my decision all along has been to go slowly, to let the momentum take care of itself," he explained in defense of his timetable. "In an evolutionary way this thing should feed off itself. Each time you see someone else use it should reinforce your commitment to it."

"But my pace will be slower than some, faster than others. I have to find that happy medium where we all feel comfortable."

In his effort to bring the gift-giving campaign to the industry, Cohen has made solid advances. For one, "Give the Gift of Music" is now international in scope. Several foreign dealers have already implemented the logo and slogan in their stores, and the Canadian Recording Industry Association (CRIA) has, Cohen claimed, "totally embraced" the campaign.

On the domestic front, NARM has been notably aggressive in the areas of advertising and promotion and has received, at every turn apparently, the enthusiastic support of the various segments of its membership. Retailers and rack jobbers—particularly such industry heavyweights as Record Bar and Pickwick—drew praise from Cohen for developing in-house slogans and promotions built around the gift-giving theme. Other retailers such as Cal Simpson of the Detroit-based Bad Records and Jay Jacobs of Knoxville's Music Jungle have gone a step further and incorporated the slogan into their store signs. In fact, the practice among both dealers and manufacturers of using the gift-giving logo and slogan in print and radio ads is now commonplace. NARM has also prepared a video trailer which K-Tel, for one, will air in over 500 markets.

At the store level, NARM has prepared banners and LP jackets for display purposes, the former

being a one foot by four foot strip of white plastic with the logo struck in red and the slogan spelled out in black letters against the white background.

To distribute the banners and LP jackets, NARM has devised a three-prong strategy aimed at providing maximum coverage. In the first stage, promotional material is sent directly to manufacturers, who in turn distribute it to stores. In the second stage, NARM requests manufacturers include the items in computer-pack mailings to various accounts, thereby reaching non-members and mom and pop stores. Direct-to-branch shipping is the third method employed. At that point merchandising representatives who visit stores on behalf of a label can incorporate the material into their own hand-built displays.

"What we're really doing," Cohen said, "is taking advantage of that whole team of merchandisers out there at the manufacturing level."

Nevertheless there are shortcomings in certain areas, particularly advertising. For example, most ads are directed at buyers of records and tapes rather than at non-buyers who might be brought back into the fold were the right kind of product promoted in the proper medium. A second problem, according to Cohen, is that the gift-giving theme is often buried on a page with "30 minis and another message to buy equipment."

"It's just one of many messages," he said, "and to really win the customer's confidence and belief in giving records and tapes as gifts I think we have to reach them with a clear-cut, uncomplicated, concentrated effort."

That effort would be the aforementioned generic ad campaign, which will be boosted at the

1981 convention when NARM reviews the previous year and emphasizes the need for expanding on the progress made during those 12 months. In order to get the campaign off the ground, NARM would like to go into four markets and test "a full-blown advertising effort." To do that, the trade organization will need funds. NARM's 1981 budget is in the area of a half million dollars, of which some 40 percent will come from the industry. "One would normally think those contributions come from manufacturers, but that's not necessarily so: Pickwick and Record Bar have made sizeable contributions to us already for the Gift of Music campaign for next year. The point is, this is a full-bodied campaign supported by all segments of the industry." A Gift of Music Board will be established, Cohen said, "to mandate a voluntary contributory formula that would derive funds from the industry to support an advertising test and ultimately a campaign if it was a successful test."

Cohen added that the gift-giving promotion's newest feature in the coming year will be a musical jingle, which he hopes to introduce at the convention.

Cohen stressed further that time has hardly run out on those dealers who have yet to become involved in gift-giving promotions. With the Christmas selling season underway, Cohen feels the well-appointed record store should offer gift wrap facilities and a section of greeting cards in order to emphasize records and tapes as gifts. Displays should also be constructed showing records and tapes wrapped as gifts. The idea, he said, is to have customers walk out with a gift: "Walking out of a store with a record or tape in your hand is not the same as walking out with a gift. To walk out with

a gift means it has to be wrapped or in some way, shape or form be presentable as a present." Gift certificates should also play a prominent role in the retailer's holiday merchandising.

In addition to the ongoing efforts of the Rowland Office, a publicity firm hired by NARM to help promote gift-giving on a national basis, NARM is embarking this year on a series of Christmas parties for underprivileged children in five cities (Washington, D.C.; Los Angeles; Portland; Chicago; Seattle). NARM will provide food, set up Christmas trees and donate records to orphanages and organizations housing the children. Manufacturers have contributed 3000 records to the cause thus far, and BSR Stereo is donating stereo systems. "We feel the most important ingredient at these parties has to be the involvement of the people in our industry to make these kids feel the human aspect of Christmas," said Cohen. "We'll ask radio to support this and to make announcements. We'll ask artists to attend to lend some special significance to the party. There's a million and one things we can do. We're doing this not as a ploy or a stunt to get a lot of publicity, but because we want to share our gift, which is music, with some kids who just don't have as much as others."

Industry organizers in each city are: Tom Keenan of Everybody's Records (Portland/Seattle); John Houghton of Licorice Pizza (Los Angeles); Carl Rosenbaum of Flipside (Chicago); Stu Schwartz of Schwartz Brothers (Washington, D.C.). Cohen hopes to bow a "major national program" of Christmas parties next year.

Industry-wide Cohen feels NARM has gone far towards removing the most imposing barrier facing the gift-giving campaign—the psychological one—and thus views the new year optimistically. "Because of what we've done in the industry, what we've told the industry and how we've encouraged people to take advantage of gift-giving holidays, more companies this year are doing more things to reposition records and tapes as gifts than they ever did before. A Record Bar campaign fully-orchestrated to the gift market was never done before; and if the consumers in those cases never see the logo or slogan, they at least are being told by retailers and manufacturers that they should go out and buy records and tapes as gifts."

## Posse Signs Clare Bathe



Posse Records has signed Clare Bathé to a long-term recording contract. Her first single is "Forever," produced by the Alessi Brothers. Bathé is the former lead singer of Machine and sang on the first Chic LP and on the film soundtrack of "The Wiz." She has also worked with the Reverend Cleophus Robinson and the James Cleveland Choir. Pictured at the signing are, from left: Bill Spitalsky, president, Posse Records; Bathé; David Wilkes, vice president, Daksel Music; Julie Rifkind, Posse vice president; Jamie Roberts, attorney; and Roy Rifkind, label treasurer.



# Record World Gospel

## Paragon/Benson Publishing Takes Shape

■ NASHVILLE — The Paragon/Benson Publishing Group, a result of the recent Benson Company/Paragon Associates merger, is now one of the largest music publishing organizations in Christian music. Under the direction of general manager Randy Cox, Paragon/Benson's 10 employees promote the catalogues of 30 music companies, 1000 writers, and 8000 copyrights, boasting writers the caliber of Bill and Gloria Gaither, Dallas Holm, Don Francisco, Dottie Rambo, Phil Johnson, Stuart Hamblen, and the Hemphills and songs such as "Rise Again," "He Touched Me," "He's Alive," "This Ole House," "Father's Eyes," "I Go To The Rock," and "Give Them All To Jesus."

Cox describes Paragon/Benson's approach as "creative publishing"—taking the song into the areas of records, TV, radio, film, print, and church, both foreign and domestic. Though the publishing group is a division of the newly organized Benson Company Cox wants to maintain a separate identity working with

artists from all labels. He states the goal of "finding the best songs and promoting them to the right artists."

Directly under Cox are nine other employees. Gary Pigg, professional manager, is in charge of developing songs and writers for nine music catalogues and produces the majority of demos for the company. Bubba Smith, Marlice Kraemer, Mike Smith, and Donna McLaughlin are catalogue representatives handling song promotion and writer development for specific catalogues. Kraemer and McLaughlin also work in the development of media coverage in radio, TV, and film. Mike Smith, along with Brian Carr, is in charge of music libraries and tape copies.

Donald Watkins, administrator of the black gospel division, brings in new black gospel artists and develops all catalogues in the black gospel community. New staff writer Michael Smith is involved in company demo sessions, and Debbie Smith is publishing co-ordinator and departmental secretary and receptionist.



The Paragon/Benson Publishing Group staff. Seated, from left: Michael W. Smith, Donna McLaughlin, Randy Cox. Standing, from left: Gary Pigg, Marlice Kraemer, Mike Smith, Bubba Smith, Debbie Smith, Donald Watkins.

## Gospel Album Picks



### CAUGHT UP

**BOBBY JONES & NEW LIFE**—Creed 3102 (Nashboro)  
Quality is the keynote of Bobby Jones and his music. Rooted in soul with strong contemporary convictions, this album shows Jones and New Life at their best. There's a cut perfect for most any format.

(Continued on page 57)

## Gospel Time

By MARGIE BARNETT

■ A one-hour gospel "opera" called "Make A Joyful Noise" is slated to air in Nashville Dec. 5 on PBS station WDCN-TV. The program will feature **Bobby Jones and New Life** with songs by writers of the Paragon/Benson Publishing Group. The story follows a young woman, played by **Gloria Smith-White**, searching through conflicting messages and lifestyles, and is to be totally sung. Produced and directed by **Stephen Kopels**, the program will be piloted to other public stations for their reactions.

Word Distribution has adopted a new logo in a move to separate various divisions of Word, Inc. The logo is a bold, contemporary-styled "W" with Word Distribution, Records/Music written below. . . . The Paragon/Benson Publishing Group is shipping 3000 copies of the new Christmas song "Through the Eyes of a Child," co-written and performed by **Michael W. Smith** on the Joysong label, a custom label for Paragon. The single is being sent to secular and Christian radio stations across the country in appreciation for their

(Continued on page 57)

## Contemporary & Inspirational Gospel

DECEMBER 6, 1980		DEC. NOV.			
6		22			
1	1	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)	20	20	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
2	2	EVIE FAVORITES, VOL. I EVIE TORNUQUIST-KARLSSON/ Word WSB 8845	21	22	KIDS PRAISE ALBUM Maranatha MM0068
3	3	PH'LIP SIDE PHIL KAEGGY/Sparrow SPR 1036	22	13	FOR THE BEST B. J. THOMAS/MCA/Songbird 3231
4	4	IN HIS TIME, PRAISE IV MARANATHA SINGERS/ Maranatha MM0064 (Word)	23	14	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson)
5	5	BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)	24	12	SAVED BOB DYLAN/Columbia FC 36553 (CBS)
6	7	ARE YOU READY? DAVID MEECE/Myrrh MSB 6652 (Word)	25	34	THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061
7	—	CHRISTMAS WITH THE IMPERIALS DaySpring DST 4020 (Word)	26	35	ROAR OF LOVE 2ND CHAPTER OF ACTS/ Sparrow SPR 1033
8	6	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	27	17	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
9	9	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015	28	—	I CAN'T LET GO KRISTLE MURDEN/Light LS 5765 (Word)
10	8	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	29	38	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Benson)
11	11	CELEBRATE ARCHERS/Light LS 5773 (Word)	30	24	LIVE ANDRUS/BLACKWOOD & CO./ Greentree R 3570 (Benson)
12	27	DALLAS HOLM AND PRAISE/ LIVE Greentree R 3441 (Benson)	31	37	YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)
13	19	WITH MY SONG DEBBY BOONE/Lamb & Lion LL 1046 (Benson)	32	40	SEEDS OF CHANGE KERRY LIVGREN/Kirshner NJZ 36567 (CBS)
14	16	NEVER THE SAME EVIE TORNUQUIST-KARLSSON/ Word WSB 8806	33	—	THE BIRTHDAY PARTY CANDLE/Birdwing BWR 2024 (Sparrow)
15	10	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)	34	33	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
16	18	STRAIGHT AHEAD JAMIE OWENS-COLLINS/ Sparrow SPR 1035	35	—	HOW WILL THEY KNOW DENNY CORRELL/Myrrh MSB 6656 (Word)
17	21	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	36	31	AMY GRANT Myrrh MSB 6586 (Word)
18	15	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	37	26	A PORTRAIT OF US ALL FARRELL & FARRELL/NewPax NP 33076 (Benson)
19	30	PRAISE STRINGS IV Maranatha MM0067	38	29	THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
			39	32	FOOLISH GUYS TO CONFOUND THE WISE ISAAC AIR FREIGHT/ Maranatha MM0066 (Word)
			40	25	COME TO THE QUIET JOHN MICHAEL TALBOT/ Birdwing BWR 2019 (Sparrow)



## Word Launches Praise Promotion

■ WACO, TEX.—Word Distribution has launched a comprehensive promotion for Maranatha! Music's praise music series, including a newly designed permanent store display unit, extensive radio promotion, print advertising, and mass industry mailings.

Word Record and Music Group's VP of marketing Dan Johnson said the objective of the campaign is to "bring this important form of music to the full attention of the evangelical marketplace."

In-store merchandising focuses on a "Gift of Praise" free-standing display piece designed to hold 14 different Maranatha! titles, including records, 8-tracks, cassettes, and songbooks. The six-foot display contains two turning vertical columns displaying product and providing storage space for volume supply of each item. More than 100 thousand staffers will also be available for local

store use through December.

A special radio promotion record with cuts from various praise albums will go to stations. On-the-air giveaways have been developed to promote "Emmanuel . . . A Christmas Praise Album." Two thousand copies of the albums will go to stations. An extensive spot radio campaign began in September, increasing in intensity this month in major markets across the country. Ads have been designed for various publications.

As a final part of the promotion, Word will send extensive mailings of sample albums to stores and ministers of music to acquaint them with the product. In-depth magazine articles on the history of praise music have been released, and the project received major attention from over 700 participants at the recent Music-Congress seminars in Dallas and Birmingham.

## Gospel Album Picks

(Continued from page 56)



reba

### CONFESSIONS

REBA—Light LS 5777 (Word)

A collection of finely tailored songs, treated delicately by Reba's emotional vocals. Though lacking the spark and strength of her live performances, "Because Of Whose I Am," "Struggle For Survival," and "A Perfect Heart" are tops.

### THE LORD WILL MAKE A WAY

AL GREEN—Myrrh MSB 6661 (Word)

Green made a significant statement in the gospel marketplace with "The Belle Album," and follows up nicely with this collection. "None But The Righteous," "In The Holy Name Of Jesus," "Pass Me Not" are prime.

### ALL DAY SINGIN' & DINNER ON THE GROUND

GRADY NUTT—Benson R 3720

Humorist Grady Nutt mixes standard hymns with amusing anecdotes for a pleasing package of laughs and song.



AL GREEN



## Gospel Time

(Continued from page 56)

support through the year. There is no promotion plan set up for the single and no album planned in conjunction. . . . Myrrh Records has released a contemporary version of Handel's "The Messiah" entitled "Young Messiah" by the New London Chorale.

Maranatha Village was the site for KBRT, Los Angeles, interviews with artists Farrell & Farrell (NewPax), Andrus/Blackwood & Co. (Greentree), and Degarmo & Key Band (Lamb & Lion). . . . Pat Boone and Debby Boone Ferrer (Lamb & Lion) depart for a tour of the Far East this week, including Taiwan, the Philippines, Thailand, Hong Kong, and Kuala Lumpur. . . . Jeannie C. Riley (Benson) is set to tour Saudi Arabia early this month. . . . Southern gospel performer Jake Hess has returned to the concert circuit after a four-year absence. . . . Pat Boone has been appointed co-chairman of the 1981 National Easter Seals campaign and telethon.

## Benson Promotes Three

■ NASHVILLE—The Benson Company has announced the promotions of Larry Sipe, Joe Oakley, and Michail Dixon to regional sales managers.

Benson has also added six salesmen to its field staff, including Bill Robison, Kentucky, Indiana, Illinois; Ted Payne, Florida, Alabama; Haines Maxwell South Carolina, Tennessee, North Carolina, Virginia; Gary Roby, northern California, Hawaii, Nevada; Phil Kouwe, Minnesota, Wisconsin, Iowa, Michigan (upper peninsula), parts of North Dakota, South Dakota, Nebraska; and Jim McKenna, Colorado, New Mexico, Utah, Wyoming, parts of Oklahoma, Texas, Kansas.

## Double Doubleyew Pacts to Produce Black Gospel Show

■ NASHVILLE — Jeffrey Wyant, president of Double Doubleyew Productions Inc., has announced that his firm has contracted to produce 20 original half-hour shows for Black Entertainment Television, a Washington, D.C.-based company.

The episodes, titled "The Bobby Jones Gospel Show," will be telecast each Friday night, starting Nov. 21, in over 530 cable TV markets, reaching over six million households, according to Wyant, who will produce the shows.

## Soul & Spiritual Gospel

DECEMBER 6, 1980

DEC. 6	NOV. 22		
1	1	REJOICE	30 WE'LL LAY DOWN OUR LIVES FOR THE LORD
		SHIRLEY CAESAR/Myrrh 6646 (Word)	JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)
2	4	THE LORD IS MY LIGHT	23 CHANGED MAN
		NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)	SWANEE QUINTET/Creed 3099 (Nashboro)
3	2	KEEP ON CLIMBING	24 27 HE CHOSE ME
		PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista)	O'NEAL TWINS/Savoy SGL 7049 (Arista)
4	3	PLEASE BE PATIENT WITH ME	25 29 TELL IT
		ALBERTINA WALKER/Savoy SL 14527 (Arista)	MILDRED CLARK & MELODY-AIRES/Savoy SL 14571 (Arista)
5	6	EVERYTHING'S ALRIGHT	26 17 PEOPLE GET READY
		CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14580 (Arista)	SUPREME ANGELS/Nashboro 7226
6	10	TRAMAINÉ	27 — THANK YOU LORD
		TRAMAINÉ HAWKINS/Light LS 5760 (Word)	REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy SGL 7055 (Arista)
7	7	I'M COMING LORD	28 32 HEAVEN
		CANTON SPIRITUAL/J&B 80028	GENOBIA JETER/Savoy SL 14547 (Arista)
8	8	IT'S A NEW DAY	29 25 SOMEBODY LEFT ON THAT MORNING TRAIN
		JAMES CLEVELAND & SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)	JULIUS CHEEKS/Savoy SL 14554 (Arista)
9	9	JESUS WILL NEVER SAY NO	30 35 I'LL RISE AGAIN
		FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista)	ISAAC DOUGLAS/Savoy SL 14552 (Arista)
10	11	GOD WILL SEE YOU THROUGH	31 26 SHOW ME THE WAY
		WILLIAMS BROTHERS/New Birth 7048	WILLIE BANKS & MESSENGERS/HSE 1532
11	5	LOVE ALIVE II	32 28 CHANGING TIMES
		WALTER HAWKINS & LOVE CENTER CHOIR/Light LS 5735 (Word)	MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
12	14	A PRAYING SPIRIT	33 — SAVIOR LEAD ME LEST I STRAY
		JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)	REV. CLEOPHUS ROBINSON/Savoy SL 14558 (Arista)
13	13	I'LL BE THINKING OF YOU	34 — JESUS IS THE LIGHT
		ANDRAE CROUCH/Light LS 5763 (Word)	BETTYE RANSOM NELSON/Tomato 7046
14	18	GOD CAN	35 33 ALL ABOUT JESUS
		DOROTHY NORWOOD/Savoy SL 14557 (Arista)	SENSATIONAL NIGHTINGALES/Malaco 4398
15	20	MOTHER WHY?	36 40 LORD, LET ME BE AN INSTRUMENT
		WILLIE BANKS & MESSENGERS/Black Label 8L 3000 (HSE)	JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista)
16	16	GOD SAID IT	37 24 IF YOU CAN MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY
		SOUL STIRRERS/Savoy SL 14569 (Arista)	DONALD VAILS CHORALEERS/Savoy SGL 7039 (Arista)
17	19	RISE AGAIN	38 34 SAVE THE LOST
		GOSPEL KEYNOTES/Nashboro 7227	GOSPEL MUSIC WORKSHOP MASS CHOIR/Savoy SGL 7043 (Arista)
18	12	COME TO JESUS NOW	39 36 STAND UP AND TESTIFY
		MYRNA SUMMERS/Savoy SL 14575 (Arista)	SALEM TRAVELERS/Creed 3100 (Nashboro)
19	15	IT STARTED AT HOME	40 31 AT THE MEETING
		JACKSON SOUTHERNAIRES/Malaco 4366	ERNEST FRANKLIN/Jewel 0151
20	21	AMAZING GRACE	
		ARETHA FRANKLIN/Atlantic SD 2906	
21	22	AIN'T NO STOPPING US NOW	
		WILLIE NEAL JOHNSON & GOSPEL KEYNOTES/Nashboro 27217	



# Christmas LPs Selling Through

(Continued from page 3)

have also been released for the 1980 season, appealing to varied markets. In the country category, there are "Classic Christmas" by Johnny Cash (Columbia), a compilation of various artists on the Epic label, a Slim Whitman country LP on Epic/Cleveland International, and "Light From The Stable" by Emmylou Harris (WB), which was released in October. RSO has released "Christmas in The Stars," the Star Wars Christmas album by Meco, featuring the robots R2-D2 and C3PO (played by Anthony Daniels of the original "Star Wars" cast). For jazz aficionados, the Columbia Odyssey series has reissued an album titled "Jingle Bell Jazz," and opera star Luciano Pavarotti (London) leads the Christmas classical category.

The early sales activity of Christmas records was verified by many retailers and rack operations across the country, and spokesmen for a number of these operations made an optimistic forecast for holiday product in the remaining four weeks of the season. "Christmas records are beginning to move very rapidly, and as time passes these sales will increase even more," said Jeff Redding of Radio Doctors in Milwaukee, which runs both retail and rack services operations. "We sent out 200 Christmas pieces to each of our accounts and we are already seeing reorders." Redding named albums by Pavarotti, Emmylou Harris and Slim Whitman as his leading sellers.

A spokesman for a major national retail operation called the action on Christmas albums "tremendous by now," listing the "Christmas With The Chipmunks" and Streisand in his chain's top 30 titles for the week, with an estimated 15 to 20 Christmas albums in the chain's top 200 sellers. He explained that success in retailing Christmas albums depended on aggressive marketing in mall-style stores, which attract a broad age spectrum of customers, from teenagers to "older consumers, who buy albums by Barbra Streisand and Englebert Humperdinck." He also said that getting the product out early is important "We've had it on display for two or three weeks now," he reported.

At Roundup Music in the northwest, Chuck Blacksmith agreed that if the product "is put on display, it will do well" Blacksmith said that his accounts are positioning the Star Wars/Meco LP "in such a way that it's

going to happen . . . I think the strength of the movies and the appeal to children will make the difference."

Blacksmith added that the Emmylou Harris album is doing well in his stores, largely due to the fact that it was "brought in as a regular Emmylou album" in October. "Now we've simply moved into a different category." This points out an important contributing factor in the success of old Christmas albums by both the Chipmunks and Barbra Streisand. Both artists are active on the charts with current product (Streisand's "Guilty" at #2 and "Chipmunk Punk" at #43).

Several retailers, including Steve Marmaduke of Western Merchandisers, emphasized that the "older traditional artists" are selling well without the benefit of current charting product. And while several retailers seemed to feel that this week is "too early" to gauge the potential of Christmas records, the general consensus is early and optimistic.

## Publishers Forum

(Continued from page 6)

the most part, called for specific details regarding survey research and the computation of performance royalties distributed. At times the questions were pointed, and the inferred issue of relative benefits clear, but the panelists' responses maintained a low key and a considerable degree of candor. "They're bright, bright people," said McCusker afterward, "and reachable, too. I've walked away with so much (from the seminars) and they're really willing to give it."

In a business that can be "complicated as hell," McCusker continued, "details that seem small are often put into real perspective by experienced panelists." In the discussion of administrative paperwork, she recalled, Forum participants were encouraged to safeguard against fire by copying and storing valuable records. "I never thought about things like that," she admitted, "but something that simple could mean the difference between something and nothing" left of years of accumulated work.

"The role of the publisher in 1980 starts with a song," says DJM's Braun, "and goes all the way to radio. Anyone who thinks that the publisher is not important to artists anymore just doesn't know. It's important to meet regularly, correct myths and work together as a team." McCusker assents: "That's why the Forum is so good."

# Nashville Report

By AL CUNNIFF

■ The Wall Street Journal did a detailed study of how radio stations are tailoring their programs for specific audiences in an article in their Nov. 19 issue. The article included a look at KHJ-AM in Los Angeles, a superstar rock station of the 1960s which recently turned all-country.

Jim Ed and Sugar? Not quite, but **Jim Ed Brown** has been looking for two female vocalists for his 1981 Jim Ed Brown Show. Brown's booking agency, Top Billing, says it has narrowed its choice to a "select few" after having been deluged with tapes and applications from prospective singers.

**Conway Twitty**, not known for long-winded interviews, sat down for over eight hours with the Opryland Radio Productions interviewers who were taping his "Heartthrob" radio special. Twitty's interview, edited to fit into a four-hour show which also includes talks with **Loretta Lynn**, **Sonny James**, **Barbara Mandrell**, and others, will be heard Feb. 14, 1981 as a nationally syndicated feature.

Speaking of **Loretta Lynn**, she was reportedly offered a leading role in the Broadway production of "Best Little Whorehouse in Texas," but will probably not be able to accept, because of prior commitments . . . **Carl Perkins** recently completed a tour of France, Belgium, and England. He's arranging to tour Europe again in April, 1981.

**Joe Stampley** and **Moe Bandy** are set to place their names on a second Moe and Joe's nightclub. Their first club, opened in Houston in August, is said to be thriving. The new club is due to open New Year's Eve in Shreveport, La. . . . The Shorty Lavender Talent Agency has signed exclusive booking agreements with **Jan Howard** and **Juice Newton** . . . **Edgar Struble**, **Kenny Rogers'** musical director and a member of Kenny's road band, recently produced cuts by **Al Hirt** at Lee Hazen's Studio by the Pond in Hendersonville, Tenn. The sessions, which feature most of Rogers' rhythm section, are said to mark Hirt's first work in a Nashville-area studio in years.

**George Hamilton IV** is on a tour of the British Isles Jan. 13-Feb. 17 . . . **Ernest Tubb** and the **Texas Troubadors** are slated for their 25th consecutive annual tour of the West Coast in January, 1981 . . . **Gregg Allman** has re-signed as a writer with BMI . . . The **Anderson & Chance Band**, winners of the recent WKDF-FM talent search, were showcased Thursday (20) at the Exit/In here.

WZZC-FM in East Moline, Ill. treated over 7000 of its fans to a free concert recently featuring **Kitty Wells**, **Ernest Tubb**, **Johnny Wright**, and **Bobby Wright**.

IN THE STUDIO: **Terri Gibbs** at the Sound Emporium, working on her first MCA album. Also at the Sound Emporium, the **Marshall Tucker Band**, new MCA group the **Thrasher Brothers**, and **Rex Allen Jr.** . . . CBS recording studios recently hosted **Suzanne Mitchell**, director of the Dallas Cowgirl Cheerleaders, working on tracks for the girls' first single. **Jerry Reed** and **Moe & Joe** producer **Ray Baker** were also

(Continued on page 59)

## 'Drunk and Crazy' at the Palomino



Columbia recording artist Bobby Bare recently appeared at the Palomino in Los Angeles. The performance, which was simulcast by KLAC, was in support of Bare's current album "Drunk and Crazy." Pictured backstage are, from left: (back row) Roy Wunsch, CBS Nashville VP marketing; George Wilson, KIQQ; Jim Carson, KIQQ; (front row) Neil Halsop, American Country Countdown; Paula Matthews, KIQQ; Kathy Hahn, KLAC; Bare; Joe Casey, director, national promotion, CBS Nashville; Mike Atkinson, Columbia local promotion manager; Jack Lameier, CBS regional country marketing manager; Debbie Newman, Columbia director artist development/video promotion.



# Record World Country

## Anne Murray Feted



Following her recent sold-out performance at New York's Radio City Music Hall, Capitol recording artist Anne Murray was feted at a reception in the Music Hall's Grand Lounge. Pictured from left are: Lynn Shults, Nashville vice president, Capitol/EMI America/Liberty Records; Waylon Holyfield, composer of Murray's hit single "Could I Have This Dance;" Murray, and producer Jim Ed Norman. Murray's "Greatest Hits" LP has recently been certified gold by the RIAA.

## 'Living Proof' Set for NBC-TV

■ CULLMAN, ALA.—J.R. Smith, personal manager for Elektra artist Hank Williams Jr., has announced an agreement with NBC-TV to air Williams' autobiography "Living Proof" as a two-hour TV movie in 1981.

Smith, who heads Hank Williams Jr. Enterprises, said NBC has suggested Richard Thomas of "Waltons" fame for the lead role.

The movie, which is being scripted in Hollywood, is slated to be filmed beginning in the spring of 1981, and may possibly air by next fall, according to Smith.

Williams' voice will be featured in the TV movie's soundtrack. The artist's "Living Proof" autobiography is published by Putnam and Sons. Jeff Grant will produce the NBC-TV movie.

## Nashville Report (Continued from page 58)

overdubbing at CBS.

TV NOTES: Columbia artist **Johnny Cash** has completed taping his TV movie "The Pride of Jesse Hallam," slated for "late winter" release on CBS. **Eddie Rabbitt** is a special guest on the CBS-TV **Crystal Gayle** special, scheduled to air Dec. 4. . . . **Tammy Wynette**, who recently taped her first guest star appearance on "The Dukes of Hazzard," will see her autobiography "Stand By Your Man" presented as a CBS-TV movie during the second quarter of 1981.

**Moe Bandy** will appear on Tom Snyder's Tomorrow Show the evening of Dec. 22. . . . **Loretta Lynn** guests on "Country Christmas," a CBS-TV special, Dec. 1. . . . **Barbara Mandrell's** second installment of her TV series airs Saturday (29) at 7 p.m. CST. Guests will include **Kenny Rogers** and **Andrae Crouch**. . . . Columbia artists **Larry Gatlin** and the **Gatlin Brothers Band** will feature **Dottie West**, **Roger Miller**, and **Johnny Cash** on their upcoming ABC-TV special.

**Bill Anderson**, **Bobby Bare**, **Johnny Duncan**, and **T.G. Sheppard** taped segments on the Cerebral Palsey Telethon, slated to air nationally on ABC-TV stations Jan. 17 and 18. **Paul Anka** hosted the show's taping at the Opry House.

"The **Uncle Dave Macon Show**," which includes interviews, archival footage, interpretive sequences, and musical performances by traditional artists, will air Jan. 3 over the public TV network at 9 p.m. EST.

## PICKS OF THE WEEK

**SINGLE** **TANYA TUCKER**, "CAN I SEE YOU TONIGHT" (prod.: Jerry Crutchfield) (writers: D. Allen, R. VanHoy) (Duchess / Posey, Tree, BMI) (2:49). Tanya's tough-edged vocal lends an interesting flair to this lover's plea for face-to-face heart-to-heart. The bridge is especially strong, and should sound great on the airwaves. MCA 51037.

**SLEEPER** **BILLY LARKIN**, "20/20 HINDSIGHT" (prod.: Nelson Larkin & Earl Thomas Conley) (writers: T. Gmeiner, J. Greenbaum, W. Conklin) (Lefty's, BMI) (2:57). The production and performance are energetic on this powerful, uptempo tune with a bittersweet message. His rear vision is perfect, and lookin' back, he can see he was a fool for letting her go. Sunbird P7557.

**ALBUM** **THE KENDALLS**, "THE BEST OF THE KENDALLS." The title says it all, as this long-awaited album contains the Kendalls' hottest tracks, including eight which went into the top 10 of RW's Country Singles Chart. Number one songs here include "Sweet Desire" and "Heaven's Just a Sin Away." Ovation 1756.



## Alexenburg, Lloyd:

## On The Prowl for Nashville Talent

By AL CUNIFF

■ NASHVILLE — Music City's songs, artists, and producers remain a fertile field for out-of-town music interests, as shown by recent visits from established music executives Ron Alexenburg, president of New York-based Handshake Records, and Michael Lloyd, a producer for Los Angeles-based Mike Curb Productions.

"I've always had a major affection for Nashville, and I've made it a major prerequisite to get involved with Nashville's music again," Alexenburg told *Record World*. The former CBS regional promotion man, who later headed Epic Records and MCA's Infinity label, recently visited Nashville to "renew old friendships, make some new friends, and look for some artists and producers Handshake may be working with."

Alexenburg, tapped by Clive Davis to head Epic Records at age 25 in 1968, said that from then until 1972, when he left the label, "we went from doing about \$6½ million a year to over \$100 million. And country played an important part in that growth—artists such as Johnny Paycheck, Tammy Wynette, Charlie Rich and others. The last act I signed before leaving was the Charlie Daniels Band."

Alexenburg said Handshake has eight artists on its roster, with the addition of newly-signed Terry Gregory, to be produced by Mark Sherrill, of Al Gallico Music here. Handshake's roster includes Amii Stewart, Johnny Bristol, and others.

"This town has great musicians, and it's a great song town," the Handshake president said. "I'm a song junkie. I want the music people in Nashville to know they

have an open door with me, as always."

Alexenburg said he hopes Handshake winds up with "about a dozen artists at maximum, approximately the same number of employees, and we will make sensible deals with people who want to be with us."

Michael Lloyd, though only 32, has been a successful producer of light pop records for years, having produced gold and platinum LPs for such acts as Shaun Cassidy and Debby Boone. In recent years Lloyd has also turned out country chart records, including hits by Debby Boone and the Bellamy Brothers.

Lloyd, who currently produces Susie Allanson, said she will be recording again in January, and Lloyd's new country group Burrito will have an LP on Curb Records (distributed by CBS) in January. The producer said he also has "three of four new country acts I hope you'll be hearing a lot about soon." He also plans to record former Righteous Brother Bill Medley, and Maureen McGovern will release a new Lloyd production around January.

Lloyd said he was in Nashville to scout out songs and production projects, and to "just meet people, and see what it's like. I haven't been here in eight or nine years." Lloyd headed MGM Records' A&R department in the days when that label had such emergent country acts as Mel Tillis, Hank Williams Jr., and Tompall and the Glaser Brothers. "In the latter part of my days there we started recording a fellow named Kenny Rogers," he added.

"Country music is something that won't fade away like disco," Lloyd said. "It has something that's part of all of us."



# Country Single Picks

## COUNTRY SONG OF THE WEEK

**PATSY CLINE**—MCA 51038

**I FALL TO PIECES** (prod.: Owen Bradley) (writers: H. Cochran, H. Howard) (Tree, BMI) (2:53)

Bradley, the original producer on this track, recut the music around Patsy's immortal vocal performance on this timeless country ballad, creating a new sound guaranteed to grab significant radio attention.

**DOTTIE WEST**—Liberty 1392

**ARE YOU HAPPY BABY?** (prod.: Brent Maher) (writer: B. Stone) (Rock Garden, BMI) (3:29)

The singer's love endures in the face of heartbreak in this slick ballad with a sound open to more than one radio format.

**LARRY RILEY**—F&L 507

**CHEATER'S LAST CHANCE** (prod.: Bobby Fischer & Joe Bob Barnhill) (writers: C. Blake, A. Pessis, B. Fischer) (Naschal, BMI/Bobby Fischer, ASCAP) (2:59)

The message and sound are uplifting on this uptempo cut about a cheater who sees staying with this woman as his last chance at salvation.

**VERNON OXFORD**—Rounder 4535

**THEY'LL NEVER EVER TAKE HER LOVE FROM ME** (prod.: Bob Ferguson) (writer: H. Williams) (Acuff-Rose, BMI) (3:03)

Oxford's traditional country approach is highly effective on this mournful Hank Williams classic.

**BECKY HOBBS**—Mercury 57041

**HONKY-TONK SATURDAY NIGHT** (prod.: Jerry Kennedy) (writers: M. R. Martin, B. Hobbs) (Al Gallico/Songbreaker/Mike Martin, BMI) (3:20)

A honky-tonk cowgirl makes her needs clear in this bright, sassy cut packed with long-neck beers and long-legged cowboys.

**THE TENNESSEANS**—NSD 73

**HOW MARRIED ARE YOU MARY ANN** (prod.: Jack Smith) (writer: B. Anderson) (Stallion, BMI) (2:57)

A gospel-flavored beat and melody and a good group vocal say I've seen your gold band, but just how married are you?

**RAYBURN ANTHONY**—Mercury 57040

**WHAT DO YOU NEED WITH ANOTHER MAN** (prod.: Jerry Kennedy) (writers: S. Throckmorton, C. Dodson) (Cross Keys, ASCAP/Tree, BMI) (2:50)

Vocal harmony and a plucky rhythm add appeal to Rayburn's question: Why do you need another man when you have a fool like me?

**THE CHARLIE DANIELS BAND**—Epic 19-50955

**CAROLINA (I REMEMBER YOU)** (prod.: John Boylan) (writers: C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards, T. DiGregorio) (Hat Band, BMI) (3:55)

Rustic imagery creates a special nostalgia for growing up in Daniels' part of the South in this CDB ballad.

**STEPHANIE WINSLOW**—Warner Bros. 49628

**ANYTHING BUT YES IS STILL A NO** (prod.: Ray Ruff) (writer: L. Pearl) (Michael O'Connor, BMI) (2:06)

Winslow's had enough doubletalk, and she wants to hear a "yes" from the man she loves, in this well-written tune.

# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Mel Tillis — "Southern Rain"

Bobby Bare — "Willie Jones"

Lacy J. Dalton — "Hillbilly Girl With The Blues"



Eddy Arnold

Lacy J. Dalton is in fine form again with "Hillbilly Girl With The Blues," an instant add at KEBC, WGTO, KSSS, WPNX, KMPS, WIVK, WQQT, WFAI, KCUB, KIKK, KVOO, KENR, WJQS, KRMD, KSOP, KBUC, KFDI, WSM, WWVA. The classic "You Better Move On" is well done by George Jones & Johnny Paycheck, a new add at KSO, KEBC, KFDI, WBAM, KBUC, KSOP, KSSS, WSLR, WCXI, WDEN, KMPS, WFAI, WTMT, KNIX, KRAK, KCUB, KVOO, KRMD, WSM, WPNX.

Eddy Arnold is making strong moves with "Don't Look Now (But We Just Fell In Love)" at KRAK, KNIX, WIRK, WSLC, WYDE, WMZZQ, KGA, WWVA, KMPS, WQQT, KDJW, WFAI, KRMD, KWKH, KEBC, KFDI, KSOP, KSSS, KKYX, KVOO, KBUC, WHOO, WPNX, WSM.

Hank Thompson continues to grow with "The King Of Western Swing" with adds at KFDI, KENR, KVOO, KYNN, WIRK, KNIX, KCUB, WFAI, KIKK, KRMD.



Hank Thompson

Bobby Bare has initial interest in "Willie Jones" at WIRE, KEEN, KMPS, WSLC, WTMT, KNIX, WDEN, WCXI, WSM, KSSS, KBUC, KFDI, WTSO, KEBC, KBUC, KSOP, KRMD, KVOO, KENR.

Mel Tillis' "Southern Rains" an immediate item at WTSO, WTOD, KMPS, WMC, WFAI, KNIX, KIKK, WGTO, KKYX, WJEZ, WMS, WBAM, KFDI, KBUC, KSOP,

(Continued on page 61)

## Country Christmas Singles

### GONNA KIDNAP SANTA TONIGHT

(prod.: Billy Western & Doyle Grisham) (writers: D. Pate, J. Pate) (EZI Writer, BMI) (no time listed)

### MONA MURRY—Empire Sound 402

### DECK THE HALLS/RUDOLPH THE RED NOSED REINDEER/SANTA CLAUS IS COMING TO TOWN

(prod.: Boyce Hawkins) (writers: traditional/Johnny Marks/J. F. Coats, H. Gillespie) (traditional/St. Nicholas, ASCAP/Leo Feist, ASCAP) (3:06)

### BOYCE HAWKINS—Hawk 321

### WHERE IS CHRIST IN CHRISTMAS

(prod.: Pete Drake) (writers: D. Daughtry, J. Lavender) (Window, BMI) (3:30)

### SLIM WHITMAN—Epic/Cleveland International 19-50957

### ONCE EVERY YEAR

(prod.: Don Johnson) (writer: P. F. Webster) (Corda, BMI) (3:03)

### DALE McCOY SINGERS—MH 637

### CHRISTMAS IS FOR GIVING

(prod.: D. J. Muzeroll) (writers: J. Grant, T. Gayle, P. Sena, E. LaForge) (Mana, ASCAP) (2:32)

### DON CHEVALIER—Tiara 1980



# Record World Country Albums

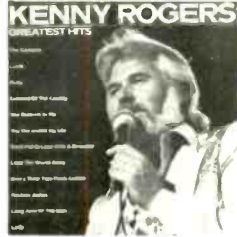


DECEMBER 6, 1980

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

DEC. 6 NOV. 29

**1** **1** **KENNY ROGERS' GREATEST HITS**  
Liberty LOO 1072  
(6th Week)



WKS. ON CHART

8

2	2	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	14
<b>3</b>	4	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	10
4	3	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002	30
5	5	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	15
<b>6</b>	7	THE OAK RIDGE BOYS GREATEST HITS/MCA 5150	5
7	6	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	18
8	9	RONNIE MILSAP'S GREATEST HITS/RCA AHL1 3772	8
9	10	HORIZON EDDIE RABBITT/Elektra 6E 276	22
10	8	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	83
<b>11</b>	16	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	5
12	12	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	8
13	14	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	12
14	15	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	11
15	11	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	27
16	17	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7230	9
17	13	I AM WHAT I AM GEORGE JONES/Epic JE 36586	12
18	18	STARDUST WILLIE NELSON/Columbia KC 35305	134
19	21	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5139	5
20	20	ENCORE MICKEY GILLEY/Epic JE 36851	4
21	19	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	25
22	22	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	60
23	24	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	26
24	23	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	105
25	25	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 -1	154
26	26	THE GAMBLER KENNY ROGERS/United Artists LA 834 -1	103
<b>27</b>	36	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	23
28	28	BEST OF EDDIE RABBITT/Elektra 6E 235	55
29	30	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	29
30	34	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	25
31	27	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland International JE 36768	8
<b>32</b>	39	LOOKIN' GOOD LORETTA LYNN/MCA 5148	5
<b>33</b>	33	LIGHT OF THE STABLE—THE CHRISTMAS ALBUM EMMYLOU HARRIS/Warner Bros. BSK 3484	6

## CHARTMAKER OF THE WEEK

**34** — **9 TO 5 AND ODD JOBS**  
DOLLY PARTON  
RCA AHL1 3852



## Country Hotline (Continued from page 60)

KRMD, WJQS, KEBC, KVOO, WIVK, WCXI.

Whitey Shafer has play on "You Are A Liar" at KIKK, WWVA, WTOD, KKYX, WBAM, KFDI, WFAI, KVOO, KEBC, KBUC, KSO.

**SUPER STRONG:** T. G. Sheppard, Razzy Bailey, Dolly Parton, Charly McClain, John Anderson, Gail Davis, Willie Nelson & Ray Price.

New combination Rex Allen Jr. & Margo Smith have a strong start with "Cup Of Tea" at KCKC, KSOP, KBUC, KFDI, WBAM, WGTO, WSM, WPNX.

### SURE SHOTS

Dottie West — "Are You Happy Baby"  
Patsy Cline — "I Fall To Pieces"

35	32	GIDEON KENNY FOGERS/United Artists LOO 1035	34
36	38	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027	17
37	35	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic JE 35751	82
38	29	DREAMLOVERS TANYA TUCKER/MCA 5140	6
39	40	THE LEGEND OF JESSE JAMES VARIOUS ARTISTS/A&M SP 3718	2
40	41	THE BEST OF DOM WILLIAMS, VOL. II/MCA 3096	80
41	37	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	88
42	44	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	39
43	46	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	36
44	43	BEST OF BARBARA MANDRELL/MCA AY 1119	95
45	45	NEW YORK TOWN JOHNNY PAYCHECK/Epic JE 36496	11
46	42	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	57
47	31	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101	15
48	49	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	87
49	43	KENNY KENNY ROGERS/United Artists LWAK 979	63
50	47	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	252
51	53	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	55
52	52	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol SOO 12064	146
53	55	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	82
54	54	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	27
55	51	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	29
56	57	HARD TIMES LACY J. DALTON/Columbia JC 36763	10
57	56	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	6
58	59	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	86
59	65	FRIDAY NIGHT ELUES JOHN CONLEE/MCA 3246	23
60	66	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/Columbia JS 36327	47
61	58	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	37
62	52	FOLLOWING THE FEELING MOE BANDY/Columbia JC 36789	2
63	72	PORTER & DOLL/RCA AHL1 3700	13
64	75	RAZZY BAILEY/ECA AHL1 3688	14
65	50	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY JANIE FRICKE/Columbia JC 36820	3
<b>66</b>	—	A WOMAN'S HEART CRYSTAL GAYLE/Liberty LOO 1080	1
67	64	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024	46
68	61	TOGETHER OAK RIDGE BOYS/MCA 3220	40
69	63	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202	59
70	69	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548	40
71	68	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	31
72	60	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36760	4
73	71	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb BSK 3423	15
74	70	TOGETHER AGAIN GEORGE JONES & TAMMY WYNETTE/Epic JE 36764	8
75	67	FAMILY BIBLE WILLIE NELSON/MCA 3258	11

### LEFT FIELDERS

Billy Larkin — "20/20 Hindsight"  
Vernon Oxford — "They'll Never Ever Take Her Love From Me"

The Tennesseans — "How Married Are You Mary Ann"

Doyle Holly — "Mary In The Morning"

### AREA ACTION

Fats Domino — "Whiskey Heaven" (WPLO, WITL, KIKK)

Billy Walker, Barbara Fairchild — "Bye Bye Love" (WTOD, WRNX, KIKK)

Phil Everly — "Dare To Dream Again" (WGTO, KEBC, KCKC)





# Record World Country Singles

DECEMBER 6, 1980


TITLE, ARTIST, Label, Number

DEC. 6 NOV. 29

WKS. ON CHART

<b>1</b>	<b>2</b>	<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP RCA 12084		<b>9</b>
<b>2</b>	<b>1</b>	<b>LADY KENNY ROGERS</b> /Liberty 1380		<b>9</b>
<b>3</b>	<b>4</b>	<b>YOU ALMOST SLIPPED MY MIND</b> CHARLEY PRIDE/RCA 12100		<b>11</b>
<b>4</b>	<b>8</b>	<b>LOVERS LIVE LONGER</b> BELLAMY BROTHERS/Warner/Curb 49573		<b>9</b>
<b>5</b>	<b>5</b>	<b>WHY LADY WHY ALABAMA</b> /RCA 12091		<b>12</b>
<b>6</b>	<b>7</b>	<b>TAKE ME TO YOUR LOVIN' PLACE</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11369		<b>11</b>
<b>7</b>	<b>9</b>	<b>THAT'S ALL THAT MATTERS</b> MICKEY GILLEY/Epic 9 50940		<b>10</b>
<b>8</b>	<b>12</b>	<b>ONE IN A MILLION</b> JOHNNY LEE/Full/Moon/Asylum 47076		<b>7</b>
<b>9</b>	<b>11</b>	<b>THE BEST OF STRANGERS</b> BARBARA MANDRELL/MCA 51001		<b>9</b>
<b>10</b>	<b>14</b>	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS/Casablanca 2305		<b>9</b>
<b>11</b>	<b>3</b>	<b>IF YOU EVER CHANGE YOUR MIND</b> CRYSTAL GAYLE/Columbia 1 11359		<b>13</b>
<b>12</b>	<b>16</b>	<b>A BRIDGE THAT JUST WON'T BURN</b> CONWAY TWITTY/MCA 51011		<b>8</b>
<b>13</b>	<b>17</b>	<b>I THINK I'LL JUST STAY HERE AND DRINK MERLE</b> HAGGARD/MCA 51014		<b>7</b>
<b>14</b>	<b>15</b>	<b>NORTH OF THE BORDER</b> JOHNNY RODRIGUEZ/Epic 9 50932		<b>12</b>
<b>15</b>	<b>20</b>	<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT/Elektra 47066		<b>5</b>
<b>16</b>	<b>18</b>	<b>A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH</b> CHARLIE RICH/Elektra 47047		<b>9</b>
<b>17</b>	<b>6</b>	<b>SHE CAN'T SAY THAT ANYMORE</b> JOHN CONLEE/MCA 41321		<b>13</b>
<b>18</b>	<b>21</b>	<b>THERE'S ANOTHER WOMAN</b> JOE STAMPLEY/Epic 9 50934		<b>11</b>
<b>19</b>	<b>23</b>	<b>I CAN SEE FOREVER IN YOUR EYES</b> REBA McENTIRE/Mercury 57034		<b>8</b>
<b>20</b>	<b>24</b>	<b>GIVING UP EASY</b> LEON EVERETTE/RCA 12111		<b>8</b>
<b>21</b>	<b>22</b>	<b>A REAL COWBOY BILLY "CRASH" CRADDOCK</b> /Capitol 4935		<b>8</b>
<b>22</b>	<b>27</b>	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 41309		<b>9</b>
<b>23</b>	<b>26</b>	<b>NO ONE WILL EVER KNOW</b> GENE WATSON/Capitol 4940		<b>7</b>
<b>24</b>	<b>28</b>	<b>DOWN TO MY LAST BROKEN HEART</b> JANIE FRICKE/Columbia 1 11384		<b>6</b>
<b>25</b>	<b>29</b>	<b>BEAUTIFUL YOU</b> OAK RIDGE BOYS/MCA 51022		<b>4</b>
<b>26</b>	<b>32</b>	<b>DON'T FORGET YOURSELF</b> STATLER BROTHERS/Mercury 57037		<b>5</b>
<b>27</b>	<b>31</b>	<b>GOODBYE MARIE</b> BOBBY GOLDSBORO/Curb 9 5400		<b>7</b>
<b>28</b>	<b>30</b>	<b>CHEATIN' ON A CHEATER</b> LORETTA LYNN/MCA 51015		<b>7</b>
<b>29</b>	<b>34</b>	<b>IF YOU GO, I'LL FOLLOW YOU</b> PORTER WAGONER & DOLLY PARTON/RCA 12119		<b>5</b>
<b>30</b>	<b>40</b>	<b>I KEEP COMING BACK/ TRUE LIFE COUNTRY MUSIC</b> RAZZY BAILEY/RCA 12120		<b>3</b>
<b>31</b>	<b>37</b>	<b>GIRLS, WOMEN AND LADIES</b> ED BRUCE/MCA 51018		<b>5</b>
<b>32</b>	<b>36</b>	<b>BLUE BABY BLUE</b> LYNN ANDERSON/Columbia 1 11374		<b>7</b>
<b>33</b>	<b>10</b>	<b>BROKEN TRUST</b> BRENDA LEE/MCA 41322		<b>12</b>
<b>34</b>	<b>38</b>	<b>ACAPULCO</b> JOHNNY DUNCAN/Columbia 1 11385		<b>5</b>
<b>35</b>	<b>41</b>	<b>AN OCCASIONAL ROSE</b> MARTY ROBBINS/Columbia 1 11372		<b>6</b>
<b>36</b>	<b>49</b>	<b>9 TO 5</b> DOLLY PARTON/RCA 12133		<b>2</b>
<b>37</b>	<b>45</b>	<b>YOUR MEMORY STEVE</b> WARINER/RCA 12139		<b>4</b>
<b>38</b>	<b>60</b>	<b>WHO'S CHEATIN' WHO</b> CHARLY McCLAIN/Epic 19 50948		<b>2</b>
<b>39</b>	<b>43</b>	<b>NOBODY'S HIS RIGHT MIND (WOULD'VE LEFT HER)</b> DEAN DILLON/RCA 12109		<b>6</b>
<b>40</b>	<b>54</b>	<b>1959</b> JOHN ANDERSON/Warner Bros. 49582		<b>3</b>
<b>41</b>	<b>44</b>	<b>SWEET CITY WOMAN</b> TOMPALL & THE GLASER BROTHERS/Elektra 47056		<b>5</b>
<b>42</b>	<b>59</b>	<b>I'LL BE THERE (IF YOU EVER WANT ME)</b> GAIL DAVIES/Warner Bros. 49592		<b>2</b>
<b>43</b>	<b>46</b>	<b>LOST IN LOVE</b> DICKEY LEE/Mercury 57036		<b>5</b>
<b>44</b>	<b>48</b>	<b>DANCE THE TWO STEP</b> SUSIE ALLANSON/Liberty/Curb 1383		<b>5</b>
<b>45</b>	<b>52</b>	<b>WHO'LL TURN OUT THE LIGHTS</b> MEL STREET/Sunbird 7555		<b>6</b>
<b>46</b>	<b>50</b>	<b>TAKE IT LIKE A WOMAN</b> DEBBY BOONE/Warner/Curb 49585		<b>5</b>

CHARTMAKER OF THE WEEK

<b>47</b>	<b>1</b>	<b>I FEEL LIKE LOVING YOU AGAIN</b> T. G. SHEPPARD Warner Bros. 49615		<b>1</b>
-----------	----------	---	---	----------

<b>48</b>	<b>13</b>	<b>THAT'S THE WAY A COWBOY ROCKS AND ROLLS</b> JACKY WARD/Mercury 57032		<b>13</b>
<b>49</b>	<b>56</b>	<b>FOLLOWING THE FEELING</b> MOE BANDY & JUDY BAILEY/Columbia 11 11395		<b>2</b>
<b>50</b>	<b>19</b>	<b>COULD I HAVE THIS DANCE</b> ANNE MURRAY/Capitol 4920		<b>14</b>
<b>51</b>	<b>51</b>	<b>SEEING IS BELIEVING</b> DONNA FARGO/Warner Bros. 49575		<b>6</b>
<b>52</b>	<b>57</b>	<b>SWEET RED WINE</b> GARY MORRIS/Warner Bros. 49564		<b>9</b>
<b>53</b>	<b>84</b>	<b>DON'T YOU EVER GET TIRED (OF HURTING ME)</b> WILLIE NELSON & RAY PRICE/Columbia 11 11405		<b>2</b>
<b>54</b>	<b>25</b>	<b>ON THE ROAD AGAIN</b> WILLIE NELSON/Columbia 1 11351		<b>15</b>
<b>55</b>	<b>62</b>	<b>WHATEVER HAPPENED TO THOSE DRINKING SONGS</b> FOXFIRE/Elektra/Curb 47070		<b>4</b>
<b>56</b>	<b>63</b>	<b>THERE'S ALWAYS ME</b> JIM REEVES/RCA 12118		<b>3</b>
<b>57</b>	<b>58</b>	<b>CHEATER'S TRAP</b> JOHN WESLEY RYLES/MCA 51013		<b>5</b>
<b>58</b>	<b>66</b>	<b>SILENT TREATMENT</b> EARL THOMAS CONLEY/Sunbird 7556		<b>3</b>
<b>59</b>	<b>68</b>	<b>ANY WHICH WAY YOU CAN</b> GLEN CAMPBELL/Warner/Viva 49609		<b>3</b>
<b>60</b>	<b>64</b>	<b>A LITTLE BITTY TEAR</b> HANK COCHRAN/Elektra 47062		<b>4</b>
<b>61</b>	<b>69</b>	<b>COUNTRYFIED</b> MEL McDANIEL/Capitol 4949		<b>2</b>
<b>62</b>	<b>71</b>	<b>LEAVE THIS WORLD LOVING YOU</b> WAYNE KEMP/Mercury 57035		<b>7</b>
<b>63</b>	<b>72</b>	<b>BEERS TO YOU</b> RAY CHARLES & CLINT EASTWOOD/EASTWOOD/Warner/Viva 49608		<b>3</b>
<b>64</b>	<b>53</b>	<b>WILLOW RUN</b> RANDY BARLOW/P.A.I.D. 110		<b>7</b>
<b>65</b>	<b>67</b>	<b>WHEN IT'S JUST YOU AND ME</b> KENNY DALE/Capitol 4943		<b>4</b>
<b>66</b>	<b>33</b>	<b>TUMBLEWEED</b> SYLVIA/RCA 12077		<b>14</b>
<b>67</b>	<b>77</b>	<b>NOBODY'S FOOL</b> DEBORAH ALLEN/Capitol 4945		<b>3</b>
<b>68</b>	<b>70</b>	<b>THAT SILVER HAIRD DADDY OF MINE</b> SLIM WHITMAN/Epic/Cleveland Int. 19 50946		<b>3</b>
<b>69</b>	<b>78</b>	<b>HOLD ME, THRILL ME, KISS ME</b> MICKI FUHRMAN/MCA 51005		<b>4</b>
<b>70</b>	<b>—</b>	<b>YELLOW PAGES</b> ROGER BOWLING/NSD 71		<b>1</b>
<b>71</b>	<b>39</b>	<b>A LITTLE GROUND IN TEXAS</b> THE CAPITALS/Ridgetop 01080		<b>11</b>
<b>72</b>	<b>42</b>	<b>THE BOXER</b> EMMYLOU HARRIS/Warner Bros. 49551		<b>13</b>
<b>73</b>	<b>83</b>	<b>SOMEBODY'S GOT TO DO THE LOSING</b> STEPHANIE SAMONE/MDJ 1006		<b>2</b>
<b>74</b>	<b>65</b>	<b>DEVIL'S DEN</b> JACK GREENE/Firstline 709		<b>5</b>
<b>75</b>	<b>80</b>	<b>COLORADO COUNTRY MORNING</b> PAT BOONE/Warner Bros. 49596		<b>3</b>
<b>76</b>	<b>97</b>	<b>WHERE COULD YOU TAKE ME</b> SHEILA ANDREWS/Ovation 1160		<b>2</b>
<b>77</b>	<b>79</b>	<b>IF I HAD IT MY WAY</b> NIGHTSTREETS/Epic 19 50944		<b>4</b>
<b>78</b>	<b>—</b>	<b>I AIN'T GOT NOBODY</b> ROY CLARK/MCA 51031		<b>1</b>
<b>79</b>	<b>—</b>	<b>DON'T LOOK NOW (BUT WE JUST FELL IN LOVE)</b> EDDY ARNOLD/RCA 12136		<b>1</b>
<b>80</b>	<b>47</b>	<b>DRINK IT DOWN LADY</b> REX ALLEN, JR./Warner Bros. 49562		<b>11</b>
<b>81</b>	<b>61</b>	<b>FIFTY WAYS TO LEAVE YOUR LOVER/YOU MADE MY LIFE</b> A SONG SONNY CURTIS/Elektra 47048		<b>5</b>
<b>82</b>	<b>—</b>	<b>YOU BETTER MOVE ON</b> GEORGE JONES & JOHNNY PAYCHECK/Epic 19 50949		<b>1</b>
<b>83</b>	<b>35</b>	<b>HARD TIMES</b> LACY J. DALTON/Columbia 1 11343		<b>15</b>
<b>84</b>	<b>74</b>	<b>I'M NOT READY YET</b> GEORGE JONES/Epic 9 50922		<b>16</b>
<b>85</b>	<b>85</b>	<b>I WANT THAT FEELIN' AGAIN</b> BILL ANDERSON/MCA 51017		<b>4</b>
<b>86</b>	<b>55</b>	<b>CAN'T KEEP MY MIND OFF OF HER</b> MUNDO EARWOOD/GMC 111		<b>12</b>
<b>87</b>	<b>95</b>	<b>I MUSTA DIED AND GONE TO TEXAS</b> AMAZING RHYTHM ACES/Warner Bros. 49600		<b>2</b>
<b>88</b>	<b>—</b>	<b>THE KING OF WESTERN SWING</b> HANK THOMPSON/MCA 51030		<b>1</b>
<b>89</b>	<b>—</b>	<b>IT TOOK US ALL NIGHT LONG TO SAY GOODBYE</b> DANNY WOOD/RCA 12123		<b>1</b>
<b>90</b>	<b>—</b>	<b>I JUST WANT TO BE WITH YOU</b> SAMMI SMITH/Sound Factory 425		<b>1</b>
<b>91</b>	<b>75</b>	<b>LET'S DO SOMETHING CHEAP AND SUPERFICIAL</b> BURT REYNOLDS/MCA 51004		<b>7</b>
<b>92</b>	<b>—</b>	<b>SILVER EAGLE</b> ATLANTA RHYTHM SECTION/Polydor 2142		<b>1</b>
<b>93</b>	<b>99</b>	<b>TEN ANNIVERSARY PRESENTS</b> JIM OWEN/Sun 1157		<b>2</b>
<b>94</b>	<b>—</b>	<b>SONG OF THE SOUTH</b> JOHNNY RUSSELL/Mercury 57038		<b>1</b>
<b>95</b>	<b>81</b>	<b>THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS)</b> WAYLON/RCA 12067		<b>16</b>
<b>96</b>	<b>96</b>	<b>THE LAST TIME</b> JOHNNY CASH/Columbia 11 11399		<b>3</b>
<b>97</b>	<b>—</b>	<b>LOVE FIRES</b> DON GIBSON/Warner/Curb 49602		<b>1</b>
<b>98</b>	<b>76</b>	<b>WHO WERE YOU THINKIN' OF</b> DANDY & THE DOOLITTLE BAND/Columbia 1 11355		<b>9</b>
<b>99</b>	<b>—</b>	<b>FAT 'N SASSY</b> PACIFIC STEEL COMPANY/Pacific Arts 45 111		<b>1</b>
<b>100</b>	<b>73</b>	<b>LOVE CRAZY LOVE</b> ZELLA LEHR/RCA 12073		<b>9</b>

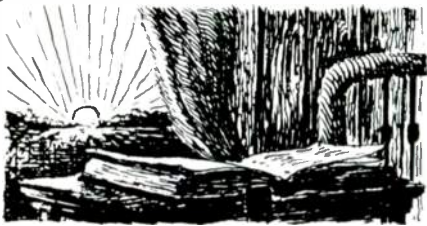


# THE CROWN JEWEL<sup>™</sup> of the Recording Industry

## CHRISTMAS IS FOR GIVING

Words and Music By

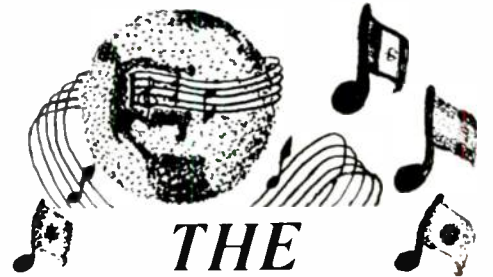
JERRY GRANT · TONY GYLE · PHIL SENA · ELEANOR LA FORGE  
BREAKING FOR THE No.1 CHRISTMAS SINGLE IN THE NATION



### BOOK AT MY BEDSIDE

Words and Music By  
THE LATE  
WILLARD ROBISON

BREAKING FOR THE No.1  
COUNTRY / GOSPEL  
SINGLE IN THE NATION  
Ad Design By *Tom Skellern*



### THE LAND of LOVE

Words and Music By  
RUTH SADLER  
and  
BOB CHRISTOPHER

This country / gospel  
soon to be standard tune  
highly compliments  
"BOOK AT MY BEDSIDE"

# TIARA<sup>™</sup> RECORDS

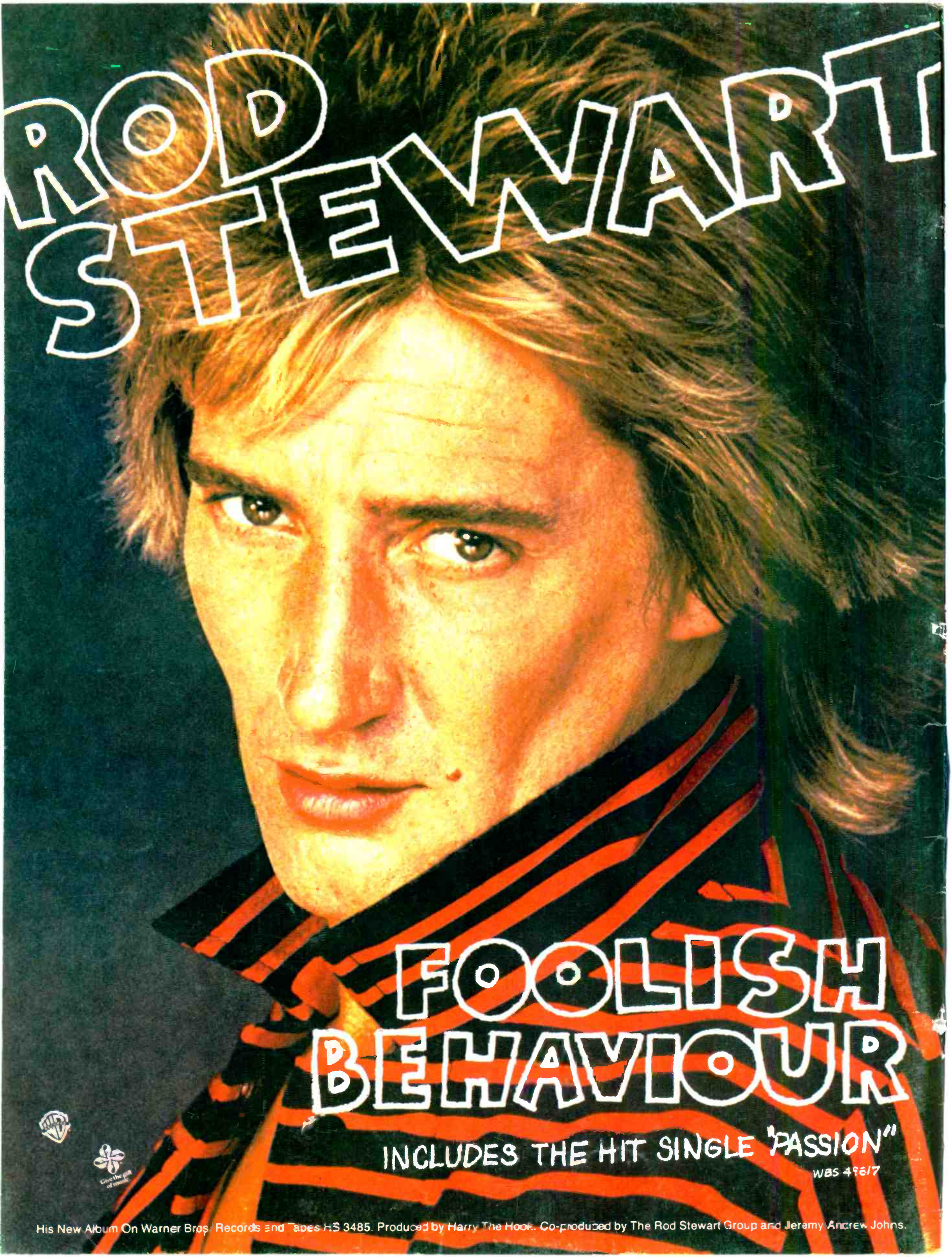
New Orleans and Baton Rouge, Louisiana

PRESENTS

## DON CHEVALIER

MANA PRODUCTIONS INC. 4560 N. Blvd., suite 101 P.O. Box 14084, Baton Rouge, LA 70898  
504-246-5868 504-766-8678 305-276-4733





# ROD STEWART

## FOOLISH BEHAVIOUR

INCLUDES THE HIT SINGLE "PASSION"

WBS 49617



His New Album On Warner Bros. Records and Tapes H3 3485. Produced by Harry The Hook. Co-produced by The Rod Stewart Group and Jeremy Andrew Johns.