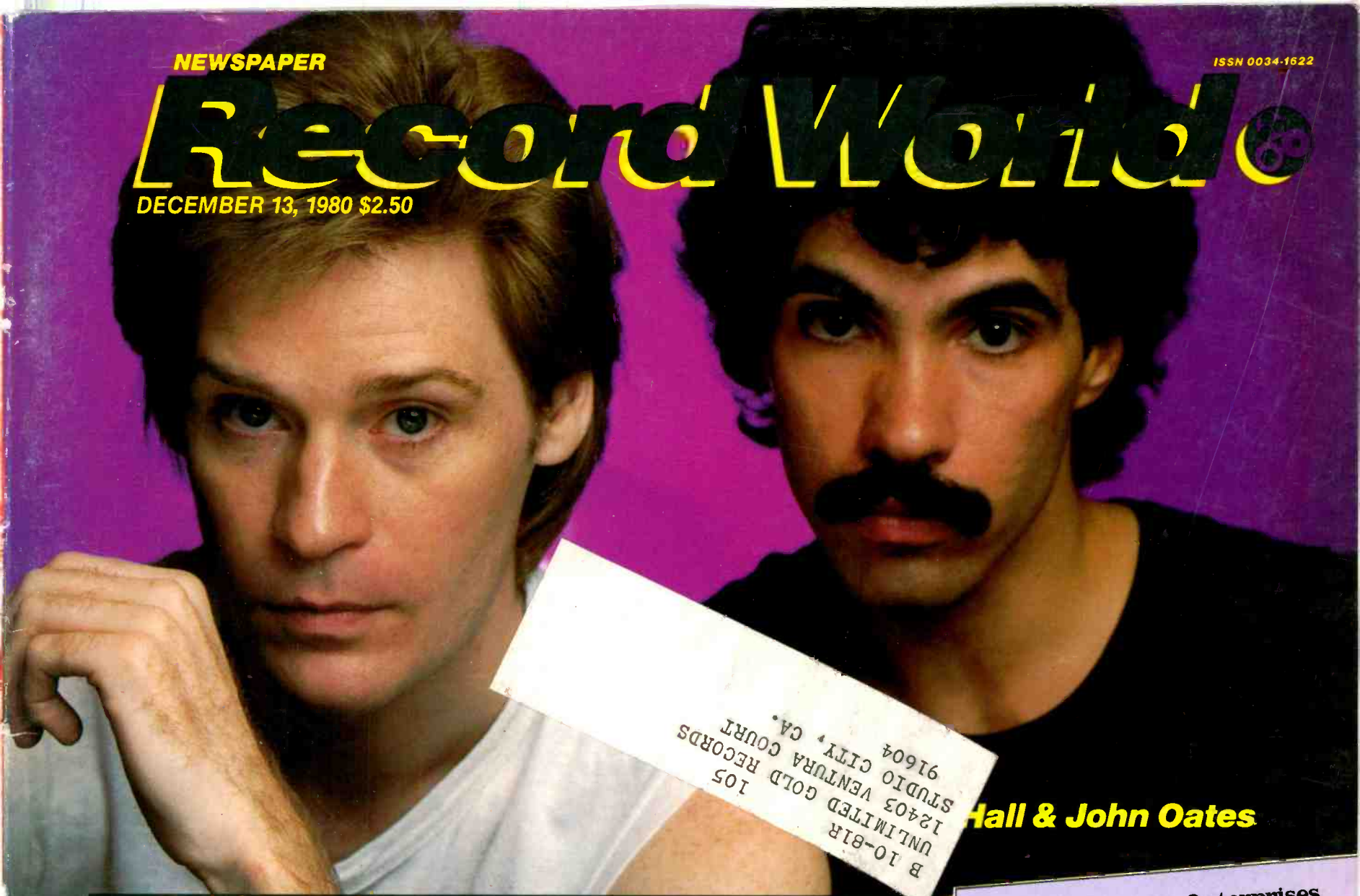


Record World

DECEMBER 13, 1980 \$2.50



B 10-81R
UNLIMITED GOLD RECORDS
105
12403 VENTURA COURT
91604 VENTURA CITY, CA.

Hall & John Oates

Hits of the Week

SPECIAL: Lieberman Enterprises

SINGLES

STEVIE WONDER, "I AIN'T GONNA STAND FOR IT" (prod. by Wonder) (writer: Wonder) (Jobete/Black Bull, ASCAP) (4:39). This beautifully constructed song—warm, universal lyrics in the verse followed by an irresistible chorus hook—is an instant Wonder classic. Tamla 54320.



CLIFF RICHARD, "A LITTLE IN LOVE" (prod. by Tarney) (writer: Tarney (ATV, BMI) (3:23). Richard comes as close as anyone to defining today's bright, bouncy pop-rock sound. This follow-up to his top 10 "Dreaming" has it all to become another multi-format smash. EMI-America 8068.



KANSAS, "GOT TO ROCK ON" (prod. by group) (writer: Walsh) (Don Kirshner/Blackwood, BMI) (3:19). A thunderous, driving beat and dynamic tempo shifts transport Steve Walsh's commanding lead vocal as Kansas rocks this AOR-pop rave with a mission. Kirshner 6-4292 (CBS).



BLUES BROTHERS, "WHO'S MAKING LOVE" (prod. by Tischler-Shaffer) (writers: Banks-Crutchter-Davis-Jackson) (East Memphis, BMI) (3:30). The initial single from the forthcoming "Made In America" live LP finds Jake & Elwood raising the roof on this Johnnie Taylor classic. Atlantic 3785.



SLEEPERS

DIRE STRAITS, "SKATEAWAY" (prod. by Iovine-Knopfler) (writer: Knopfler) (Straightjacket/Rondor, PRS/Almo, ASCAP) (4:45). Mark Knopfler's narrative of a city skate princess is as vivid as his guitar is distinctive. Hallowed organ textures flow throughout. Warner Bros. 49632.



COMMODORES, "JESUS IS LOVE" (prod. by Carmichael-group) (writer: Richie, Jr.) (Jobete/Commodores, ASCAP) (4:26). From the best-selling "Heroes" LP comes this inspirational ballad. The gospel-flavored chorus resounds over a grand piano and the cherished lead vocal. Motown 1502.



AC/DC, "BACK IN BLACK" (prod. by Lange) (writers: Young-Young-Johnson) (J. Albert Marks, BMI) (3:53). The title cut from their top 5 LP embodies everything that's made the band one of the hottest sellers around: powerhouse rhythm grind, guitar raunch, & vocal mania. Atl. 3787.



FRANK MILLS, "HAPPY SONG" (prod. by Mills) (writer: Mills) (Peter Piper/Unichappell, BMI) (2:43). Mills' "Music Box Dancer" was one of last year's biggest songs. On this initial release from his new, self-titled LP, Mills creates another delightful piano playground for pop-A/C. Polydor 2148.



ALBUMS

REO SPEEDWAGON, "HI INFIDELITY." Kicking off their 11th LP with the Bo Diddley beat of "Don't Let Him Go," REO sounds more than ready to add to a ten-year career that includes two platinum LPs. A novel gospel touch is heard on "I Wish You Were There." Epic FE 36844 (8.98).



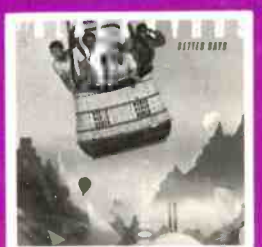
THE OUTLAWS, "GHOST RIDERS." The latest temperature readings say that southern rock is hotter than ever, so the Outlaws are cruising in a favorable climate zone. Their version of "Ghost Riders In The Sky" is a concert showstopper, and cuts like "Angels Hide" will corral the AOR waves. Arista AL 9542 (8.98).



ROBERTA FLACK AND PEABO BRYSON, "LIVE & MORE." Flack & Bryson's duets on the road inspired this LP, Flack's first live recording (with studio cuts added). They're together on "Make The World Stand Still," while Roberta performs "Killing Me Softly" and other hits solo. Atlantic SD 2-7004 (13.98).



THE BLACKBYRDS, "BETTER DAYS." Their first album in two years finds the group in fine form with George Duke producing. Exploring the issues of love in a variety of tempos, cuts like "Do You Wanna Dance" and "Lonelies For Your Love" are fuel for the body and spirit. Fantasy F-9602 (7.98).



When Chick Corea and Gary Burton have the stage to themselves, there's always a special guest. Inspiration.



*When Chick Corea and Gary Burton made their first record in 1970 it was still rare to find jazz musicians who could make a record without a rhythm section. That album, *Crystal Silence* (ECM 1-1024), became a classic work that sells as well today as it did when it was released, and touched off many imitations through the '70s. And their last LP, *Duet* (ECM 1-1140), won Chick and Gary a Grammy award in 1979. Their new two-record set may even surpass those achievements as their definitive duet album. For Chick and Gary it's some of their strongest playing in any context.*



CHICK COREA and GARY BURTON IN CONCERT,
ZÜRICH, OCTOBER 28, 1979. (ECM 2-1182)

On ECM Records and Tapes. Manufactured and distributed by Warner Bros. Records Inc.
Tour Direction: Ted Kurland Associates, 46 Ashford St., Boston, MA (617) 245-0007

Record World



DECEMBER 13, 1980

Copyright Office Sets License Regulations

By BILL HOLLAND

■ WASHINGTON — The U.S. Copyright Office, after a year of intensive research and analysis of record industry accounting procedures, has finally issued its final regulations governing the establishment of a compulsory mechanical license for the making and distribution of records of non-dramatic musical works.

The effect of the final regulations, which now supercede the interim regulations which have been in effect for three years, is "to establish requirements governing the content and service of certain notices and statements of account to be filed by persons exercising the compulsory license."

Most of the testimony over the past few years in the copyright office hearings has been between the Record Industry Association of America and, on the copyright holder side, the National Music Publishers' Association and the Harry Fox Agency, and has been directed at one complex accounting issue—the "point in time" when a phonograph record is to be considered "permanently distributed," and therefore subject to payment of the statutory royalty.

The final regulations have three fundamental criteria:

1) The accounting procedures must not be so complicated as to make use of the compulsory license impractical. In line with the criterion, the copyright office has abandoned the requirement for "tracking" record shipments

(Continued on page 54)

Christmas Selling Season Off to a Brisk Start; Variety of Strong Product Seen as Key Factor

By GREG BRODSKY

■ NEW YORK—Retail record sales over the weekend following Thanksgiving — the traditional kickoff of the Christmas selling season—were up approximately 10 percent, according to a *Record World* survey of key accounts reporting to the Retail Report. As expected, major releases dominated activity, but dealers were also quick to point out that figures were considerably boosted by the strength of mid-line product, greatest hits packages and Christmas-oriented product (which is unusually strong after

being nearly dormant in recent seasons).

The vast majority of retailers contacted by *RW* were "pleasantly surprised" with their holiday business so far and looked forward to continued strong sales during the coming weeks. Their optimism was due largely to the fact that manufacturers appear to have keyed marketing campaigns to the "Give the Gift of Music" theme this Christmas. The major labels' fall release schedule is considered stronger this year than last and, coupled with the heavy activity of the various \$5.98

series, has resulted in most of the retailers reporting a marked increase in multiple purchases. Several stores have priced the \$5.98 records at three for \$12, thus enabling shoppers to purchase these catalogue items at prices comparable to—and, in some cases, lower than—the original list price.

One point of concern was the shortened holiday shopping season: In 1979, when Thanksgiving fell on November 22, dealers had five more business days than they will have this year. In addition, inclement weather is always a cause for concern. "Two weeks ago," said Jimmy Grimes of National Record Mart, "we got hit with a really big storm that virtually killed business for two days. Since the Christmas season doesn't really start until Thanksgiving, we're working with fewer days than last year so

(Continued on page 53)

Labels Increase Television Advertising In Hopes of Stimulating Holiday Sales

By PHIL DIMAURO and SAMUEL GRAHAM

■ NEW YORK—As part of their concerted efforts to stimulate broad-based consumer activity throughout the holiday buying season, record manufacturers are turning to national television activity with increasing concentration this year. While the television medium is the most expensive available to record labels, they are finding that the wide demographic spreads offered by TV afford them unique opportunities to influence record buying as a form of gift-giving. Most television advertising, in fact, is keyed in some way to NARM's "Give the Gift of Music" campaign.

While national television is always bought selectively because of its great cost, the holiday sea-

son has spurred labels to broaden their activity in this area. Many labels surveyed by *Record World* said that 1980 represented their biggest foray ever into national television advertising. Their rationale was best explained by Linda Barton, vice president of advertising planning for CBS Records. "We always target programming to what we feel is appropriate for each record," she said, "and because it is Christmas, and we want to encourage people to buy gifts for others, we're not targeting as closely as we would at other times of the year."

Pat Rustici, director of sales and artist development for the Columbia label, described CBS Records' current national television campaign as a "big blitz... possibly the most extensive as of

(Continued on page 62)

LA Promoter Renews Anti-Scalping Campaign

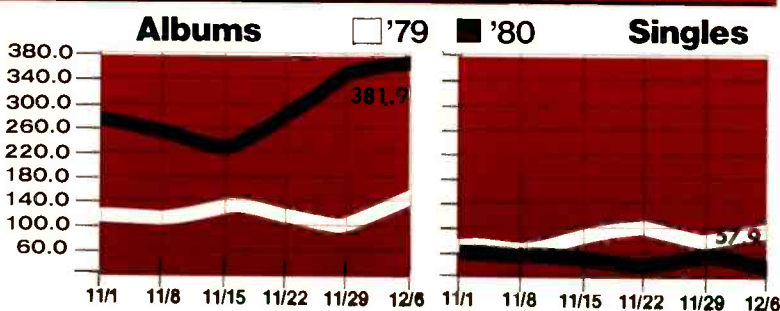
By SAMUEL GRAHAM

■ LOS ANGELES—Prompted primarily by the controversy surrounding Bruce Springsteen's recent appearances at the Los Angeles Sports Arena—when tickets with a face value of \$12.50 were reportedly sold for up to \$200 by local ticket brokers and scalpers—Wolf and Rissmiller Concerts, who handled the Springsteen shows and is the area's largest concert promotion firm, is renewing the campaign to enact anti-scalping legislation in California.

A full-page advertisement sponsored by Wolf and Rissmiller Concerts

(Continued on page 54)

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.

Aggressiveness Marks Retail Approach Of Pickwick's New Musicland Group

By DAVID McGEE

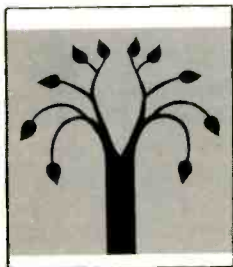
■ NEW YORK—When more than 100 store executives representing Pickwick's International's retail interests met in Phoenix last month (*RW*, November 8) to set policy and plan programs for the coming year, the split between the industry giant's retail and rack divisions became official.

The 473-store retail chain—the industry's largest — has been

dubbed the Musicland Group (comprised primarily of Musicland, Sam Goody and Discount Stores) and will be under the aegis of Jack Eugster, a former top executive of The Gap clothing store chain who joined Pickwick on June 2, and now assumes the position of executive vice president and general manager of

(Continued on page 30)

Contents



■ **Opposite page 30.** 1980 is David Lieberman's twenty-fifth year in the music industry, and the perfect time for Record World to honor him with a special issue saluting not only his achievements as the head of one of the nation's largest rack jobbing concerns, but also those of the other key executives who have played a vital role in the Lieberman Enterprises success story.



■ **Page 20.** Compatible pairing of artists and producers remains a perennial industry problem. Bud Prager of ESP Management, with his partner Ronnie Edmonston, is attempting to offer a solution in the form of The Producer Group, a company that will work with record companies in trying to get the right combination of talent in a recording studio. Details are provided in this issue.

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Powerhouse Picks

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

Delbert McClinton (Capitol/MSS) "Giving It Up For Your Love"

Adds on this single are coming in bunches with the South leading the pack. Chart moves can already be seen.

REO Speedwagon (Epic) "Keep On Loving You"

Impressive jumps at the secondary level were accompanied by a healthy list of stations adds. Activity breaking out in various areas of the nation.

Freidus and Killeen Get New Posts at CRI

■ **NEW YORK**—Allen Davis, president, CBS Records International, has announced that Bunny Freidus has returned to New York and her position as vice president, creative operations, CRI. She had been on temporary assignment in Paris during the past year as regional vice president, creative operations, Europe.



Bunny Freidus

Freidus will be responsible for all areas of CRI creative operations including product management, promotion, artist development, press and publicity, A&R and marketing administration.

Replacing Freidus as regional vice president, creative operations, Europe, is Dennis Killeen. Killeen will be responsible for marketing and A&R activities within Europe.

Geffen Signs Gabriel

■ Peter Gabriel has been signed to an exclusive Geffen Records contract covering the United States and Canada, it was simultaneously announced in Los Angeles by Geffen Records president Ed Rosenblatt and in London by Gail Colson, Gabriel's manager.

According to Colson, Gabriel is now putting together material for his first Geffen album.

Led Zeppelin Over?

■ **NEW YORK**—The members of Led Zeppelin have issued their first public statement since the death of the multi-platinum British band's drummer, John Bonham (RW, Oct. 4) led to the cancellation of their ninth U.S. tour and raised doubts about the band's future.

The statement strongly suggests that Led Zeppelin is disbanding, although it does not say so explicitly. It reads as follows:

"We wish it to be known that the loss of our dear friend (Bonham) and the deep respect we have for his family, together with the sense of undivided harmony felt by ourselves and our manager, have led us to decide that we could not continue as we were."

Record World

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

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

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

NASHVILLE
TOM RODDEN
VICE PRESIDENT
SOUTHEASTERN MANAGER
Al Cuniff/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
Liebherrstrasse 19
8000 Muenchen 22, Germany
Phone: (089) 22 77 46
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AUSTRALIA
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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

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“JESUS
IS
LOVE”



*A VERY SPECIAL SINGLE
FROM
THE COMMODORES*



*FROM THE ALBUM HEROES
ON MOTOWN RECORDS & TAPES*



Mel Fuhrman Takes Over E/A's New York Operation As Company Seeks To Strengthen East Coast Presence

By JOSEPH IANELLO

■ NEW YORK—"I feel like a new manager assigned to a baseball team that's just won the World Series," Mel Fuhrman, the newly-appointed manager of east coast operations for Elektra/Asylum Records, quipped in a recent *Record World* interview. Considering that E/A has already eclipsed all its previous annual sales totals, Fuhrman's analogy is a good one.

With heavy hitters like Queen, Jackson Browne, the Eagles and the "Urban Cowboy" soundtrack leading the way, the Los Angeles-based label had the players but lacked leadership in its New York office to provide a strong, aggressive presence there. That last missing link seems to have been provided with the appointment of Fuhrman, a 22-year veteran of the music industry. "This job (managing a New York office of an L.A.-based label) is something I have a lot of experience in and feel very comfortable with," said Fuhrman. That may be an understatement: Fuhrman has served in a similar position for Liberty, Blue Note and A&M Records over the years.

In looking for a strong New York presence, E/A wanted to establish an east coast division that was a microcosm of the home base with full decision-making authority. "It should be recognized in the industry that the New York office is here to function and not simply as a stopping off point for executives and acts," said Fuhrman. With every division of the L.A. office represented, except publishing, the east coast operation has a multi-faceted involvement in promotion, marketing, sales, publicity, artist development and A&R. E/A's realignment last spring into one unified communications link (RW, November 22) makes Fuhrman's role as operations coordinator in New York all the more crucial.

"The peculiar part of that position is that everybody here has a dual reporting responsibility inasmuch they report both to me and to the VP in charge of their department in Los Angeles," explained Fuhrman. "So although there is complete freedom out of New York, there is also control."

Fuhrman sees his staff of 30 as "a bunch of pros who were instrumental in the success of Queen, the Cars, most recently New England, and several black acts. What we're trying to



Mel Fuhrman

do is to keep that involvement and expand upon it during the coming year." A strong emphasis will be placed on black artists such as Grover Washington, Jr., whose current album "Wine-light" is bulleting at #36 on RW's Album Chart. "We know that New York is an important, maybe the most important base for black product," said Fuhrman, "so we feel we can break several acts nationally and internationally out of this area."

Another area that will top E/A's New York list of priorities according to Fuhrman (who was sporting a shiny pair of Tony Lama's) is country product. Fuhrman's commitment to country is right on the mark as the increasing number of live performances by country-oriented acts, radio's switch to country

formats and the prominence of country artists on the pop charts is especially evident in the northeast. Elektra's success with artists like Eddie Rabbitt (his "I Love A Rainy Night" is currently bulleting at #46 on RW's Singles Chart), Johnny Lee (he completed a ground-breaking, two-night co-headlining date at the Copa last weekend) and others has already primed the New York office for further involvement throughout the northeast.

"'Urban Cowboy' did two things for us," claimed Fuhrman. "It put us in the country business and it put us in the soundtrack business." And that soundtrack business is expected to increase once again with the forthcoming release of two major albums: "Flash Gordon," with music by Queen, next week, and "The Pirates Of Penzance" on Nonesuch, from the Broad-

(Continued on page 57)

Schwartz AJC Honoree

■ NEW YORK—James Schwartz, president of Schwartz Bros.-Harmony Hut, has been named recipient of the American Jewish Committee's Human Relations Award.

Paul Smith, senior vice president and general manager of CBS Records, announced that the Award would be presented to Schwartz at a testimonial dinner-dance at the Sheraton Center on Saturday night, January 31, 1981.

Arista's Goldman Stresses Common Sense In Record Marketing

By PHIL DIMAURO

■ NEW YORK — The record industry's "euphoric" years 1977-78 led directly to the "debacle" of 1979-80, but a "back to basics" approach to marketing could put the industry back on solid ground and prevent future disasters, according to Arista Records' executive vice president and general manager Elliot Goldman.

Cost Realities

Addressing the Music and Performing Arts Lodge of B'nai B'rith here last Monday (1), Goldman stated categorically:

"The continuing climb in recording costs and royalties, the substantial and rapid acceleration in manufacturing costs and the astronomical increase in marketing and selling expenses have, in my judgment, totally changed the entire cost structure of the business. For good or ill, our business is now in the same place that many other businesses have long since reached; namely, one that requires the specific analysis of the overall costs to be expended on each piece of product before that money is spent, so that the difficult choices of how much and where to spend your investment dollars are made before the fact."

Goldman began by describing the coincidental factors leading to the industry's sales "high point," including "major hit product from artists like Peter Frampton, Fleetwood Mac, the Bee Gees, Eagles, Barry Manilow etc., the explosion of disco music, the spawning of major new artists through that sound and the blending of hit music with successful films to produce major soundtrack albums such as 'Saturday Night Fever' and 'Grease' . . ." Goldman said that this "juxtaposition of positive elements" had not only increased buying by the "inveterate" record consumer, but had also stimulated buying activity by what he called "casual" record buyers: baby-boom consumers in their thirties who "no longer automatically go into record shops to buy new records."

Sales Analysis

The Arista executive called the sales figures of 1977-78 "abnormally high," attributing them both to the factors mentioned above and to the "greediness" that led to over-shipping and consequent high returns. And while Goldman admitted that

(Continued on page 66)

Regional Breakouts

Singles

East:

Blondie (Chrysalis)
Barry Manilow (Arista)
Delbert McClinton (Capitol/MSS)
Bette Midler (Atlantic)

South:

Steely Dan (MCA)
Tierra (Boardwalk)

Midwest:

Heart (Epic)
Steely Dan (MCA)

West:

Barry Manilow (Arista)

Albums

East:

REO Speedwagon (Epic)
Heatwave (Epic)
Con Funk Shun (Mercury)
Bar Kays (Mercury)
Weather Report (ARC/Columbia)

South:

REO Speedwagon (Epic)
Con Funk Shun (Mercury)
ABBA (Atlantic)
Outlaws (Arista)

Midwest:

REO Speedwagon (Epic)
Heatwave (Epic)
Con Funk Shun (Mercury)
ABBA (Atlantic)
Weather Report (ARC/Columbia)
Outlaws (Arista)

West:

REO Speedwagon (Epic)
Heatwave (Epic)
Con Funk Shun (Mercury)
Bar Kays (Mercury)
ABBA (Atlantic)



GHOST RIDERS. AL 9542
PHANTASTIC ROCK & ROLL BY THE OUTLAWS.

In just one week, AOR has made The Outlaws' Ghost Riders the nation's #2 Most Added LP, with phenomenal radio reaction: "their strongest album ever" (WPLR), "another notch in their gun... another classic for them" (WMMS), "record of the week" (WLUP), "their best yet" (KSHE). The Outlaws are riding to glory. Features the single "(Ghost) Riders In The Sky." AS 0582

Chart Debuts: BB:144* ; RW:121* ; R&R:30* **BREAKER!**

ARISTA™

Record World Single Picks

BLACKBYRDS—Fantasy 904



WHAT WE HAVE IS RIGHT (prod. by Duke) (writers: Saunders-Farmer) (First Down/Blackbyrds, BMI) (3:43)

This wonderful quartet's previous three LPs went gold, and from the sound of this initial single from the new "Better Days" LP, it will be four in a row. Produced with George Duke's masterful touch, the medium-paced ballad spotlights Keith Killgo's vocal glide and glistening chorus adds. Light keyboard touches and Jose Hernandez' alto sax give extra multi-format appeal.

BRUCE COCKBURN—Millennium 11798 (RCA)



TOKYO (prod. by Marty-nec) (writer: Cockburn) (Golden Mountain, PRO) (3:24)

The combination of intensely colored vocal inflection and intelligent phrasing make this Cockburn ballad an unforgettable piece that shouldn't be left off any radio playlist. Restrained rhythmic backing provides an ideal setting for the mysterious lyrical images that take on a surreal flavor.

GEORGE BENSON—Qwest/WB 49637



TURN OUT THE LAMP-LIGHT (prod. by Jones) (writer: Temperton) (Rondor/Almo, ASCAP) (4:05)

Benson slips into his dreamy, romantic voice for this late night mood piece. Lee Ritenour (guitar), Richard Tee (synthesizer), Greg Pillinganes (keyboards), Patti Austin (vocals) and other session pros add their expertise. A beautiful song for multi-format action.

CRUSADERS—MCA 51029



LAST CALL (prod. by Felder-Hooper-Sample) (writer: Sample) (Four Knights, BMI) (3:48)

Wilton Felder grabs the spotlight on this slick spin from the "Rhapsody And Blues" album. His toasty phrasing sways over Stix Hooper's Latin-tinged percussion while Joe Sample injects a sparkling keyboard break. The title may well make this a closing theme for clubs and radio sign-off.

Pop

THE INMATES—Polydor 2152

(I THOUGHT I HEARD A) HEARTBEAT (prod. by Maile) (writer: Staines) (Carbert, BMI) (3:19)

Lead vocalist Bill Hurley has been compared to Eric Burdon and this talented quintet to the Animals. The honors are deserved but fall short of capturing the driving rock spirit displayed on this initial single from the "Shot In The Dark" LP.

TERI DESARIO—Casablanca 2324

ALL I WANNA DO (prod. by Purse) (writers: DeSario-Carbone) (Boblink/69th Street, BMI) (3:19)

DeSario's sweet, expressive vocal has pop-A/C written all over it. The potent hook and clean, simple instrumental track are perfect vehicles for delivering the goods.

HEAD EAST—A&M 2278

I SURRENDER (prod. by Boyd) (writer: Ballard) (Island, BMI) (3:29)

Keyboard flash and celestial organ swells combine with John Schlitt's vocal drama on this track from the "US 1" LP. AOR-pop fare from America's heartland.

JIMMY IBBOTSON—First American 116

SHARING (prod. by Darnell) (writer: Ibbotson) (Unami, ASCAP) (3:59)

Dirt Band bassist goes solo on this initial release from his new "Nitty Gritty Ibbotson" LP. Weeping steel guitar shades adorn Jimmy's emphatic vocals.

JIMMIE MACK—RCA 12151

IT'S GONNA HURT (prod. by Bittan) (writers: Abate-Merola) (Alysonne, ASCAP) (3:54)

Mack has a new label, producer (E-Streeter Roy Bittan) and album from which this energetic rocker is culled. The keyboard undercurrent is hypnotic while the rhythm drives hard under Mack's vocal & a mesmerizing chorus.

D.C. LaRUE—Casablanca 2323

BOYS CAN'T FAKE IT (prod. by Scheffrin-LaRue) (writers: LaRue-Scheffrin) (Planetary, ASCAP) (3:28)

LaRue effectively fuses elements of rock, disco, pop and special effects on this engaging cut from his "Star, Baby" LP. The music is danceable and his vocal is aimed at pop radio.

BLUE OYSTER CULT—Col 11-11401

DIVINE WIND (prod. by Birch) (writer: Roeser) (B. O'cult, ASCAP) (3:56)

B.O.C. takes a heavy-handed trip via the recurring rhythm trudge. Biting guitar attacks sneak about while ominous vocals stand out.

BUBBA LOU—Ambition 101

LOVE ALL OVER THE PLACE (prod. by Clark-Donald) (writers: Clark-Laguna) (Little Roger, BMI) (2:48)

Bubba may call to mind South-side Johnny, but this talented S.F.-based vocalist phrases and yearns with a very special passion all his own. The backing band draws from the glory years of Stax with a full, well-produced sound.

LARRY HAGMAN—Lorimar/Portrait 12-70044

BALLAD OF THE GOOD LUCK CHARM (prod. by Murray-Callander) (writers: Murray-Callander) (Murray Callander, ASCAP, (3:47)

Dallas' despicable J.R. shows his loveable side on this cute outing. A bouncy, marching beat provides the setting for this story-song that's great for pop-A/C.

B.O.S./Pop

PRINCE—WB 49638

DIRTY MIND (prod. by Prince) (writer: Prince) (Ecnirp, BMI) (3:54)

The title track from his latest LP is a thumping dancer with Prince pulling out all the stops. His unique falsetto rises above the potent rhythm kick for attractive multi-format possibilities.

BOB MARLEY & THE WAILERS—

Island 49636 (WB)

COMING IN FROM THE COLD (prod. by group) (writer: Marley) (Bob Marley/Almo, ASCAP) (4:30)

While Bob recuperates from his recent illness, here's more invigorating reggae-pop from the "Uprising" LP. His vocal is fluid and right for radio, while the intro guitar chords/percussion are immediate attention-grabbers.

SYMBA—Venture 137

HEY YOU (prod. by Williams-Johnson) (writer: Jones) (Celtone-Keka, ASCAP)

From the crisp sax intro to the similar closing this lovely ballad is like a good drink on a cold, lonely night. Gerald Hollan's lead vocal is deep and smooth while the chorus hook can't be beat.

THE TRAMMPS—Atlantic 3777

LOOKING FOR YOU (prod. by Mass Production) (writers: Williams-Williams) (Two Pepper, ASCAP) (3:52)

With a bass line that's both prominent and vigorous, exciting synthesizer and string ensemble sweeps, and super soulful lead and harmony vocals, this initial slice from the new "Slipping Out" LP is dynamite.

GENE CHANDLER—Chi-Sound/20th Century Fox 2476

RAINBOW '80 (prod. by Davis-Chandler) (writers: Mayfield-Dixon) (Warner-Tamerlane, BMI) (5:26)

Chandler is stunning as a vocal gymnast with marvelous cries, shouts, scats, whispers and raps, all in the tenor-falsetto range with keyboard & gospel chorus backing.

LINDA CLIFFORD—Capitol/Curtom 4958

I HAD A TALK WITH MY MAN (prod. by Hayes) (writers: Davis-Caston) (Chevis, BMI) (3:30)

Linda makes her label debut with this bluesy ballad. Seething with emotion, the song gets her versatile treatment—from purr to scream—and Isaac Hayes' tasteful production.

GAP BAND—Mercury 76091

BURN RUBBER ON ME (WHY YOU WANNA HURT ME) (prod. by Simmons) (writers: Simmons-Wilson-Taylor) (Total Experience, BMI) (3:57)

The curious title should attract loads of attention, while the funk is likely to grab dancers galore. An infectious track from the "Gap Band III" LP.

DAYBREAK—Prelude 8017

EVERYBODY GET OFF (prod. by Adams-group) (writers: Simmons-Stasiak) (Doc Dick/Trumar, BMI) (3:33)

The N.J.-based sextet has enjoyed considerable success at the club level. They're likely to use that popularity as a base to cross over on the pop & BOS sides.

BARBARA MASON—WMOT 8-5352

I'LL NEVER LOVE THE SAME WAY TWICE (prod. by Ingram) (writers: Mason-Gilbert) (Double Cross/Mark James/WIMOT, BMI) (3:57)

Lady Love should return to chart and radio prominence with this emotional ballad from her forthcoming LP. Delivered in that same moving style that made "Yes I'm Ready" a classic.

Country/Pop

BARBARA MANDRELL—MCA 51001

THE BEST OF STRANGERS (prod. by Collins) (writers: Fleming-Morgan) (Pi-Gem, BMI) (3:41)

Fresh from her CMA Entertainer of the Year award and T.V. series, Mandrell may well extend her hot streak to a pop hit with this heartache ballad.

REX ALLEN, JR. AND MARGO SMITH—WB 49626

CUP OF TEA (prod. by Allen) (writer: White) (Fruit, BMI) (2:58)

This duet can't miss. Smith leads with confidence in the upper registers while Allen provides a warm bottom, and they harmonize as if it's been going on for years.

A SONG FOR ALL SEASONS

Oh Lord, please give me the courage
To be the little fellow's hero
That I am
I don't know if I can take it
But God, I'll try
He mustn't ever see me cry.

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"CHRISTMAS IN NOVEMBER"

WS8-72021

Produced by Peter Drake & Paul Brown

**A SONG FOR ALL SEASONS
BY A MAN FOR ALL SEASONS
SLIM PICKENS
FROM HIS FORTHCOMING ALBUM**



ARENO/METZ PRODUCTION

distributed by CBS Records



Record World Album Picks



CANDLES

HEATWAVE—Epic FE 36873 (8.98)
The band that got the world dancing to "Boogie Nights" is back with this fourth LP. The single, "Gangsters Of The Groove," boasts irresistible guitar hooks, and the segue between the persistent rhythm track of "Goin' Crazy" and the mellow doo-wop vocals of "Where Did I Go Wrong" is the stuff hit albums are made from.



TOUCH

CON FUNK SHUN—Mercury SRM-1-4002 (7.98)

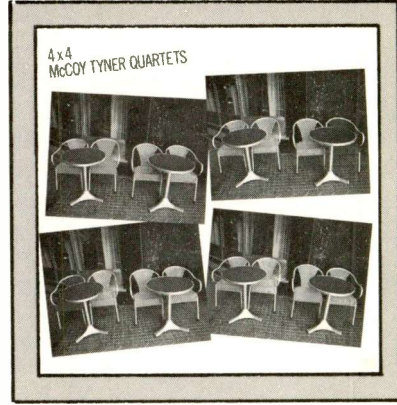
Even the soberest judge couldn't help swaying to these dangerously contagious rhythms. The bulleting single, "Too Tight," is just one of many totally danceable cuts, made all the funkier by Cedric Martin's choppy bass and an army of percussionists who add a jungle feel. And for slow songs, "Welcome Back To Love" is just fine.



YESSHOWS

ATLANTIC SD 2-510 (11.98)

A specially-priced package that should delight Yes fans, this double LP chronicles the late-seventies group with Jon Anderson on vocals and Rick Wakeman or Patrick Moraz on keyboards. Includes live versions of "Time And A Word," "Going For The One," "Wondrous Stories," and the intensely rhythmic "Ritual."



4 x 4

MCCOY TYNER—Milestone M-55007 (Fantasy) (11.98)

Imagine a recipe repeated four times with a crucial catalytic element changed each time and you have the basic concept of this LP. Pianist Tyner, bassist Cecil McBee and drummer Al Foster play on all four sides, while trumpeter Freddie Hubbard, vibist Bobby Hutcherson, reedman Arthur Blythe and guitarist John Abercrombie play one side each.

BLACK AND DEKKER

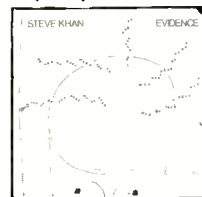
DESMOND DEKKER—Stiff America Use 7 (7.98)



Seminal ska artist Dekker rejuvenates his hit "Israelites" here, along with Jimmy Cliff's "Many Rivers To Cross." On his own "Problems" and "Rude Boy Train," he's backed by members of the Rumour.

EVIDENCE

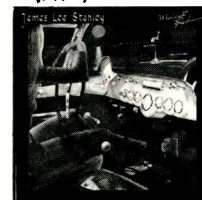
STEVE KHAN—Arista/Novus AN 3023 (7.98)



On this melodic solo LP, Khan pays tribute to jazz masters like Thelonious Monk, Horace Silver and Joe Zawinul ("In A Silent Way") by interpreting their compositions in gorgeous overlays of guitar.

MIDNIGHT RADIO

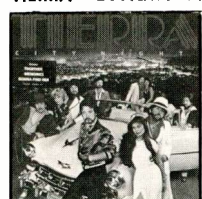
JAMES LEE STANLEY—Regency RY 9600 (7.98)



Introduced by no less a liner note writer than Tom Robbins, Stanley is a very personal singer/songwriter who concentrates on melody and vocal nuances. Includes a title shared with Robbins' book, "Even Cowgirls Get The Blues."

CITY NIGHTS

TIERRA—Boardwalk FW 36995 (7.98)



The success of the single "Together" put this group on the map. As it continues to bullet BOS and pop, this album of Latin-influenced cuts in various tempos should please their new fans.

THE CELESTIAL HAWK

KEITH JARRETT—ECM-1-1175 (WB) (8.98)



A rich variety of tone-colors from the percussion session and the Syracuse Symphony Orchestra conducted by Christopher Keene are a fitting complement to Jarrett's piano on this live LP. His playing, as always, is melodic and accessible.

MARMALADE

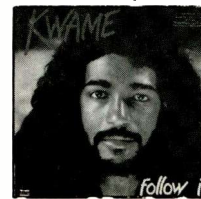
G&P GP 1001 (7.98)



The elegant harmonies that made "Reflections Of My Life" a hit are still evident in the work of this quartet. They recall CSN on "Lady Jane," while "Heavens Above" and "The Judge and Anna Lee" both have great hooks for pop airplay.

FOLLOW

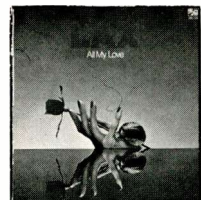
KWAME—Polydor PD-1-6310 (7.98)



A reggae artist with a mind of his own, Kwame leads skilled sidemen through a potpourri of danceable rhythms. The relentless "Zimbabwe" hypnotizes, while the scolding chorus of "Mama Say" is a delightful touch AOR programmers should notice.

ALL MY LOVE

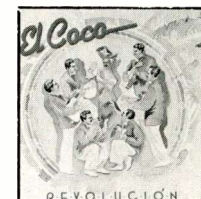
LAX—Prelude PRL 12182 (7.98)



The title single tops this week's RW disco chart, and it sounds like producers Ralph Benatar and Galen Senogles have more dance hits waiting in the wings, like the eerie "Possessed" and streetwise "Fight Back."

REVOLUCI'ON

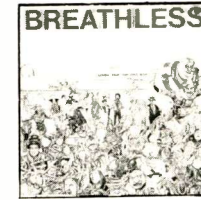
EL COCO—AVI 6082 (7.98)



The brainchild of producers Laurin Rinder and W. Michael Lewis, El Coco first hit with "Comotion" in 1977. Their latest album features the high-range lead vocals of Joy Cannon, who paces danceable cuts like "Something Ya Got Makes Me Hot."

NOBODY LEAVES THIS SONG ALIVE

BREATHLESS—EMI-America SW17041 (7.98)



Sparked by the writing and vocal performance of former Michael Stanley Band guitarist Jonah Koslen, Breathless alternates between up-tempo rockers such as "Wild Weekend" and softer cuts like "Back of my Mind."

IAN WHITCOMB'S RED HOT "BLUE HEAVEN"

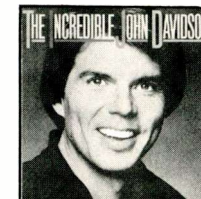
First American FA 7725 (7.98)



Ukelele maestro Whitcomb has devoted this album to meticulously crafted orchestral versions of zippy tunes from the 1920's, (including "My Blue Heaven") and a few new cuts in the classic style. Good fun.

THE INCREDIBLE JOHN DAVIDSON

Columbia PC 36956 (5.98)



Now more popular than ever with his own television show, Davidson should interest MOR and A/C formats with this collection of hits like the Bee Gees' "Words."

2000



MORE THAN 2,000,000 SOLD.

And if the past is any indication, The Statler Brothers will be selling millions more for a long time to come. Again this year, The Statler Brothers were voted Most Popular Male Group. Four out of the last five years they've been awarded that distinction. Their albums, "The Best of The Statler Brothers," joined the ranks of the best selling country albums ever. And it holds the record for the most consecutive weeks of any album on the country charts.

With three more Statler Brothers albums, "The Originals," The Best Of The Statler Brothers Rides Again, Volume II" and "10th Anniversary" rapidly approaching gold status, the message is clear, when it comes to the Statler Brothers there just can't be too much of a good thing.

THE INCREDIBLE STATLER BROTHERS. ON MERCURY RECORDS & TAPES



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By DAVID McGEE

■ ON THE TOWN: Shortly before the demise of Capricorn Records, **Elvin Bishop** released an album titled "Hog Heaven" that was unjustifiably ignored, both by the press and by radio stations. "Hog Heaven" happened to be Bishop's most thoughtful album, one blessed with memorable melodies, inspired flights of lyric writing, surging guitars and a propulsive rhythm section. It also represented Bishop's high-water mark as a vocalist. Although not technically proficient, he proved himself capable of drawing on deeper emotions than he had been credited with plumbing on his previous recordings. "Hog Heaven"'s other interesting feature was the introspective nature of the tunes. Bishop's fans are used to "Travelin' Shoes" and "Stealin' Watermelons": blues-boogie rave-ups featuring his fluid, singing guitar lines and rollicking, near-vaudevillian vocals. The command of phrasing and languid soulfulness evident on "It's A Feeling" (with some fine vocal support by **Maria Muldaur**, as well) and "Southern Dreams" was both a pleasant surprise and a dramatic develop in Bishop's career.

Last week Tulsa's favorite son showed up at the Bottom Line with a new album recorded and in the can. He could hardly hurt his chances for a new label deal with the exceptional show he delivered to an audience of obvious admirers. Opening with a tough, jolting urban blues that recalled the days of the Butterfield Blues Band, Bishop and company proceeded to pick up steam as the night wore on, staying mostly with the tried and true in material and generously alloting the spotlight to the other musicians on hand.

In fact, as impressive as Bishop was on guitar—and on this, one of his best nights, he explored a wide range of textures and styles within a blues framework—the band very nearly stole the show. Most impressive was the horn section of **Jerry McKinney** and **Terry Hanck**. The former offered an instrumental version of "I Can't Stop Loving You" that was by turns warm and sensitive, anguished and bitter in tone. One of the enduring puzzles is why Hanck remains a sideman. Not only does he blow a gutsy tenor sax, but he is also an excellent singer in the blue-eyed soul vein. His solo turn on "I Been Missing You" was yet another confirmation of his superior ability as a showman and band leader.

The newest addition to the entourage is **Roger Troy**, whose claim to fame is that he was the lead singer for the re-formed Electric Flag in the mid-'70s. Today the stout, neatly-coiffed, nattily-attired Troy looks like a southern banker. But bankers aren't noted for singing the blues with such authority as Troy demonstrated. His performance was marred, though, by a decided lack of stage presence.

If Bishop has a problem it is in striking a balance between the profound and the playful. "Hog Heaven" should have erased any doubts about his ability to pen a touching lyric and couch it in an arrangement that is both more moving and more tuneful than his better-known boogie tunes. However, in concert he prefers a no-holds-barred set: he comes out shooting from the hip and doesn't stop until the show's over. Two years ago he performed only two songs from "Hog Heaven"; on this occasion he performed none. There is more than one side to the man, but a stranger would have been pressed to know it.

CONGRATULATIONS to veteran music publisher **Buddy Robbins**, who celebrated his sixtieth birthday on December 3 and was also appointed to the board of the Songwriters Hall of Fame on the same day. Numerous luminaries from the world of publishing were on hand to celebrate with Rogers and to hear the Hall of Fame's curator, **Oscar Brand**, dedicate to Robbins a parody of "My Buddy" written by Hall of Fame president **Sammy Cahn**. The guest list included **Howard Richman** and **Al Brackman** of TRO Music; ASCAP's **Gerald Marks** (what party would be complete without Gerald Marks?); Chappell's **Vivien Friedman**; **Erwin Drake** from AGAC; **Bob Baumgarten** from Williamson Music; singer **Jane Harvey**; songwriter **C. J. Ellis**; **Sid Bernstein**; and writer-comedian **Eddie Lawrence**.

Birthday greetings also go out to **Stacy Lattisaw**, who turned 14 on November 25.

CORRECTION: New York, N.Y. of November 22 contained an egregious error which should be corrected promptly. In an interview with **Mike Cross**, mention was made of sales figures on each of his albums being in the 5,000-plus range. That number should have been 25,000-plus. Sorry.

(Continued on page 57)

Country Acts Seek 'Image Consultants' To Sharpen Concert, Record Identities

By AL CUNNIFF

■ NASHVILLE — What do these people have in common: an image consultant, a live show director, a stage stylist, and an image developer? First, each person does a job that is so vague and yet far-reaching that it defies description in 400 words or less.

Second, vague job description or not, country artists are working with the above people like never before, in an effort to improve their live shows and sharpen the image they project to their record-buying and concert audiences.

A number of country artists and label representatives have worked in recent months with such people as Bob Small (New York), Kevin Carlisle (Los Angeles), and Kent Cathcart, Susan Grooms, Barbara John, and Doug Casmus (Nashville) to "tighten up" artists' live shows, "enhance" their album photo images, "smooth out" an artist's personal appearance or stage manner, and perform other artistic tuneups on new, mid-range, and even superstar acts.

If you're still not exactly sure what image developers and live show consultants do, don't worry—even the people who do the work have a difficult time explaining in brief terms what they do.

"I've never met an artist who didn't care about the way he or she comes across to an audience," said Bob Small, who heads the New York-based Robert Small Enterprises, Inc. "I've met some artists who wouldn't admit it, but they all care what the audience thinks of them."

Small says his work consists of "image development. We take an artist's raw talents and give them the best possible visual image, whether in their live show, or on

videotape or TV, or on their album cover.

"Most of our research is in finding out what's real about the artist, their best assets in terms of visuals. In the same way that a record producer works with an artist to get the right sound, we work with them to get the right look."

Small's current projects include RCA's Alabama and CBS's Don King. He directed the talent show at the recent FICAP dinner during DJ Week here, which included performances by Mickey Gilley, Johnny Lee, Bobby Bare, Lacy J. Dalton, and Moe Bandy. "This is an audio business, and most acts are not visually oriented," Small stated. "We try to teach an artist certain things about the stage that musicians for the most part have not been able to learn."

In talking about his work Small uses such terms as "communication on stage . . . movement . . . strengthening the visuals," and other expressions that may confuse a musician who always thought "standin' there and strummin'" is what it's all about on stage. "I've seen performers who hide on stage, lead singers who hide behind their music, their instrument, their equipment," Small said. "We try to teach an artist to take their message to the stage and get it across to the people."

This may involve having an artist try new mike techniques, moving across the stage more freely, maintaining better eye contact with the crowd, and helping the artist know when to put an audience at ease or bring them to their feet, according to Small.

"On the New York music scene
(Continued on page 67)

Jimmie Mack at the Line



RCA recording artists Jimmie Mack & The Jumpers recently appeared at the Bottom Line in New York in support of their self-titled debut album on the label. Pictured after the show are members of the band and RCA executives. From left: Don Wardell, manager, product management, pop music; John Betancourt, division vice president, pop promotion; Bill McGathy, director, national album promotion; Jimmie Mack; Mykey "Flasher" Abate, Gene Leppik, and Steve Merola of the Jumpers, Mack's backup band; Ed DeJoy, division vice president, pop A&R; and Jack Chudnoff, division vice president, marketing.

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The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ HE'S IN LOVE WITH HER AND HE FEELS FINE: The John Lennon/Yoko Ono interview in the January issue of Playboy is probably the most fascinating and revealing look at any ex-Beatle we've ever had—and if that seems a rather outlandish remark, check it out for yourself and see if you don't agree. Lennon is in top form: bright, funny, insightful, surprising, still a little bitter but amazingly candid about his own feelings and failings. And although he does his utmost to put certain Beatle myths to rest—including the inevitable reunion talk, if there are any die-hards who still seriously believe that such an event is either possible or desirable—he also provides the kind of revelations about the group that Beatle lovers absolutely thrive on.

Clearly, Lennon spends little of his own private time waxing nostalgic about the Beatle days. "Why should I go back ten years to provide an illusion for you that I know does not exist?" he says in response to interviewer David Sheff's query about some kind of reunion. "It cannot exist . . . Do we have to divide the fish and the loaves for the multitudes again? Do we have to get crucified again?" Still, when Sheff asks him about the origins and meanings of several Lennon/Paul McCartney songs—like "Help!," "Happiness Is a Warm Gun," "In My Life" and a bunch of others—it's also clear that Lennon has sufficiently exorcised his own Beatle demons and has put that incredible ten-year experience enough into perspective that he can now talk easily about such things.

Lennon describes specifically which parts of which songs were written by whom ("In 'We Can Work It Out,' Paul did the first half, I did the middle eight"); he even admits that tunes he once claimed were his alone were actually done "eyeball to eyeball," in itself a sign that he has put much of his bitterness behind him. The very mention of "Strawberry Fields Forever" triggers a lengthy reminiscence about his childhood, his parents, his earliest perceptions that he was something special, and what lines like "No one I think is in my tree/I mean it must be high or low" really mean. These are things that Lennon has rarely discussed before. When he did the interviews with Rolling Stone some years ago that were later published as the book "Lennon Remembers," he hadn't nearly the peace of mind he has now; he rejected the Beatle experience then, but he has it under control now. No illusions, no yearning for the halcyon days—in fact, he often refers to the group as "they," not "we," and to Beatle John as "he," not "I."

Those looking for evidence of residual hard feelings among the Fab Four won't find much of that, at least regarding McCartney, (Continued on page 56)

Atlantic Signs Eddie Kendricks



Eddie Kendricks, the former Temptations lead singer whose solo hits include "Keep On Truckin'," "Boogie Down" and others, has been signed to a long-term, exclusive worldwide recording contract with Atlantic Records, it was announced by Atlantic chairman Ahmet Ertegun and president Doug Morris. Kendricks' first Atlantic album is scheduled for release in January. Shown at the signing are, from left: Cotillion Records president Henry Allen; Kendricks; Atlantic vice president Noreen Woods; Ertegun; producer Randy Richards, and Morris.

Virgil Thomson Celebrates



Composer Virgil Thomson celebrates his 84th birthday during a recent ASCAP board meeting in New York. Helping Thomson cut the cake are, from left: fellow board members Sammy Cahn, W. Stuart Pope, and ASCAP President Hal David.

Cover Story:

Hall and Oates Conquer the World

■ If any one year were to be singled out as pivotal in the careers of Daryl Hall and John Oates, that year would be 1980. Not only has 1980 seen the duo return to the top 10 with their current single, "You've Lost That Lovin' Feeling," from the RCA album "Voices," but it has expanded Hall and Oates' acclaim internationally as never before. The most recent of the year's worldwide activities was Daryl and John's two-month tour of England, Australia and Japan, which established them as one of the top record and concert acts in all three territories.

Banner British Tour

In January, 1980, Daryl Hall and John Oates made their first foray to England in three years, playing six shows at the prestigious Venue in London. All six performances sold out in two days, and when a seventh was added, it also sold out.

By the time Hall and Oates left England, they had a hit single in "Running From Paradise," from their "X-Static" album. In September, they returned to England, playing a 15-city SRO tour that ended with two shows at the Hammersmith Odeon in London, which paved the way for "You've Lost That Lovin' Feeling" and "Kiss On My List," two successful 45s from "Voices." From there, they crossed the English Channel to Paris, where they did one concert and made several television appearances.

It's rare for American bands to play Japan twice in the same year, but Daryl and John did just

that. Their first visit was in early February; their five shows in Tokyo and Osaka were commercial and critical successes, spawning the hit single, "Wait For Me." They made a return trip in October, leaving behind them another top single, "Hard To Be," from "Voices."

Australia also embraced Hall and Oates in 1980, on their first tour of that country. The four performances in Sydney, Melbourne and Brisbane were successful beyond initial expectations on both the sales and publicity fronts. And in Melbourne, Daryl and John aided in the capture of the "rusty gun bandit," a holdup man who had eluded police for over a year while pulling 15 armed robberies.

Daryl and John are currently in Germany and Spain, doing television, press and radio interviews in both countries.

Successful Records

While the duo have been conquering the world, they've also blossomed on the home front. Three tours criss-crossing the United States, two albums and four top singles this year, capped by "You've Lost That Lovin' Feeling," have generated new fans for Hall and Oates. Daryl Hall's solo album, "Sacred Songs," produced by Robert Fripp, was also released this year, with great success at both the critical and commercial levels.

With the sturdy foundation they've laid in 1980, Daryl Hall and John Oates are poised to make the leap to international stardom in 1981.

Arista To Improve Quality of Cassettes

■ NEW YORK — Arista executive VP and general manager Elliot Goldman announced this week that Arista pop albums released on cassettes will now be recorded on a newly developed, higher quality tape offering "audio quality superior to the high-speed process tape currently in use and comparable to that used for home taping." Formerly, Goldman explained, "the technical requirements of high-speed duplicating done by manufacturers as opposed to the real time duplicating done at home" accounted for the difference in respective recording quality. There will be no retail price increase on the new cassettes.

CBS Records Ups Laurie Steinberg

■ NEW YORK—Laurie Steinberg has been appointed director, press and public affairs, CBS Records Group, it was announced by Bob Altshuler, vice president, press and public affairs.



Laurie Steinberg

Steinberg joined CBS Records in 1975 in the press and public affairs department. Her most recent position was associate director.

NMPA Sets 2nd Song Awards

■ NEW YORK — The board of directors of the National Music Publishers' Association has scheduled the organization's second annual song awards ceremonies for March 10 in Beverly Hills, Calif., NMPA president Leonard Feist has announced.

Entry Deadline

Nomination forms for entries in the movie, Broadway, Latin and gospel fields have been mailed to the membership, and are due back by December 12. Entries in the pop, rhythm & blues, country and adult contemporary categories will again be determined by high chart positions in major trade weeklies. The top award will be Song of the Year. The disco category has been dropped.

CBS Updates Results Of Blank Tape Study

By SOPHIA MIDAS

■ NEW YORK—The CBS Records market research department has updated the results of its blank tape study, claiming that the majority of blank tapers fall into the 26-40 year demographic and that 80 percent of blank tapers also buy prerecorded product.

Older Demographic

These latest findings, according to Jerry Schulman, director, market research and planning, CBS Records, surprised many industry observers. "I think that many people in the industry were certain that teenyboppers were the most actively involved in blank taping," Schulman told RW, but the CBS study shows that the demographic is much older. They are the people who own cars and have money for equipment. I also think that industry observers were very surprised to discover that the majority of people who tape their own music also buy a great deal of prerecorded product. This is an area which must be studied more."

The study, which was conducted under the direction of Schulman and Joan Griewank, vice president, marketing/planning, was first released in October 1980. It claimed that blank tape sales were on the rise and causing an industry loss of \$700-800 million dollars, or over 20 percent of industry sales. According to the study, the number of people with tape equipment continues to rise each year, as does the number of consumers who purchase blank tapes. Over half of home tapers interviewed, according to the study, say that they are taping more than before, primarily to make custom tapes to save money. The study also cites that half of blank tape buyers use tapes away from home, and their favorite music covers all music categories.

Widespread Scope

Sources for the study included national surveys conducted annually by CBS from 1975-1980; a special mail survey with 1979 blank tapers; and a custom designed in-store survey with blank tape buyers conducted in June 1980.

CBS Records originally planned to use the results of the study for internal use only, according to Schulman, but "the severity with which blank tapes are cutting into sales convinced CBS management that the results of this study should be made available to the industry at large." A summary of the blank tape survey has been sent to the entire membership of the R.I.A.A. and NARM, and will be sent to other members of the industry.

WEA Announces New Marketing Positions

■ LOS ANGELES — Henry Droz, president of the Warner/Elektra/Atlantic Corp., has announced the following appointments: Alan Perper to the newly created position of national director of product marketing; Marv Helfer as national sales manager/special markets; Barbara Burns as national director of advertising; Rosemary Pierce as national advertising coordinator; Daryl Drejza as national merchandising coordinator; and Jody Raitel as national special project coordinator.

Perper, formerly national director of advertising, has been with WEA since May 1977. Prior to joining WEA, he had been national director of creative services for the J. L. Marsh Co., the predecessor of Pickwick International.

Helfer, a 24-year veteran of the music industry, joined WEA in 1977 as a sales account executive in the Los Angeles branch. In January 1979 he assumed the newly created position of national special project coordinator, headquartered at WEA's home office in Burbank. Most recently, Helfer has been national sales manager. His new responsibilities include increasing WEA's penetration of the market with \$5.98 classical, jazz and country product.

Burns, who has been with WEA since 1974, started in the Cleveland branch's sales order department. She was most recently national advertising manager.

Pierce began with WEA in the Philadelphia branch in August 1977 as an order entry specialist. In September 1978 she was named to media specialist. Drejza started with WEA in the Los Angeles branch warehouse and most recently was on the field merchandiser staff. Raitel joined WEA in August 1971 in the Los Angeles branch warehouse.

Heatwave Listening Session



Epic Records recently held a listening session in Los Angeles for the new Heatwave album, "Candles." Heatwave's leader, Johnnie Wilder, Jr., who has been recovering from a near-fatal automobile accident last year that left him a quadriplegic, attended the session. Wilder co-produced the LP and sings lead and background vocals. Pictured are, from left: Doug Wilkins, director, promotion, black music marketing, west coast, CBS Records; James Guthrie, co-producer of "Candles"; Debbie Colton, the Carr Co., group's management; Wilder; J. D. Nicholas, Heatwave; Stephanie Knauer, Epic merchandising; Maurice Warfield, regional promotion marketing manager, black music marketing, CBS Records; Larkin Arnold, vice president, general manager, black music, A&R, CBS Records; and Frank Rand, vice president, A&R, west coast, Epic Records.

Powell Defends Carter's 'Class'

■ WASHINGTON — Columnist Hugh Sidey apparently lit a match at the White House when he suggested that the Reagan White House will have more traditional "class" than the down-home Carter White House particularly when it comes to music. Jody Powell, the President's press secretary, is still burning about the snipe.

Powell, quoted in the Washington Star, said that such criticism about the Carter style was "unfair and unreasonable, especially for the way it reflects on the First Lady.

"Sure we've had Willie Nelson and gospel and jazz at the White House," Powell added, "but the list also includes as wide an array of classical performers as has ever been seen in the White House." (Beverly Sills and Vladimir Horowitz are among those who have performed at the Carter White House.)

Powell summed up his remarks by suggesting that the public "look at the source (of the criticism). Those people think Baryshnikov is a Russian rifle and their idea of a classical record is 'Ole Blue Eyes Is Back.'"

Bill Holland

Tony Roberts Music Opens U.S. Office

■ NEW YORK — U.K. publisher Tony Roberts has announced the formation of an American branch of his company, Tony Roberts Music Inc., and a co-publishing administration agreement between the new company and Carbert Music Inc. Tony Roberts Music Inc. will be based at 1619 Broadway in the same offices as Carbert Music.

New Management Firm Specializes in Producers

By PHIL DIMAURO

■ NEW YORK—"Finding the right producer" is something of a music business cliché, but according to Bud Prager, who manages Foreigner, Ian Lloyd, Sniff 'n' The Tears and Original Mirrors through his ESP Management, it remains one of the industry's most serious problems. "Record companies, whether they have a major act, a middle act or a new act, always seem to want to get the same producers," observed Prager. "That's ridiculous."

The Producer Group

That's the major reason Prager formed the Producer Group, a management company for record producers. Ronnie Edmonston, whose experience includes A&R administration at Arista and Infinity Records, is running the venture along with Prager, who, in a recent interview, reminded *Record World* that his first management client was producer Felix Pappalardi, noted for his work with Cream and Mountain.

"I learned something then about managing producers . . . it involves a serious commitment if you're going to do it as a business," he said. Therefore, Prager hired Edmonston and established a separate company, which opened approximately one month ago with an initial roster of six: Barry Blue, who has worked on gold and platinum LPs by Heatwave; Jimmy Douglas, whose long association with Atlantic Studios encompasses production and engineering credits on gold albums by Slave, Dr. John, Roberta Flack and Delaney and Bonnie, and who also has engineering/mixing credits with Prager's group Foreigner; Bruce Fairbairn, producer of Ian Lloyd and Canadian million-sellers Prism; Murray Krugman, who has co-produced gold and platinum Blue Oyster Cult albums; Martin Rushent, who has engineered for ELP, Led Zeppelin, the Who, Yes and Supertramp, and produced/engineered hit British LPs by the Buzzcocks, Stranglers and Dr. Feelgood; and Alan Winstanley, who has engineered Amii Stewart, Ian Gomm, the Stranglers and Joe Jackson, produced Madness, and co-produced Rachel Sweet, Lene Lovich and Original Mirrors.

Career Development

"We're going to try to develop careers, promote careers and guide producers," said Prager, "as opposed to being a clearing house." That will involve, according to the manager, establishing a flow of information on the Group's client-producers. "Our industry revolves around that," he observed. "If you can establish a network of talk

around a new artist, it's invaluable. By the time the record comes out, the artist has been singled out as something distinctive. The same goes for a producer."

Publicity will be handled by Jessica Falcon, ESP's in-house publicist, while Edmonston maintains direct contact with the industry. Edmonston's first project was a complete assessment of the market, which included everything from contacting A&R people and managers to compiling lists of artists, and keeping close tabs on "who is being produced by whom. Are they successful or looking for a new direction? I wasn't looking for superstars," she said, "because I didn't feel we would be getting them right away." Edmonston has also been setting up contacts with music publishers. "Record companies are looking for 'the song' to fit the artist," she explained, "and they're really expecting the producers to come up with them, even if the group normally writes their own material."

Total Follow-Through

Edmonston hopes this sort of groundwork will enable the Producer Group to effect total follow-through on all of its clients' projects, including helping with studio costs, finding session musicians if an artist requires them, and even handling details like equipment rental.

Prager also sees room for constructive input whenever it is desired. "Producers and artists are left completely to their own devices too often," he remarked, offering his opinion that the lack of input (in addition to improper artist/producer pairings) is one

reason that "the quality of records (in most cases) isn't what it should be." And Prager practices what he preaches: his multi-platinum selling clients, Foreigner, have changed producers for each album, with Prager's encouragement. (They are presently in the studio with Robert John "Mutt" Lange.)

First Deal Cinched

The Producer Group has already closed its first deal, pairing British producer Martin Rushent with a New York-based group recently signed to Phonogram/Mercury, Tom Dickey & the Desires. The label's east coast director of A&R, Peter Lubin, certainly sounds like a satisfied customer, calling the Group "a great help and a great support." Lubin reported that in addition to lining up Rushent and bringing him over to the U.S., the Producer Group has also helped "apply the recording budget to a formula that will work" by negotiating a favorable deal on studio time.

Rushent

One of the other side of the deal, Rushent seemed equally pleased. "One of my main problems is that spending an enormous time immersed in studios, I'm not out and about, and it's difficult to maintain contacts," he explained. Rushent is happy to rely on the Producer Group to "keep on top of things like who's signing who, dealing with the logistics of the studio, basically taking the load of the organizational aspects off of my shoulders." Rushent feels that while producers were "more like businessmen" in times past, they are "much more like artists in the way they have to be handled today."

Jimmy Cliff in New York



MCA recording artist Jimmy Cliff recently played New York's Beacon Theatre as part of a nationwide tour of over 25 cities to promote his debut LP for MCA, "I Am The Living." Shown after the show are, from left: Brad Hunt, national field director, MCA Records; Cliff; Thom Maxwell, music director, WBLS; Sammy Vargas, regional promotion, MCA Records; and Don Taylor, Cliff's manager.

No End in Sight In Musicians' Strike

■ LOS ANGELES—The stalemate between motion picture producers and striking members of the American Federation of Musicians entered its fifth month with no sign of a quick reconciliation. Last week found the union seeking to buttress its stance through plans for a special holiday season schedule of protests and picketing, despite its film trade opponents' assertion they're ready to resume negotiations.

The AFM strike, which has focused primarily on the dispute over reuse fees for musical performances, has also seen the union divorced from the recent moves toward a possible merger between the Screen Actors Guild (SAG) and the American Federation of TV and Radio Artists (AFTRA), the two other entertainment unions who went on strike last summer, virtually shutting down the commercial television and theatrical film business here.

On top of the continued friction between AFM principals over negotiating procedures, another legal setback in the reuse controversy came as the union's suit against MCA's Universal Pictures arm was dismissed by a Federal District Court here. That marked the third reversal in that action, in which the Ninth District Court of Appeals had denied an AFM request for a preliminary injunction and a stay of a Federal District Court order denying an injunction.

As for the projected December schedule of AFM events, the kickoff was to come Sunday (7) with a day-long jazz festival in Hollywood. This week, plans call for picket lines at performances of films scored overseas to avoid the shutdown here.

U.S. MIDEM Rep In Los Angeles

■ NEW YORK—John E. Nathan, U.S. representative for MIDEM, will be in Los Angeles through December 12 to meet with record companies and publishers interested in attending MIDEM. He can be reached at the Beverly Hills Hotel, (213) 276-2251.

Recent American registrants for MIDEM include Boardwalk Records, Handshake Records, Fantasy/Prestige/Milestone, Leiber/Stoller, Daksel/Seldak Music, Erik Publishing, Champion Entertainment, Power Station, Alshire International, Recoton, Vias Music Corp., American Metropolitan Communications MJS Entertainment. MIDEM '81 will run from January 23-29.

Christmas Singles

GLADYS KNIGHT & THE PIPS AND JOHNNY MATHIS—
Col 11-11409

WHEN A CHILD IS BORN

(prod. by Gold) (writers: Jay-Zacar) (Beechwood, BMI) (3:50)

THE STAR WARS INTERGALACTIC DROID CHOIR & CHORALE/R2-D2—RSO 1058

WHAT CAN YOU GET A WOOKIE FOR CHRISTMAS (WHEN HE ALREADY OWNS A COMB?)/WE WISH YOU A MERRY CHRISTMAS

(prod. by Monardo-Bongiovi-Quinn) (writers: Yeston/Monardo-Oriolo) (Denny Randell/Majak/Bantha/Stigwood/Unichappell, BMI/Intersong/Pusken/Red Cow/Chappell, ASCAP) (3:23/3:14)

WILLIS "THE GUARD" & VIGORISH—Handshake 8-5308
MERRY CHRISTMAS IN THE NFL

(prod. by Buckner-Garcia) (writers: Buckner-Garcia) (BGO, ASCAP) (3:30)

FATHER GUIDO SARDUCI—WB 49627

I WON'T BE TWISTING FOR CHRISTMAS

(prod. by Charouhas) (writers: Davich-Novello) (Guzik, BMI) (3:11)

EMMYLOU HARRIS—WB 49645

LITTLE DRUMMER BOY/LIGHT OF THE STABLE

(prod. by Ahern) (writers: Davis-Onorati-Sineome/Rhymer-Rhymer) (Mills/Delaware, ASCAP/Jolly Cheeks, BMI) (4:00/2:25)

SLIM PICKENS—Midsong 8-72021

CHRISTMAS IN NOVEMBER

(prod. by Drake-Brown) (writers: Brown-Levine) (Diagonal/Larball/Irwin Levine, BMI) (2:55)

SLIM WHITMAN—Cleve. Intl./Epic 19-50957

WHERE IS THE CHRIST IN CHRISTMAS

(prod. by Drake) (writers: Daughtry-Lavender-Drake) (Window, BMI) (3:30)

THE ROMEOS—Col 7-1222

JINGLE BELLS JAM

(prod. by Towell) (writer: Diefenderfer) (Hug-A-Root) (2:30)

SCOTT FAGAN—Bournefield 800

SANDY THE BLUE NOSED REINDEER

(prod. by Badito) (writer: Fagan) (S&S Fagan, ASCAP) (2:45)

SNUG HARBOR—Airplayn 0001

EVERY CHRISTMAS EVE

(prod. by McClenathan) (writers: T & E McClenathan) (McClenathan, ASCAP) (4:56)

DALE McCOY SINGERS—MH 637

ONCE EVERY YEAR

(prod. by Johnson) (writer: Webster) (Cardo, BMI) (3:03)

BARRY KAYE—Paid 114

RANDOLPH THE RED NECK REINDEER/THE SEASON TO BE LONELY

(prod. not listed) (writers: Williams/Kaye) (Our Childs/ Bud-Don, ASCAP) (2:43/3:15)

HALLY McGEHEAN AND FRIENDS—Eighties 606

LET ME BE ANNIE FOR CHRISTMAS

(prod. by Rohrer) (writer: Faith) (Entre, ASCAP) (2:50)

VIC DAMONE—Rebecca 715

CHRISTMAS IN SAN FRANCISCO

(prod. by Armanino) (writer: Romano) (Barbary Coast, ASCAP) (3:52)

Christmas Albums

Listed below is a selection of albums available especially for the Christmas season.

CHRISTMAS IN THE STARS

The Star Wars Christmas Album

RSO RS-1-3093

CHRISTMAS WITH THE CHIPMUNKS

Pickwick SPC 1034

TWELVE DAYS OF CHRISTMAS WITH THE CHIPMUNKS

Pickwick SPC 1035

LIGHT OF THE STABLE

Emmylou Harris

Warner Bros. BSK 3484

CLASSIC CHRISTMAS

Johnny Cash

Columbia JC 36866

OH HOLY NIGHT

Luciano Pavarotti

London OS 26473

JINGLE BELL JAZZ

Various Artists

Columbia Jazz Odyssey PC 36803

Industry Reacts Strongly To Stores' Record-Rental Policy

By JEFFREY PEISCH

■ NEW YORK — Industry executives have responded strongly to last week's news of a Long Island retailer's policy of renting records and to the additional news that a retail store in Buffalo, New York, Play It Again Sam, has also initiated a rental policy.

A&M Deplores Action

Echoing the sentiment held by executives at several labels, A&M Records, VP, east coast operations Michael Leon called the practice of the Long Island store, Music Warehouse, a "grossly irresponsible action." Leon went on to say that the rental policy was "deplorable . . . a slap in the face to the entire industry." He added that A&M Records would most likely start an investigation into the matter shortly.

Fears Voiced

Elliot Goldman, executive VP and general manager of Arista Records, said that his label too would "look into the matter."

Goldman said that while he doesn't think a rental policy is very practical economically, "as a manufacturer we'd have to find the practice abhorrent." Goldman pointed out that spending \$2 to rent a record and \$2 to \$3 to buy a tape doesn't save enough money to make renting advantageous, adding: "I would hate to be the refailer who had to

decide if a rented record was returned in proper shape."

However profitable the rental policy may be, and however isolated the practice is, labels' fears that renting may spread are very real. "The idea to play full albums non-stop on radio started with just a few stations," said Leon, "but it soon spread. This could very easily spread."

Trial Run

Responding to Music Warehouse's contention that the rental policy was no different than the "Buy 'Em, Try 'Em" policy tested by New York retailers some years ago, Leon pointed out that that program was supported by the labels and only applied to certain records by new or upoven artists.

While Music Warehouse's Art Fahie says that he has temporarily stopped his rental policy pending response to it, as of Wednesday (3) the only response he said he had received was from a Yonkers store interested in initiating its own rental policy.

Buffalo Policy

Buffalo's Play It Again Sam, an independent store that buys from one-stops, has had a record-renting program since September, according to a worker who would not disclose her name. The store's policy allows a consumer to rent
(Continued on page 66)

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Radio World

Radio Replay

By PHIL DIMAURO

■ CALL IN AND WIN! Radio is the medium of the unexpected, and it seems that **Michael Jones**, program director and morning air personality at KRLY, Houston, knows exactly how to use the surprise factor. Jones recently began a series of contests titled "Call In And Win!" The basic idea is to find someone famous who happens to be in Houston at the time, preferably an individual who would be very unlikely to appear on the station, and invite him to call in for a prize.

On Thanksgiving, Jones knew that vice president-elect **George Bush**, a Houston resident, would be in town for the holidays. He issued the invitation: "George Bush, if you're out there and you are the vice president, call in and win \$94, a case of Dr. Pepper and a new **Stevie Wonder** album!" To Jones' delight, Bush did call in, about ten minutes before the show was over. Bush respectfully declined the \$94 and the soda pop, suggesting that they be forwarded to his secretary to be put toward a party for his staff. He did accept the Stevie LP, however, which he said he would like to give to his son. Jones reports that Bush took the opportunity to wish the town a happy Thanksgiving and speak a bit on the challenges of the new administration. "Politicians are just like disc jockeys," said Jones. "Give them half a second and they'll talk forever."

When Radio Replay asked Jones if he is in fact the acting program director of WKTU in New York, he answered "I don't know . . ." and then gave a short laugh. Getting a bit more serious, he explained that he had been brought in temporarily on a sort of consulting basis (WKTU and KRLY are owned by the same corporation), but he assured us that 'KTU is more or less on its own now. Amazingly enough, WKTU-FM, New York's second-highest rated radio station, still doesn't have an official program director.

MOVES: Speaking of WKTU, it's one of three stations that will be sold to Infinity Broadcasting by SJR Communications for a reported \$32 million. The sale, which must be approved by the FCC, is part of SJR's plan to spin off the three stations as part of its sale to Gulf United Corp. WJIT, New York and WYSP, Philadelphia are the other two spinoff stations . . . Following the promotion of **Bob Hyland** to vice president of the CBS-owned FM stations, **James McQuade** has been appointed to fill his position as vice president and general manager of WCBS-AM in New York. McQuade, who had been VP/GM at WCBS-FM, will be replaced by **Nancy Widmann** . . . **Chuck Brinkman** is the new PD of WMMF (FM 97) in Pittsburgh . . . **Mary Anne McIntyre** has resigned as music director of WNEW-FM, New York . . . **Marvin Josephson Associates** has agreed to purchase radio stations WFOR-AM and FM in Norfolk, Virginia, for \$2.6 million.

A MARRIAGE MADE IN HEAVEN: At least it could have been, but the bride(s) is question just weren't on shift that week. It all started when **David Einstein**, program director of WHFS in Washington, began getting good phones on "I Know What Boys Like," a single by a mysterious girl group called the **Waitresses**. Then Einstein got word that the **Busboys** were coming to D.C. for a concert/station tie-in. The light-bulb flashed! Einstein immediately called **Debbie Caponetta**, Ze Records promotion director, to see if the Waitresses, a Ze/Antilles act, would be available to appear on the "restaurant bill" of the year.

No such luck, said Debbie. The Waitresses, saucy young princesses that they are, presently exist only in the imagination of **Chris Butler**, the writer/producer who put the studio project together with one vocalist, **Pat Donahue**. Well, it won't quite be the same, but Butler has agreed to do an interview on WHFS.

MORE BEER: DIR's monthly live concert broadcast show, "Schaefer Rock City," has been extended for another year's running. The show featured **George Thorogood** on November 23, and **Steve Forbert** will appear on December 30. At present, the concerts are held at CBS' fabulous 30th Street recording studio in Manhattan, a huge, renovated church building big enough to hold groups, an audience of 250 and all the beer and sandwiches they can gulp down. Word around town is that the studio has been sold and will be torn down—let's

(Continued on page 57)

Senate Bill Would Aid License Holders

■ WASHINGTON — Broadcasters who now hold licenses will have an advantage over those challenging them if a Senate Commerce Committee bill approved this week comes up for final vote in the last days of this Congress.

The bill would also extend the length of a television or radio license term from three to five years.

Consumer groups have opposed the bill because it abolishes many FCC public service rules without extracting a commitment from broadcasters that they will be responsive to the public interests. The bill, HR6228, is an amended version of a House bill authored by Rep. Allan Swift (D.-Washington).

The present law holds that any persons or companies seeking a broadcast license must receive equal treatment, even if one already holds a license. The bill would reverse that court mandate and give a slight edge to existing licensees so that they can use their past records of service in any renewal hearing.

The Senate version goes far beyond the House version, and Rep.

Swift has stated that chances are slim that the House would accept the Senate version. With only two days left in the remaining session of Congress, the future of the bill, which would receive strong opposition in the Senate as well, is uncertain.

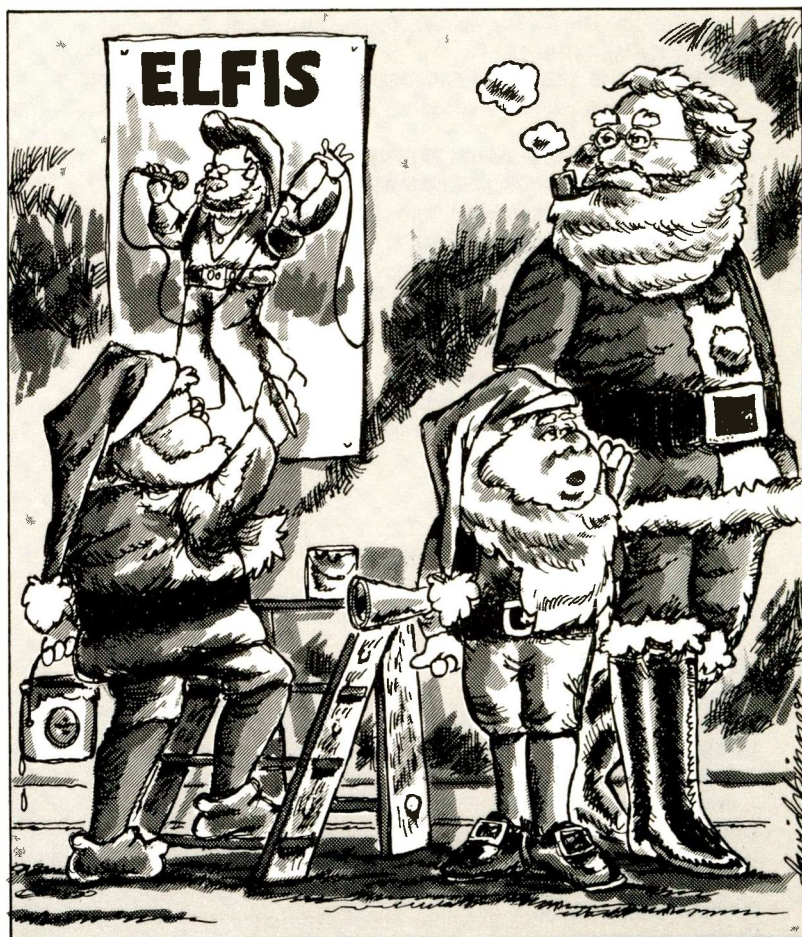
Bill Holland

RIAA/Video Elects Three To Council

■ NEW YORK — The new video division of the Recording Industry Association of America (RIAA/Video) elected three new members to its policy-making council at its recent meetings in Los Angeles.

Elected to the 15-member council were Alfred Landau, president, Home Theater/VCI; Jon Peisinger, vice president, marketing, Time-Life Video; and Barry Shereck, president, Pioneer Artists.

New members of RIAA/Video represented at the meetings were All Star Video, American Radio & Television Productions, North American Philips, and Warner Communications Records Group.



"I think Rollo's been in the rock poster department for one too many seasons . . ."

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **BREAKING THROUGH:** The three top albums in a week of mainly R&B/crossover material are by well-established bands who are right on target with their newest work. The **Blackbyrds** "Better Days" album (Fantasy) is their first to be produced by **George Duke**, who sustains the production clarity and subtlety of direction that was so impressive in his recent successes with Seawind and A Taste of Honey. Like those albums, "Better Days" often has the raw drive one would associate with young street bands — refreshing in a period when the trend among black groups is so heavily toward smoothly produced sounds. The group's uptempo cuts are tough, classy and all too short: under four-and-a-half, but noteworthy all the same. "Dancin', Dancin'" is a sparse, intensely focussed track, outlined with horns and synthesizer; "Lonelies For Your Love" is a velvet-voiced radio oriented crooner. Also: "Better Days," a funky, deep-pulsing cut similar in style to the current Slave hits; "What's on Your Mind," percussion-edged and right in the groove, and "Do You Wanna Dance," not the **Bobby Freeman** hit (although that's a good idea, come to think of it), but a **Bell and James** original that's a bit fast and bare; still, very likable. The group's writing is uniformly strong—note the still, one ballads, too—and the playing faultless; hope there are longer versions in the works somewhere. **Lakeside's** "Fantastic Voyage" (Solar), their third, sounds like the breakthrough phenomenon that most of that label's artists have achieved in succession over the past months. The title track didn't play all that well in the clubs, but there are two alternate tracks that should move right into the gap: "Strung Out," done in that trademark go-with-the-flow tempo, with a variety of sound based in synthesizer and percussion work, all fitted around Lakeside's vigorous chorusing. As the title indicates, it's a drug-motif song with a soft-core message in the tradition of "Love Jones." Also, "Eveready Man," whose intention is obvious ("Turn me on and watch me work . . ."); and "Your Love is on the One," hard funk with hot handclaps and freaky guitar/synthesizer work. A fast starter saleswise; "Strung Out" and "Eveready" sure would make a nice disco disc. **Con Funk Shun** came up with a fairly sizable club hit in last spring's "Got to Be Enough;" their new "Touch" album, on Mercury, has the stuff to take them even further in the lead track, "Too Tight," a long Earth, Wind and Fire-flavored semi-funk piece that's cool, attractive and propulsive, running out in a lengthy instrumental segment. Two others: a bouncy "Kidnapped" and "Lady's Wild." An album we shouldn't have neglected so long is picking up notice among a number of our correspondents: **Mtume's** "In Search of the Rainbow Seekers," on Epic. The cut they pick is "So You Wanna Be a Star" (5:14), sweeter and less intense than the recent top 20 "Give It On Up," but just as strong a dance cut. **Tawatha Agee** is featured vocalist, set in Mtume's rich wash of strings and voices; the key line, of course, is: "I think I wanna dance . . ."

DISCO DISCS: Two noteworthy re-releases, in particular. **Teddy Pendergrass'** fine duet with **Stephanie Mills** from the "TP" album, "Take Me in Your Arms Tonight," has been reissued in a non-commercial version, running 6:57 on Philadelphia International (more than a minute longer than the album cut). The extra time is picked up in a longer ad-libbed section following the break made up of exciting new vocal material . . . "Ooh, Teddy!" "Ooh, Steph!" We noticed some west coast action some weeks ago; hope this will rekindle interest. **Charles Earland's** "Coming to You Live," the title track of his new Columbia album, has been pressed promotionally on disco disc, in a version identical to the album cut. The track is a rousing call to dance, mostly instrumental, with a hot woman's chorus and a number of good changes. Best points, in equal measure: Earland's keyboards, **Rubens Bassini's** percussion and a Chic-inspired rhythm track.

The new material this week is a bunch of surprises, appealing ones. **Edwin Starr's** latest single, on 20th Century commercially, is a remake of his own hit, "Twenty-Five Miles," which updates early '70s R&B with '80s clarity and elaboration. The most prominent feature is the series of breaks built around the "feet don't fail me now"

hook. Starr, who co-produced with Midnight Rhythm's **Joe Long**, is gritty and forceful as usual—who says soul didn't survive the advent of disco? Especially considering a couple of independent New York releases, which lie right on the border between the two: namely, **Ramona Brooks'** "I Don't Want You Back" (4:50) on the independent Q label (515 Madison Avenue, NYC) and **Final Edition's** "Betcha Can't Love Just One." Brooks' "I Don't Want You Back" was produced by the principals behind the Bambu record of early '79; this new effort is a raw, small-band cut with prominent bass and conga, where Brooks is suitably emotive and up-front. There's one very sudden bass break in the middle, but the song's yearning punchline is so involving it draws just about all one's attention. "Betcha Can't Love Just One," Final Edition's second single, on the VAP label, is a midtempo bubbler suited both for club and radio play; it's an old-line R&B number at heart, done with sharpness and taste. DJ Tee Scott added the crisp, clear mix; it's not far at all from the current Unlimited Touch record.

NOTES: The major releases for the remainder of the year will include **T.S. Monk's** "House of Music" (Mirage); the **Tantra** double album, which will include both "Hills of Katmandu" and "Mother Africa" (Importe/12); the Spanish-language version of "Call Me," by **Blondie** (formerly a Mexican import titled, "Llamame"), on Salsoul; "**Sharon Redd**," the latest album by the D.C. Lester/Brown collective that scored heavily with Bobby Thurston and Gayle Adams (Prelude); and the **Trammps'** new album, "Slippin' Out" (Atlantic). Expect the popular import albums by **Strange Affair**, **Queen Samantha**, **Kat Mandu** and **Easy Going** to be issued domestically, too.

SOMEBODY SAY SUGARHILL! A year and a half after bringing the sound of the rapping DJ to a million turntables and shoulder boxes, the members of the **Sugarhill Gang** still seem amazed by their success. On the release of "8th Wonder," their latest single, **Master Gee** breathed, "Wow, I've got to see this," when he was told that it was already being pumped out of key Harlem retail stores over streetside loudspeakers. Gee and **Big Bank Hank** reminisced over a soul food lunch that their recording careers had begun in the back

(Continued on page 65)

Disco File Top 40

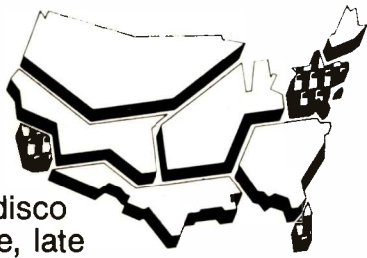
DECEMBER 13, 1980

- ALL MY LOVE**
L.A.X./Prelude (12") PRL D 604
- CELEBRATION/LOVE FESTIVAL**
KOOL & THE GANG/De-Lite (12"*/LP cut) DSR 9518 (PolyGram)
- LOVELY ONE/HEARTBREAK HOTEL/
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**
VIOLA WILLS/Ariola (12") OP 2203 (Arista)
- PARTYUP/HEAD/UPTOWN**
PRINCE/Warner Bros. (12"*) BSK 3478
- SHOOT YOUR BEST SHOT**
LINDA CLIFFORD/Curtom/Capitol (LP cut) ST 12131
- MASTER BLASTER (JAMMIN')**
STEVIE WONDER/Tamla (12"*) T8 373M1 (Motown)
- THE WAND:RER/LOOKING UP**
DONNA SUMMER/Geffen (12"*) GHS 2000 (WB)
- YOU OUGHT TO BE DANCIN'**
PEOPLE'S CHOICE/Casablanca (LP cut) NBLP 7246
- GET DOWN, GET DOWN**
MELODY STEWART/Roy B. (12"*) RBDS 2512
- LOOK UP/NEVER GONNA GIVE
YOU UP**
PATRICE RUSHEN/Elektra (12"*/LP cut) 6E 302
- HOW LONG**
LIPPS, INC./Casablanca (12"*) NBLP 7242
- YOU'RE TOO LATE**
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
- VOICES INSIDE MY HEAD**
POLICE/A&M (12"*) SP 4831
- SEABISCUIT IN THE FIFTH**
BELINDA WEST/Panorama (12") JD 12095 (RCA)
- I NEED YOUR LOVIN'**
TEENA MARIE/Gordy (12"*) G8 997M1 (Motown)
- I HEAR MUSIC IN THE STREET**
UNLIMITED TOUCH/Prelude (12") PRLD 605
- CHERCHEZ PAS/BOOGIE TALK/
MUSIC MAKES MY NIGHT**
MADLEEN KANE/Chalet (12"*/LP cuts) CH 0701 (Prelude)
- EVERYBODY**
INSTANT FUNK/Salsoul (12") SA 8536 (RCA)
- IF YOU FEEL THE FUNK**
LA TOYA JACKSON/Polydor (12"*) PD 1 6291
- EVERYBODY GET DOWN**
MOUZON'S ELECTRIC BAND/Vanguard (12"*) SPV 36
- YOUR PLACE OR MINE**
QUINELLA/Becket (12"*) BKS 012
- IT'S NOT WHAT YOU GOT (IT'S HOW
YOU USE IT)/CAREER GIRL**
CARRIE LUCAS/Solar (12") YD 12086/YD12144 (RCA)
- TAKE OFF**
HARLOW/G.R.A.F. (12"*) G 001
- CAN'T FAKE THE FEELING**
GERALDINE HUNT/Prism (12"*) PDS 405
- REMOTE CONTROL**
REDDINGS/Believe in a Dream (12"*) JZ 36875
- SELL MY SOUL/FEVER/I NEED YOU**
SYLVESTER/Fantasy/Honey (12"*/LP cuts) F9601
- THE REAL THANG/I WANT YOU**
NARADA MICHAEL WALDEN/Atlantic (12"*) SD 19279
- DO ME RIGHT/I'VE JUST BEGUN
TO LOVE YOU**
DYNASTY/Solar (12") YD12128/YD 12027 (RCA)
- WATCHING YOU/DREAMIN'/FEEL
MY LOVE**
SLAVE/Cotillion (12"*/LP cuts) SD 5224 (Atlantic)
- LET'S GET FUNKY TONIGHT**
EVELYN "CHAMPAGNE" KING/RCA (12"*) AFL1 3543
- WHAT CHA D'JIN'**
SEAWIND/A&M (12"*) SP 4824
- FASHION**
DAVID BOWIE/RCA (12") JD 12145
- FUNTIME**
PEACHES & HERB/Polydor/MVP (12"*) PD 1 6298
- HERE'S TO YOU**
SKYY/Salsoul (12") SG 339 (RCA)
- HOT LEATHER**
PASSENGERS/Uniwave (12") 12034
- GIVE ME A BREAK/REMEMBER**
VIVIEN VEE/Launch (12") NC 1003
- IS IT IN**
JIMMY "BO" HORNE/Sunshine Sound (12") SSD 4218 (TK)
- COULD I BE DREAMING/WE'VE GOT
THE POWER**
POINTER SISTERS/Planet (12"*/LP cut) P9 (Elektra/Asylum)

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

The Record World

1



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

ABBA: d28 WCAO, d30 WFBR; on WIFI, a WYRE, on KFI, a35 JB105, a39 ROCK102.

Air Supply: 22-21 WABC, 15-10 WAXY, 9-7 WBBF, 13-8 WBSB, 10-9 WCAO, 4-3 WFBR, 17-11 WFIL, 11-8 WIFI, 17-18 WKBW, 19-15 WNBC, 5-9 WPGC, 12-12 WRKO, 13-10 WTIC-FM, 4-3 WYRE, 23-20 KEARTH, 28-24 KFI, 33-26 KFRC, a KSF, 14-12 PRO-FM, d27 F105, 17-12 JB105, 10-11 ROCK102, a30 Y100, 11-8 14Q.

Blondie: 42-43 WABC, 24-16 WAXY, 14-13 WBBF, d30 WBSB, a23 WCAO, 26-23 WFBR, d21 WFIL, 21-13 WIFI, 14-11 WKBW, a WPGC, 16-13 WRKO, 9-6 WTIC-FM, 28-23 WXKS, 15-10 WYRE, 7-5 KEARTH, 19-9 KFI, 25-20 KFRC, d18 KRLA, d27 KSF, 21-17 PRO-FM, 28-26 F105, 15-10 JB105, 20-7 ROCK102, 28-18 Y100, a29 14Q.

N. Diamond: 11-8 WABC, 8-5 WCAO, 5-4 WFBR, 6-3 WFIL, 8-6 WIFI, 5-3 WKBW, 11-9 WNBC, 9-5 WPGC, 4-1 WRKO, 12-8 WXKS, 14-12 KEARTH, 14-14 KFI, 16-13 KFRC, 29-25 KSF, 11-9 PRO-FM, 5-2 F105, 3-1 JB105, 5-6 ROCK102, 22-20 Y100, 7-5 14Q.

Dr. Hook: a45 WABC, 25-22 WCAO, on WFIL, on WIFI, 26-21 WKBW, 16-12 WPGC, d27 KFI, a KFRC, on KRLA, 19-16 JB105, 31-30 ROCK102, 26-26 Y100, 27-27 14Q.

Doobie Bros.: hp WABC, 28-25 WAXY, 7-14 WBBF, 16-15 WBSB, 20-19 WCAO, 16-13 WFBR, d25 WFIL, a WIFI, 22-19 WKBW, 23-20 WPGC, 30-24 WRKO, 25-22 WTIC-FM, 23-21 WYRE, 30-26 KEARTH, on KFI, a37 KFRC, 30-28 KSF, 25-23 F105, 30-28 JB105, 18-13 ROCK102.

Eagles: a WFBR, a KFI, 37-34 ROCK102.

D. Fogelberg: a WBBF, a WCAO, a WFBR, d29 WRKO, a KFRC.

A. Gibb: 23-21 WBBF, d30 WCAO, 25-22 WFBR, d26 WFIL, d30 WIFI, on WKBW, 21-19 WPGC, 23-17 WRKO, 27-24 WTIC-FM, 22-19 WYRE, d26 KFI, on KFRC, on KSF, 23-21 PRO-FM, a F105, 37-27 JB105, 30-28 ROCK102.

Heart: hp WABC, 27-22 WAXY, d24 WBBF, 22-18 WBSB, 19-12 WCAO, 15-11 WFBR, 27-20 WFIL, 27-23 WIFI, 20-15 WKBW, 10-8 WPGC, 23-18 WTIC-FM, 21-18 WYRE, 27-22 KEARTH, on KFI, 26-24 KFRC, 22-17 KSF, 24-22 PRO-FM, 29-21 F105, 29-24 JB105, 21-14 ROCK102, 22-14 14Q.

F. Knoblock/S. Anton: a WCAO, a WFIL, on WIFI, d30 KEARTH, on KFI, on KFRC.

Kool & The Gang: 26-16 WABC, 8-10 WCAO, 7-6 WFBR, 17-17 WIFI, 20-20 WKTU, 11-14 WPGC, 14-11 WRKO, 4-1 WXKS, 18-13 KEARTH, 17-16 KFI, 20-17 KFRC, 28-22 KSF, a F105, 4-4 JB105, a22 ROCK102, 8-5 Y100, a30 14Q.

J. Lennon: 10-6 WABC, 11-6 WCAO, 11-7 WFBR, 8-4 WFIL, 5-4 WIFI, 3-5 WKBW, 26-21 WKTU, 16-19 WNBC, 2-1 WPGC, 8-5 WRKO, 10-5 WXKS, 4-4 KEARTH, 9-6 KFI, 8-7 KFRC, 8-7 KSF, 13-11 PRO-FM, 20-10 F105, 9-8 JB105, 3-3 ROCK102, 8-7 14Q.

B. Manilow: 41-24 WABC, 29-27 WAXY, 22-15 WBBF, 30-28 WBSB, 22-21 WCAO, 24-18 WFBR, 25-17 WFIL, 24-18 WIFI, 15-9 WKBW, 20-16 WNBC, 14-7 WPGC, a WRKO, d28 WTIC-FM, 24-22 WYRE, 26-19 KEARTH, 29-22 KFI, 19-16 PRO-FM, d28 F105, 33-29 JB105, 7-5 ROCK102, 23-21 14Q.

D. McClinton: a WAXY, a WBSB, a WCAO, a WFBR, a WFIL, a WIFI, d26 WRKO, a WYRE, a KFI, d31 KFRC, a PRO-FM, 34-30 JB105, a40 ROCK102.

O. Newton-John/C. Richard: 48-49 WABC, 16-14 WAXY, 18-17 WCAO, 9-5 WFBR, 28-22 WFIL, 30-24 WIFI, 8-10 WKBW, 18-14 WNBC, a WPGC, 25-23 WRKO, 15-13 WTIC-FM, 26-24 WYRE, 22-18 KEARTH, on KFI, 17-14 PRO-FM, on F105, 18-15 JB105, 15-8 ROCK102, 31-28 Y100, 20-18 14Q.

D. Parton: a WAXY, d28 WFBR, on WFIL, 27-25 WRKO, a KEARTH, a KFI, 38-36 KFRC, on JB105.

Steely Dan: ahp WABC, d29 WAXY, a WBBF, d27 WBSB, 27-24 WCAO, 30-26 WFBR, a28 WFIL, d29 WIFI, on WKBW, 19-15 WPGC, a30 WTIC-FM, a WXKS, d14 WYRE, d29 KEARTH, d28 KFI, d29 KSF, hb-26 PRO-FM, d29 F105, a32 JB105, 36-32 ROCK102, 30-26 14Q.

R. Stewart: hp-44 WABC, 23-17 WAXY, d23 WBBF, d21 WBSB, 21-18 WCAO, 22-17 WFBR, 23-19 WIFI, d23 WKBW, a WKTU, 17-10 WPGC, 24-21 WTIC-FM, 16-11 WYRE, 21-17 KEARTH, 20-10 KFI, 23-19 KFRC, a KRLA, 23-20 KSF, hb-25 PRO-FM, d25 F105, 26-22 JB105, 35-26 ROCK102, a32 Y100, 24-22 14Q.

B. Streisand/A. Gibb: 31-20 WABC, 5-5 WAXY, 11-8 WBBF, 12-9 WBSB, 14-8 WCAO, 13-9 WFBR, 11-7 WFIL, 2-2 WIFI, 2-2 WKBW, 6-6 WPGC, 2-4 WRKO, 8-8 WTIC-FM, 5-7 WXKS, 9-6 WYRE, 8-7 KEARTH, 30-20 KFI, 28-23 KFRC, 11-11 KRLA, 5-3 KSF, 12-10 PRO-FM, 8-5 F105, 14-9 JB105, 2-2 ROCK102, 13-11 Y100, 4-3 14Q.

Tierra: 21-19 WAXY, on WCAO, a WFBR, on WIFI, d26 WKBW, 31-24 WXKS, 5-8 KEARTH, 3-3 KFI, 34-33 KFRC, 1-2 KRLA, 26-24 PRO-FM, 35-31 JB105, a33 ROCK102, 21-19 Y100.

2



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

Eagles: d30 WAYS, d28 WBBQ, d28 WCGQ, e WCIR, d29 WRFC, a WRJZ, d24 WSGN, e KX-104, d26 KXX-106, e Q105, e V100, 29-24 94Q.

D. Fogelberg: a33 WAKY, a WANS-FM, a WBBQ, a WCGQ, a WHBQ, a WHHY, a WRFC, a KJ-100, a KXX-106, a Q105, a28 94Q.

A. Gibb: 30-28 WAKY, d37 WANS-FM, 25-20 WAYS, 29-24 WBBQ, 32-29 WBSR, e WCGQ, d29 WCIR, 25-21 WERC, 27-25 WFLB, d19 WGH, d28 WHHY, 26-23 WISE, 30-24 WIVY, a WKIX, d21 WMC-FM, 29-24 WRFC, d28 WRJZ, 30-24 WSGA, 22-17 WSGN, 27-21 WSKZ, 32-28 BJ-105, 28-25 KX-104, d27 KXX-106, e Q105, d29 V100, 30-27 Z93, 30-24 Z102, e 92Q.

Jacksons: a WANS-FM, d29 WCKX, a WERC, a WHBQ, a37 WIVY, a24 WMC-FM, e WRFC, 34-30 WSGA, e BJ-105, a KX-104, d29 KXX-106, 30-26 Q105.

B. Manilow: 27-22 WAKY, 21-17 WAYS, 30-27 WBBQ, 19-15 WBSR, e WCGQ, d27 WCIR, 26-24 WCKX, 22-19 WERC, 24-16 WFLB, d14 WGH, 28-24 WHBQ, d27 WHHY, d36 WISE, 34-29 WIVY, d25 WKIX, 10-7 WLCY, a25 WMC-FM, a WQXI, 32-30 WRFC, 27-23 WRJZ, 28-23 WSGA, 18-12 WSGN, 23-18 KX-104, 27-21 KXX-106, 26-19 Q105, 30-28 V100, 22-17 Z93, 28-23 Z102, 24-22 92Q.

D. McClinton: a WAYS, a WBBQ, a WERC, a WFLB, e WGH, e WHBQ, e WISE, a WIVY, a24 WMC-FM, a WQXI, a WRFC, a WPJZ, a WSGN, e WSKZ, a KX-104, a KXX-106, a Q105, a Z93, e 92Q, a 94Q.

B. Midler: 27-23 WANS-FM, e WAYS, a WFLB, e WISE, 38-32 WIVY, a WLCY, d31 WRFC, e WRJZ, a KXX-106, a Z93, 27-23 94Q.

A. Parsons: e WANS-FM, a WBBQ, e WCIR, e WISE, a KXX-106, a V100.

Pure Prairie League: a WGH, e KX-104, e 92Q.

E. Rabbitt: 32-30 WAKY, 36-25 WANS-FM, d29 WAYS, d29 WBBQ, 14-10 WBSR, a WCGQ, e WCIR, 24-22 WERC, 21-15 WFLB, d37 WISE, 39-35 WIVY, e WKIX, d21 WLCY, 17-14 WQXI, e WRFC, 28-21 WRJZ, a WSGN, a27 WSKZ, d37 BJ-105, 29-26 Z93, 28-25 92Q, 24-21 94Q.

REO Speedwagon: a WAYS, a WBBQ, a WCGQ, a WCIR, a WISE, a KX-104, 22-18 KXX-106, a Q105, e V100, d29 94Q.

Hottest:

Rock

Dan Fogelberg, Delbert McClinton, REO Speedwagon

Disco

Jacksons

Radio Marketplace

B. Scaggs: d35 WANS-FM, 30-25 WAYS, a WBBQ, d31 WBSR, d25 WCGQ, e WCIR, a WCKX, a WERC, a WFLB, a WHHY, 30-27 WISE, a WIVY, a WLCY, a WRFC, d29 WRJZ, d25 WSGN, d24 WSKZ, d30 KX-104, 29-24 KXX-106, e Q105, a V100, d29 Z93, e 92Q, e 94Q.

M. Stanley Band: e WBBQ, a WCGQ, e WCIR, e WGH, e WSKZ, e KX-104, a KXX-106, e V100, e 92Q, e 94Q.

Steely Dan: 29-26 WAKY, 33-26 WANS-FM, a28 WAYS, 28-21 WBBQ, 28-23 WBSR, d29 WCGQ, d28 WCIR, 30-27 WCKX, d23 WERC, d34 WFLB, a WGH, 30-27 WHBQ, e WHHY, 33-29 WISE, d40 WIVY, d23 WMC-FM, d24 WQXI, d28 WRFC, d27 WRJZ, 35-25 WSGA, d23 WSGN, d20 WSKZ, d36 BJ105, d28 KX-104, d19 KXX-106, d29 Q105, d27 V100, 27-21 Z93, 35-25 Z102, 28-25 94Q.

3
Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.

Doobie Brothers: 23-20 WDRQ, d29 WEFM, 29-27 WFFM, on WGCL, a21 WHB, d35 WLKS, d29 WNDE, 27-26 WOKY, 25-18 WSKS-FM, 13-11 WYYS, 19-16 WZZP, 16-12 KSLQ, 29-25 Q102, 19-14 92X, 25-29 96KX.

D. Fogelberg: a WDRQ, d26 WFFM, a WGCL, a WIKS, a WOKY, a KSLQ.

A. Gibb: on WDRQ, 30-27 WEFM, on WGCL, 20-18 WHB, d28 WOKY, 26-21 WSKS-FM, 24-22 WYYS, a19 WZZP, 15-10 KSLQ, a33 Q102.

Heart: a CKLW, on WDRQ, 28-26 WEFM, 27-25 WGCL, 31-27 WIKS, 29-23 WNDE, 20-17 WOKY, 15-9 WSKS-FM, 20-14 WYYS, 23-20 KSLQ, 28-21 Q102, 18-12 92X, 23-21 96KX.

D. Iris: a29 WGCL, 24-23 KSLQ, a 96KX.

Korgis: 17-17 CKLW, 28-19 WDRQ, a WEFM, 17-15 WFFM, 23-23 WGCL, 15-11 WOKY, 16-12 WZUU, 14-13 WZZP, a KSLQ.

B. Manilow: 29-16 CKLW, d23 WDRQ, a28 WEFM, 19-16 WFFM, 29-22 WGCL, 22-15 WNDE, 24-16 WSKS-FM, 29-25 WYYS, 30-26 WZUU, 13-11 WZZP, 14-9 KSLQ.

O. Newton-John/C. Richard: 30-30 CKLW, 19-15 WDRQ, 22-19 WFFM, 20-19 WGCL, 19-16 WHB, 33-30 WIKS, 19-16 WNDE, 26-24 WOKY, 31-27 WYYS, 14-11 WZUU, 17-15 WZZP, d25 KSLQ, a24 92X.

E. Rabbitt: a CKLW, a WFFM, 16-10 WHB, a29 WSKS-FM, 25-22 WZUU, on WZZP.

RED Speedwagon: d28 CKLW, a WDRQ, 27-21 WEFM, a WOKY, on WSKS-FM, a KSLQ, a 92X, on 96KX.

Steely Dan: d29 CKLW, on WDRQ, d30 WEFM, d29 WFFM, d21 WGCL, 21-19 WHB, d34 WIKS, a WNDE, on WOKY, 27-22 WSKS-FM, 22-18 KSLQ, 20-18 92X, d30 96KX.



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

Doobie Brothers: 26-22 WGUY, 22-14 WJBQ, d29 WSPT, 28-24 KCPX, e KDWB, d26 KGW, 28-26 KJR, 21-18 KJRB, 25-20 KMJK, e KS95-FM, 8-6 KYYX.

D. Fogelberg: a26 WOW, a KYYX.

A. Gibb: d30 WGUY, 22-18 WOW, a WSPT, 24-22 KCPX, e KFXD, d27 KJR, 30-29 KJRB, d29 KMJK, e KS95-FM, 25-19 KYYX.

Jacksons: e WGUY, d39 KCPX, a KFXD, a KJR, a KJRB.

B. Manilow: e WGUY, d25 WJBQ, 12-9 WOW, 25-22 WSPT, 15-13 KCPX, e KDWB, e KFXD, 28-25 KGW, a KJR, 29-28 KJRB, 19-12 KMJK, 20-13 KS95-FM, 29-26 KYYX, 20-14 KWKN.

D. McClinton: e WGUY, d30 WJBQ, a WSPT, a KCPX, a KFXD, a KJR, a KMJK.

D. Newton-John/C. Richard: 17-12 WGUY, 20-11 WJBQ, 16-12 WOW, 27-25 WSPT, 25-18 KCPX, 14-10 KDWB, 27-25 KFXD, 19-16 KGW, d28 KJR, 5-4 KMJK, 19-16 KS95-FM, 17-14 KYYX, 19-16 KWKN.

Pure Prairie League: 33-31 KCPX, e KYYX.

E. Rabbitt: e WGUY, 10-8 KCPX, a KJR, 16-12 KJRB, d32 KMJK, a KS95-FM, 26-24 KYYX, 31-29 KWKN.

REO Speedwagon: d26 WSPT, d38 KCPX, a KJR, a KMJK.

Steely Dan: e WGUY, d26 WJBQ, d28 WSPT, a KCPX, e KFXD, e KJR, d26 KJRB, d31 KMJK, a KS95-FM, 21-13 KYYX.

Tierra: e WGUY, a WJBQ, 20-18 WSPT, 37-33 KCPX, a27 KYYX.



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

Doobie Brothers: 38-28 WQUE, 20-13 WTX, 26-21 KFMK, 26-22 KILT, 21-17 KNOE-FM, 19-19 KRBE, d28 KROY-FM, 6-7 KXOA, 20-18 B100, d30 B97.

Earth, Wind & Fire: d39 WQUE, 38-33 WTX, on KRLY, 30-27 B100.

D. Fogelberg: d30 WQUE, on KILT, on B97.

A. Gibb: 40-33 WQUE, 37-29 WTX, d28 KNOE-FM, on KRLY, a KROY-FM, on KTSA, d29 B97.

LTD: 25-15 WQUE, 21-18 WTX, 12-10 KRLY, 30-24 B97.

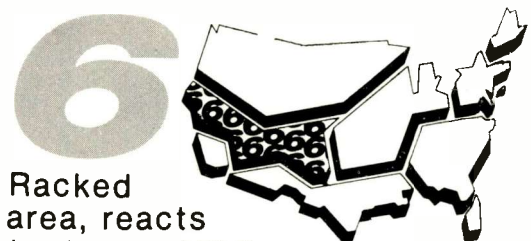
B. Manilow: 30-26 WQUE, 25-21 WTX, 30-22 KFMK, 30-19 KILT, 28-26 KNOE-FM, on KTSA, on B97.

T. Marie: a WQUE, on WTX, 22-19 KRLY.

D. Newton-John/C. Richard: 27-23 WQUE, 28-26 WTX, 16-10 KNOE-FM, d29 KROY-FM, on KTSA, 10-10 KXOA, d30 B100, d26 B97.

D. Ross: a WQUE, 27-23 WTX, a28 KRLY, 18-14 KTSA, 23-20 B100.

Steely Dan: 37-32 WQUE, 32-27 WTX, a KFMK, 37-35 KILT, d22 KNOE-FM, 29-26 KRBE, on KRLY, a KROY-FM, d25 B100, on B97.



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

Doobie Brothers: 30-28 KIMN, 29-26 KOFM, d29 KOPA-FM, 34-27 KTLK, e KVIL, 21-17 KZZP.

D. Fogelberg: a KIMN, a KOPA-FM.

A. Gibb: a29 KOFM, 25-21 KOPA-FM, 38-33 KTLK, a KVIL.

Heart: a KNUS, 26-25 KOFM, 26-22 KOPA-FM, 30-21 KTLK, 24-18 KUPD, 16-12 KZZP.

B. Manilow: a30 KIMN, 27-24 KOFM, d30 KOPA-FM, 27-24 KZZP.

O. Newton-John/C. Richard: 24-21 KIMN, 7-6 KOFM, d28 KOPA-FM, d35 KTLK.

E. Rabbitt: 27-24 KIMN, 23-20 KOFM, a KOPA-FM, a KTLK, e KVIL, 24-21 KZZP.

R. Stewart: d29 KIMN, 27-18 KOFM, 28-18 KOPA-FM, 33-22 KTLK, 25-21 KUPD, 20-16 KZZP.

Tierra: 27-20 KOPA-FM, a KVIL, 17-13 KZZP.

B.O.S.

Earth, Wind & Fire

Country

Ronnie Milsap, Dolly Parton

A/C

None

LP Cuts

Eagles "Seven Bridges Road"

Record World Singles 101-150

DECEMBER 13, 1980

DEC. 13	DEC. 6		
101	107	FOOL THAT I AM RITA COOLIDGE/A&M 2281 (Unichappell/Begonia Melodies/Fedora, BMI)	
102	122	BREAKFAST IN AMERICA SUPERTRAMP/A&M 2292 (Almo/Delicate, ASCAP)	
103	113	FLY AWAY PETER ALLEN/A&M 2288 (Irving/Woolnough/Unichappell/Begonia/Foster Frees, BMI)	
104	118	SET THE NIGHT ON FIRE OAK/Mercury 76087 (Bobby Goldsboro/House of Gold, ASCAP)	
105	108	LOVE UPRISING TAVARES/Capitol 4933 (Moore and Moore/Right, BMI)	
106	114	LOVE TO RIDE KEITH SYKES/Backstreet/MCA 51028 (Sykes, BMI)	
107	130	THE EVERLASTING KIND POCO/MCA 51034 (Pirooting, ASCAP)	
108	109	WHAT CHA DOIN' SEAWIND/A&M 2274 (Seawind/Black Bandana, BMI)	
109	110	TOCCATA SKY /Arista 0568 (Sky Writing/United Artists)	
110	—	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569 (Jays/Baby Love/Chappell/Phivin Intl., ASCAP)	
111	112	DO ME RIGHT DYNASTY/Solar 12127 (RCA) (Spectrum VII/My Kinda, ASCAP)	
112	102	HOW LONG LIPPS, INC./Casablanca 2303 (MCA, ASCAP)	
113	120	HERE IS MY LOVE TOMMY DEE/A&M 2282 (United Artists/Unart, BMI)	
114	115	THEME FROM ORDINARY PEOPLE MARVIN HAMLISCH/Planet 47922 (E/A) (Public Domain)	
115	116	WE SHOULD BE TOGETHER DEAN CONN/A&M 2277 (Blackwood, BMI)	
116	117	SOMETIMES LOVE FORGETS STEVE GOODMAN AND PHOEBE SNOW/Elektra 47069 (Captain Crystal/Blackwood, BMI)	
117	119	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945 (Rodsongs, ASCAP)	
118	—	FULL OF FIRE SHALAMAR/Solar 12152 (RCA) (Spectrum VII/My Kinda, ASCAP)	
119	—	BACK IN BLACK AC/DC/Atlantic 3787 (J. Albert/Marks, BMI)	
120	—	WHAT CAN YOU GET A WOOKIEE FOR CHRISTMAS (WHEN HE ALREADY OWNS A COMB) THE STAR WARS INTERGALACTIC CHOIR & CHORAL/RSO 1058 (Denny Randell/Mojak/Bantha/Stigwood (Unichappell), BMI)	
121	111	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137 (Seitu/Dorie Pride, BMI)	
122	105	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia 1 11359 (Dawnbreaker, BMI/Silver Nightingale, ASCAP)	
123	124	GETAWAY ROSSINGTON COLLINS BAND/MCA 51023 (Moonpie, BMI)	
124	123	ONE IN A MILLION JOHNNY LEE/Full Moon/Asylum 47076 (Times Square/Unichappell/Bundin, BMI)	
125	127	SIGNAL FOR HELP MOON MARTIN/Capitol 4947 (Watchpocket/Rockslam, BMI)	
126	—	SILVER EAGLE ATLANTA RHYTHM SECTION/Polydor 2142 (Eufaula/James 666, BMI)	
127	104	BRITE EYES ROBBIN THOMPSON BAND/Ovation 1157 (Out There/Creative, ASCAP)	
128	129	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398 (Content, BMI)	
129	—	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)	
130	132	ONCE IN A LIFETIME BONNIE RAITT/Full Moon/WB 49612 (United Artists/Glasco, ASCAP)	
131	—	THIS IS NOT THE FIRST TIME CAPTAIN & TENNILLE/Casablanca 2320 (Moonlight & Magnolias, BMI)	
132	103	MORNING MAN RUPERT HOLMES/MCA 51019 (WB/Holmes Line, ASCAP)	
133	—	SOME ARE BORN JON ANDERSON/Atlantic 3774 (WB, ASCAP)	
134	121	I JUST WANT TO TOUCH YOU UTOPIA/Bearsville 49579 (WB) (Unearthly/Fiction, BMI)	
135	—	PEOPLE WHO DIED JIM CARROLL BAND/Atco 7314 (Earl McGrath/Jim Carroll, ASCAP)	
136	125	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic 9 50940 (Tree, BMI)	
137	128	HERE IN THE LIGHT AMY HOLLAND/Capitol 4892 (Genevieve/April/Monasteri, ASCAP)	
138	—	MERRY CHRISTMAS IN THE NFL WILLIS "THE GUARD" & VIGORISH/Handshake 8 5308 (BGO, ASCAP)	
139	131	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3764 (Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	
140	135	IS THIS THE WAY OF LOVE CHRIS MONTAN WITH LAUREN WOOD/20th Century Fox 2470 (RCA) (Special/Old Sock, ASCAP)	
141	133	I BET YOU THEY WON'T PLAY THIS SONG ON THE RADIO MONTY PYTHON/Arista 0578 (Kay Gee Bee)	
142	134	CHINA JOHNNY RIVERS/RSO 1045 (WB/Old Canyon, ASCAP)	
143	142	PUSH PUSH BRICK/Bang 9 4813 (CBS) (WB/Good High, ASCAP)	
144	137	ROUGH BOYS PETE TOWNSHEND/Atco 7318 (Towser Tunes, BMI)	
145	144	THIS LITTLE GIRL ELLEN SHIPLEY/RCA 12124 (Shipwreck/Rokar/Little Gino, BMI/Shuck 'n' Jive, ASCAP)	
146	138	RECKLESS JOHN FARRAR/Columbia 1 11382 (John Farrar, BMI)	
147	141	IF YOU COULD READ MY MIND VIOLA WILLS/Ariola 810 (Early Morning, ASCAP)	
148	139	SONG FOR YOU CHICAGO/Columbia 11 11376 (Double Virgin, ASCAP)	
149	126	INTO THE LENS (I AM A CAMERA) YES/Atlantic 3767 (Topographic/WB/Island, ASCAP)	
150	140	THE GLOW OF LOVE CHANGE/Warner/RFC 49587 (Little Macho/Ara Pesh/WB, ASCAP)	

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

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

Record World Singles



DECEMBER 13, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

DEC. 13	DEC. 6		WKS. ON CHART
1	1	LADY KENNY ROGERS Liberty 1380 (4th Week)	11
2	2	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	18
3	3	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	12
4	8	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	7
5	5	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	13
6	9	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	7
7	7	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	11
8	10	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	13
9	13	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	7
10	12	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	6
11	6	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)	22
12	4	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	15
13	18	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	8
14	11	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	19
15	14	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	10
16	16	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	12
17	19	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	13
18	15	I'M COMING OUT DIANA ROSS/Motown 1491	15
19	17	WHIP IT DEVO/Warner Bros. 49550	16
20	25	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	5
21	24	DE DO DO DO, DE DA DA DA POLICE/A&M 2275	8
22	26	TELL IT LIKE IT IS HEART/Epic 19 50950	4
23	20	DREAMING CLIFF RICHARD/EMI-America 8057	14
24	27	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	8
25	28	PASSION ROD STEWART/Warner Bros. 49617	4
26	21	JESSE CARLY SIMON/Warner Bros. 49518	20
27	32	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	4
28	31	IT'S MY TURN DIANA ROSS/Motown 1496	8
29	30	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/ Asylum 47055	10
30	33	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	8
31	34	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	4
32	37	HEY NINETEEN STEELY DAN/MCA 51036	3
33	29	DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939	9
34	23	LOVELY ONE JACKSONS/Epic 9 50938	12
35	22	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	12
36	43	TIME IS TIME ANDY GIBB/RSO 1059	4
37	35	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	15
38	36	THIS TIME JOHN COUGAR/Riva 205 (PolyGram)	13
39	39	DREAMER SUPERTRAMP/A&M 2269	13
40	38	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931	10
41	45	GIRLS CAN GET IT DR. HOOK/Casablanca 2314	7
42	41	UPSIDE DOWN DIANA ROSS/Motown 1494	23
43	40	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121	14
44	44	TURNING JAPANESE VAPORS/United Artists 1364	12
45	42	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	22
46	56	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	5
47	53	TOGETHER TIERRA/Boardwalk 8 5702	6
48	49	STOP THIS GAME CHEAP TRICK/Epic 19 50942	5
49	54	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	8



50	48	THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036	13
51	88	GIVING IT UP FOR YOUR LOVE* DELBERT McCLINTON/ Capitol/MSS 4848	2
52	46	SEQUEL HARRY CHAPIN/Boardwalk 8 5700	7
53	77	KEEP ON LOVING YOU* REO SPEEDWAGON/Epic 19 50953	2
54	57	SWITCHIN' TO GLIDE KINGS/Elektra 47052	7
55	58	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (Elektra/Asylum)	6
56	61	TURN AND WALK AWAY BABYS/Chrysalis 2467	5
57	63	YOU EARTH, WIND & FIRE /ARC/Columbia 11 11407	4
58	59	THE HORIZONTAL BOP BOB SEGER/Capitol 4951	5
59	60	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	8
60	66	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	4

CHARTMAKER OF THE WEEK

61	—	SAME OLDE LANG SYNE DAN FOGELBERG Full Moon/Epic 19 50961	1
62	71	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/ Scotti Bros. 609 (Atl)	4
63	70	EASY LOVE DIONNE WARWICK/Arista 0572	4
64	72	MISS SUN BOZ SCAGGS/Columbia 11 11406	2
65	68	GOTTA HAVE MORE LOVE CLIMAX BLUES BAND/Warner Bros. 49605	5
66	73	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI-America 8063	3
67	74	COLD LOVE DONNA SUMMER/Geffen 49634 (WB)	3
68	75	NEED YOUR LOVIN' TONIGHT QUEEN/Elektra 47086	3
69	78	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	2
70	83	9 TO 5 DOLLY PARTON/RCA 12133	2
71	86	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	2
72	80	SHINE ON LTD/A&M 2283	3
73	—	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	1
74	50	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	28
75	85	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573	2
76	76	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	6
77	47	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	19
78	51	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	18
79	64	HELP ME! MARCY LEVY AND ROBIN GIBB/RSO 1047	6
80	55	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305	9
81	89	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	2
82	79	TEACHER TEACHER ROCKPILE/Columbia 1 11388	4
83	67	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	9
84	62	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	26
85	52	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349	17
86	—	I CAN'T STOP THE FEELIN' PURE PRAIRIE LEAGUE/ Casablanca 2319	1
87	82	UPTOWN PRINCE/Warner Bros. 49559	7
88	90	KID STUFF LENNY WHITE/Elektra 47043	4
89	—	FASHION DAVID BOWIE/RCA 12134	1
90	91	TRICKLE TRICKLE MANHATTAN TRANSFER/Atlantic 3772	3
91	87	ONE-TRICK PONY PAUL SIMON/Warner Bros. 49601	9
92	—	AH! LEAH DONNIE IRIS/MCA 51205	1
93	84	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49535	13
94	99	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	2
95	81	DON'T SAY NO BILLY BURNETTE/Columbia 1 11380	4
96	95	LET'S BE LOVERS AGAIN EDDIE MONEY (DUET WITH VALERIE CARTER)/Columbia 1 11377	8
97	69	YOUR SHOOK ME ALL NIGHT LONG AC/DC/Atlantic 3761	15
98	65	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	15
99	—	LOOK UP PATRICE RUSHEN/Elektra 47067	1
100	—	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	1



* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 26

Pickwick (Continued from page 3)

the Group. Additionally, Fred Traub, former head buyer for the Record Bar chain who joined Pickwick last January, has been brought out of the corporate ranks to be the Group's vice president of software and accessories merchandising in charge of buying and re-buying activities in pre-recorded music product and accessory items such as musical instruments, sheet music, and record care cleaning products. Also coming out of the corporate division to join the Musicland Group as senior vice president of servicing, charged with running the distribution centers and real estate activities, is Tom Worthen.

Revamped Methods

In an interview with *Record World*, Eugster and Traub discussed the practicalities and ramifications of the split between retail and rack divisions, as well as the key issues that the Musicland Group will be able to address more effectively as a separate entity.

According to Eugster, while the Group's philosophy — "We believe in trying to sell records and sell a lot of them" — remains unchanged, its methods of carrying out that sentiment have been

considerably revamped "It's our idea to work with the manufacturers and to use our strength to offer them support and to receive from them the type of support that meets the needs of our business. Therefore, we'll be taking a somewhat stronger promotional stance than we've had in the past. We're going to try to work on projects to sell an awful lot of records; to sell specific albums; to 'sell' specific labels; to sell breaking artists; to sell things we're working. In short, all of the things we're doing now we're going to try to do more aggressively."

Added Traub: "When we utilize advertising we intend to support the promotional efforts on the part of the manufacturers with in-store presentations on our part. We feel that the merchandise presentations in the stores go hand-in-hand with manufacturers' activities on behalf of product."

Pragmatic Decision

Splitting the divisions into rack and retail was a pragmatic decision made with respect to the "different realities" of each venture. "Racks have different product needs, different distribution needs and different promo-

tional needs," said Eugster. "And to have a product-based business be integrated, when in fact the two are quite different, negatively impacted, I think, on our ability to really focus on our unique needs. For example, the product needs of a Musicland range over 8000 titles, and the product needs of a rack account are substantially reduced from that number."

While both divisions share common ground in operating out of a central warehouse and shipping over a broad base of territory, Traub suggested that a retail account's ability to break product was perhaps the most sensible reason for the separation.

Added Clout

By virtue of being on its own, the Musicland Record Group figures to gain added clout with manufacturers with respect to advertising and merchandising support. While such support usually comes for programs that originate at the manufacturer level and then are handed down to dealers, Eugster feels the Group's aggressive approach to merchandising can reverse this process to better effect. "We have an ad department that's involved in total advertising," Eugster explained. "I believe very strongly in the merchants taking the lead and planning the programs that we're going to work with the labels on. So we're taking aggressive stances in planning programs out in advance, trying to do them on a broad basis and working with the labels in advance to try and identify those programs rather than responding to the latest hit. Fred Traub is very much involved in these plans, selecting the items and orchestrating certain campaigns."

As for noticeable physical changes in the Group's stores, Eugster promised many in time. "Changes don't happen overnight," he said, "but what you'll see is more aggressive promotions; better stock levels than we've had in the past on titles we're promoting; clearer and more concise signing; continued good displays. We believe in follow-through at the store level on major promotions as well as having the flexibility to aim promotions at local breakout acts. We feel all these things will make the stores places customers will want to visit more often."

Facing the Group at present are "four or five" key issues, by Eugster's estimate, that directly affect a retail operation's performance. Profitability — getting

more sales from an existing store — is a perennial problem. "We certainly intend to address that issue by having the right product there as well as by being more aggressive with our promotional effort," reiterated Eugster, who went on to explain that better inventory management and better information systems are effective antidotes to lackluster sales. He also cited shrinkage, expenses and growth margins as other areas of concern.

Traub's concerns centered on the effects of blank taping and price increases on growth and profit margins. With Steely Dan's new album priced at \$9.98, Traub feels "the attractiveness of blank taping becomes all the more apparent. Somewhere we're going to face the reality that we are leading the consumer to blank taping because of the price advantage in doing so. Studies we've seen indicate that that's what's happening."

Shrinking Margins

Traub also spoke out on the impact on profit margins of \$5.98 product. While conceding the lower-priced lines have been "an important factor" in Pickwick's sales, he argued that "if we begin to sell without a good profit margin \$5.98 product that we used to sell for \$7.98 with a good profit margin, the catalogue retailer is going to suffer. In other words, we used to have catalogue that we sold at a profit. By selling it at, say, \$5.98 down to \$3.99 we seem to be giving away our profit. That isn't helping anyone."

"The margins are shrinking over the course of time. We're getting closer and closer to being a list price business. We can't afford any further increase in cost pricing because our margins are shrinking so drastically. With the number of limited vendors we have—and that number is getting smaller and smaller—manufacturers have the responsibility of making sure the marketplace is as healthy as possible."

(Continued on page 53)

JOHNNY MARKS' CLASSICS

RUDOLPH THE RED-NOSED REINDEER

131,000,000 Record Seller—Over 500 Versions

BRENDA LEE

ROCKIN' AROUND THE CHRISTMAS TREE

FRANK SINATRA BING CROSBY

I HEARD THE BELLS ON CHRISTMAS DAY

Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames,
Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert
Kaempfert, Living Voices, Lawrence Welk, Living Strings,
etc.

BURL IVES

A HOLLY JOLLY CHRISTMAS

TV SPECIALS

RUDOLPH THE RED-NOSED REINDEER

Burl Ives (Sound Track MCA), Dec. 3, CBS

Dec. 3, CBS

17th Showing—Longest Running Special in T.V. History

RUDOLPH'S SHINY NEW YEAR

Red Skelton, Dec. 14, ABC

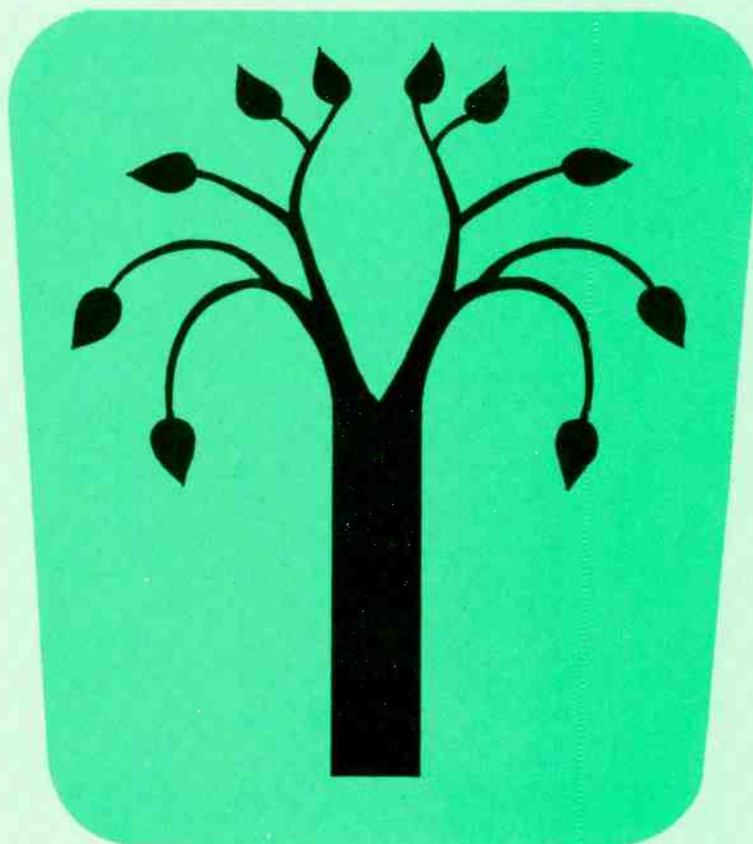
ST. NICHOLAS MUSIC, INC.
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NARAS Luncheon Set

■ NASHVILLE — The Nashville Chapter of NARAS has scheduled another in its series of educational luncheons for Dec. 11 at the Radisson Plaza Hotel at noon. Guest speakers will be Mike Hyland and Liz Thiels, partners in Network Ink Inc., discussing "The Value of Good Public Relations."

Tickets for the luncheon are \$9.50 per person, and proceeds go to the chapter's scholarship fund.

RECORD WORLD PRESENTS A SPECIAL SECTION



Lieberman Enterprises

DECEMBER 13, 1980

The POLYGRAM Family Salutes THE LIEBERMAN ORGANIZATION



DR. HOOK
 "Rising" NBLP 7251
 Producer and Musical Director
 Ron Haffkine
 Includes the hit
 "Girls Can Get It" NB 2314



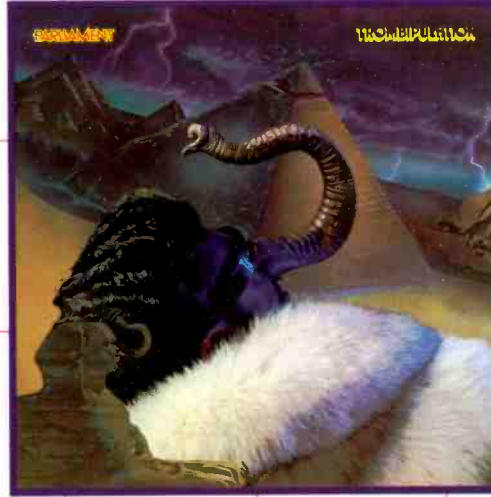
CAMEO
 "Feel Me" CCLP 2016
 Produced by Larry Blackmon
 for New York City Players, Inc.
 Includes the hit
 "Keep It Hot" CC 3219



CAPTAIN & TENNILLE
 "Keeping Our Love Warm" NBLP 7250
 Produced by Daryl Dragon
 Includes the hit
 "Keepin' Our Love Warm" NB 2320



LIPPS, INC.
 "Pucker Up" NBLP 7242
 Produced by Steven Greenberg
 Includes the hit
 "How Long" NB 2303



PARLIAMENT
 "Trombipulation" NBLP 7249
 Conceived and Produced by
 George Clinton
 Includes the hit
 "Agony of DeFeet" NB 2317



MAC DAVIS
 "Texas In My Rear View Mirror" NBLP 7239
 Produced by Rick Hall
 Includes the hit
 "Texas In My Rear View Mirror" NB 2305



707
 NBLP 7213
 Produced by Norman Ratner
 Includes the hit
 "I Could Be Good For You" NB 2280



PURE PRAIRIE LEAGUE
 "Firin' Up" NBLP 7212
 Produced by John Ryan for
 Chicago Kid Productions, Inc.
 Includes the hits
 "I Can't Stop This Feeling" NB 2319
 "Let Me Love You Tonight" NB 2266

On the twenty-fifth anniversary of David Lieberman's entry into the music business, the natural reaction is, "It couldn't have happened to a nicer guy." The more proper reaction is, "It couldn't have happened to a nicer company."

David Lieberman became president of Lieberman Enterprises in 1967 and chairman of the board in 1978. In the intervening years LE grew, both internally and through acquisition, into one of the country's leading rack jobbing concerns, boasting such formidable clients as Sears, Woolworth/Woolco and Big K, among others.

But it's not sheer numbers that make Lieberman Enterprises special. It's people and ideas. Indeed, LE's sophisticated approach to marketing and merchandising have pushed rack jobbing further than yesterday's wholesalers ever dreamed possible. How can this be? Because LE's hierarchy—David Lieberman; brother Steve (executive vice president); and brother-in-law Harold Okinow (president)—have made a habit of being receptive to suggestions from people at every level of the company.

So this issue celebrates the accomplishments of many, with special emphasis on the top three executives who set policy, and the 11 vice presidents—Lieberman's strong second line of management—who implement it.

We reiterate, "It couldn't have happened to a nicer company." 🌀

Lieberman Enterprises

A Conversation with Harold Okinow

By SAM SUTHERLAND



HAROLD OKINOW
President

■ As president of Lieberman Enterprises, Harold Okinow has emerged as one of mass merchandising's most thoughtful champions, linking Lieberman's rack jobbing activities in the music industry to the entire realm of product marketing. A St. Paul native, Okinow attended the University of Minnesota, graduating with a degree in advertising and business administration, and that grounding prepared him not only for his eventual move to the

Lieberman family in 1966, but for an earlier venture as head of his own data processing service bureau. In the following interview, Okinow reviews the role of market research and data processing in today's racked accounts, the current battle for improved cassette packaging, and future software markets awaiting the trade.

Record World: How did you perceive the Lieberman operation when you first joined?

Harold Okinow: Well, when I joined we were really primarily a distributor, and had very little rack jobbing business.

RW: So you were involved in the move into that field.

Okinow: When I started there, we laid out our operation concept for a rack jobbing business, and have developed it over the years since.

RW: Your own background had already included data processing, a field you've stressed as a vital tool in effective mass merchandising. How did you rate the racks' use of those methods when you came aboard?

Okinow: Actually, it was being done fairly well by a couple of companies. There was Record Wagon out east, which was a very good operation, and Pickwick had started in data processing by then. So, honestly, we just observed what other people were doing at the time and improved upon that.

RW: When you were helping the RIAA/NARM Bar Coding Committee frame the industry's needs for a universal product code, you stressed not only its future potential for our business, but pointedly related the general field of data processing to a whole spectrum of businesses, including the drug and grocery trades.

Okinow: I have been looking at other industries and how they apply data processing to their problems all along, trying to figure out how those techniques will apply to our industry. You don't try to re-invent the wheel in data processing—there are really very few new ideas, just different concepts on how to use the existing ones.

RW: Even so, that familiarity with the field places you in a relatively sophisticated position when compared to much of the retail record and tape business, where such refinements as computers and bar code scanners are still rare.

Okinow: To be able to use these techniques up until now, you've had to be prepared to put big investments into it. So some of the people in the industry just didn't have the resources for that, and you could excuse them—their businesses were relatively small, so they just had to take care of the most urgent matters first.

I'd suppose that looking at data processing for help in their own business, they didn't really understand its value, and it was really pretty expensive at the time so it seemed more like a luxury. Recent developments, though, have really made it very easy for even the smallest retailer to get involved. They should really start taking advantage of it now. You know, there are relatively inexpensive computers that you can buy from companies like Apple and Radio Shack that can do a job for small retailers.

RW: You began collecting data via your own ticketing system even before the bar code issue was raised. What information does that system give you?

Okinow: We capture sales on a title by title basis, we know when the account got the product, and we know really when they sold it.

That's obviously very important in inventory balancing.

You concentrate on what's selling in the top 100. That's really where the media's interest lies—what's breaking, what's new, what's moving. But we deal with the whole universe of what's out there, and we've got a big inventory to balance. So we're looking beyond those top sellers constantly.

RW: Turning to a broader issue in market research, how do you view recent projections, such as those revealed by CBS during the NARM Rack Jobber Conference, that the rising median age for consumers, energy problems, and economic considerations will make racked accounts ideally positioned for the coming adult music market?

Okinow: There's absolutely no doubt about it. Those were our words, practically. That's what we've been telling them all along: that they've got to stop this love affair that they've got with retailers. They don't have to divorce them, but they've got to look to the other people to see what potential they offer for the record business.

RW: The nature of racked accounts is one key. There was once a stereotype of racked outlets as crippled by limited title selection, lackluster merchandising and a conservative product mix. That's changed dramatically.

Okinow: Oh, definitely. I guess that we are responding to the demands of the kind of merchants that we service. You take the sophistication in merchandising of a Target store, a Venture store, or one of the Wallmark stores, and they're right up on every category of merchandise. They're not going to be gratified by a sub-standard music department.

We see the videotape market as

“ primarily a rental market . . . none of the retailers we service can combat it. ”

RW: One area where those accounts have been pioneers is the field of open-bin merchandising for prerecorded tape, an issue you've been particularly outspoken about. Linked to that is the question of improved packaging, which you feel could dramatically enhance sales. How do you rate the trade's current handling of that?

Okinow: Let's put it this way. I've been talking about this for a year, and I guess that they're finally responding with something. All of the jawboning has sunk in, and they've realized that they've got to do something. That's a positive step.

But we're quite unhappy with the people who've gone to the 6" x 6" package. It's nice, it's presentable, but we can't use it and don't want it.

RW: Refixturing your stores is the issue there.

Okinow: That's right. We can't stand it at this point. We've been through two very difficult years, and there just isn't any money available for reinvestment. We've got to start making some money first.

I honestly believe that the 4" x 9" package that Capitol is testing, and that other labels are expected to use this year, will be the one. I'm confident that when people see it, it's going to prevail.

RW: What about home video in your outlets, both now and in the future?

Okinow: The kind of accounts we have just have no place in videotape at all. We see the videotape market as primarily a rental market. It's become a rental market in many cities where the retailers have programs selling the first tape at the regular price, which can be \$65 or more, and then allowing exchanges at \$5 or \$6 after that. That's a terrifically attractive package, and none of the retailers we service can combat it. If they put any money into tape inventory, all they're going to do is get stuck with it.

The disc market, however, has all kinds of potential, and I don't see any problem when we go into that area. There will be major sales in that field.

ALWAYS A HIT TITLE.



TAKIN' IT TO THE RACKS
DAVID LIEBERMAN & ASSOCIATES
Distributor Extraordinaire

Thanks, David.
Your friends at Warner Bros. Records,
Elektra-Asylum Records, Atlantic Records,
and the WEA Corporation.



A Warner Communications Company

Lieberman Enterprises

Plain Talk from Steve Lieberman

By SAMUEL GRAHAM

■ Although he is one of the three principal partners in Lieberman Enterprises, along with Harold Okinow and brother David Lieberman, Steve Lieberman's involvement in the day-to-day workings of the Lieberman record operation is less than that of the others. His major responsibility in the music business, says Steve, is "the strategic, long-term planning part. Our partnership works with the three of us coming together on those kinds of ideas. Probably my most serious, continuing involvement in all of the businesses that would relate to the record business, too, is the banking relationship. I play an important role in that, the care and maintenance of our banking support."

That very status—with the record operations certainly among his concerns, but not primary among them—has given Lieberman an overview of the music industry enjoyed by few insiders, a view based on a thorough knowledge of the industry but still filtered through the eyes of a consumer. Thus Steve is assessing the business from both standpoints when he says, "I would say that the general creative level of the record business has been substandard for the last 12 to 15 months. Certainly there is a little lively action now (during the Christmas season), but it doesn't seem that the return to the better days is being heralded at this point. Music just has to heat up and get more important, and it hasn't."

Since Lieberman Enterprises' regional vending and coin-operated amusement concern—the distribution of jukeboxes, pinball and video games and other arcade equipment in a four-state area—falls under Steve's jurisdiction, he is in a position to compare the health of other leisure industries with that of the recorded music business. Coin amusements, he notes, are "very healthy indeed. It has been so counter to the current business cycle that it's really very pleasantly surprising." Pinball games, he adds, are "quite strong," while the video games are "spectacular."

Why, then, with some other leisure activities thriving, is music only beginning to recover from its many problems? Steve's reply



STEVE LIEBERMAN
Executive Vice President

is a simple one, again based on his practical overview: "All we can point to is the marketing and creative functions," he says. "If you have to blame somebody, all we can say is (that) somebody else is doing a better job of marketing, somebody else in the leisure area is doing a better job of creating desirable activity. That's not particularly profound, but that's about what it amounts to."

That much said, Lieberman adds that "I think we are guardedly optimistic (about the music business' recovery), but economic conditions aren't particularly good. We sense that maybe there has been sort of a repressed buying cycle, and we might get a real good flush of business because people just can't stay away any longer—they have to buy something. But to tell you that

we sense that 1981 is going to be a bonanza year in the record business . . . We think it's going to be better than '80, but we are very cautious."

There is no mystery about how Steve Lieberman came to be a partner in Lieberman Enterprises. "It is a family business," he says. "Our father put out the welcome mat and made it pretty obvious that he wanted us to come into the business. We always had a variety of different kinds of ventures," he continues, "and we cut our teeth and got our experience in different parts of the business." For Steve, that early experience involved the distribution of electronic equipment—tape recorders, phonographs, radios and so on. He later moved to Lieberman's national vending operation; when that was sold in 1966, "a good portion of my time was freed up to develop the snack bar business, which was my next assignment."

The Carousel Snack Bar chain, with some 265 stores owned and operated by Lieberman Enterprises in 42 states, has certain correlations with Lieberman's rack business. "One thing that we share," Steve points out, "is the kind of traffic patterns that many of our customers have," in shopping malls and so on. "It gives us quite a reference as to what business is like in different parts of the country, and it relates to our rack business, too. We can track our (rack) performance at a

department store with our performance at a snack bar in a mall; it's a pretty good tracking, really, because both businesses reflect mostly impulse buying and mall traffic."

As for music in particular, Steve would like to see more organization and agreement at the highest levels. For instance, when discussing the mix of software in the marketplace ("I think it's gone more towards tape, and I would not be surprised if it went further in that direction"), he notes that "if you look back historically on the music business, it seems to have its own dynamic, and it seems to have a need to punish itself when it selects new forms of delivery. It just couldn't go from, say, the 78 to a new method; you had to have a fight. You had to have monaural and stereo; you had to have reel-to-reel, and cassette, and eight-track, and so on. I would say that unfortunately we have that past history, and I suppose we'll see more of it. But it would be lovely if a new technology arrived that the hardware and software people accepted, without bedeviling the distributors and the retailers and the public with making the decision on what kind of system to go with." That goes for video software as well, "whether it's disc or tape. Sooner or later, it's going to get to a point where it is clarified enough to justify being merchandised in our customers' stores."

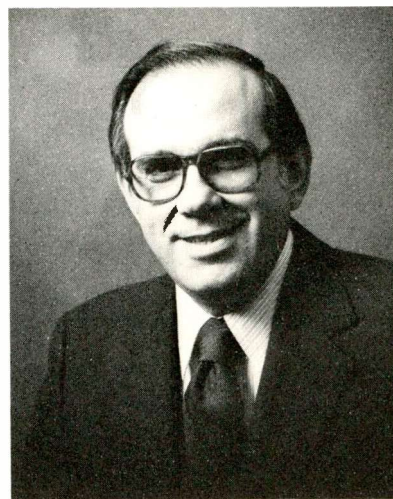
Pockrandt Lauds LE's Marketing Expertise

By SOPHIA MIDAS

■ As vice president of sales for Lieberman Enterprises' Kansas City, St. Louis, Atlanta and Jacksonville markets, Bob Pockrandt is responsible for supervising and implementing the company's sales programs—a job, according to Pockrandt, which has grown more challenging in the last few years.

Then and Now

Former executive vice president of ABC Records & Tapes, Pockrandt joined Lieberman Enterprises when that company acquired the ABC division in 1978. The merchandising of record and tapes, then, is not new business for Pockrandt, "but the changing times and economic pressures are always demanding bigger and better marketing techniques," ac-



BOB POCKRANDT
Vice President, Sales

ording to the VP. Pockrandt is also branch manager for the Kansas City market.

Looking back on his years involved with marketing and merchandising, Pockrandt commented that the most dramatic difference between a rack jobber of the present and of the past is the implementation of aggressive merchandising. "The way Lieberman displays product today is far more professional than it was years ago. There is much more concentration on displaying hit product in the proper places with the proper amount of exposure. In a nutshell, Lieberman has become much more involved with retailing. We try to take into account the image of a specific re-

(Continued on page 10)

Give the gift
of music.

LIEBERMAN #1

Stevie Wonder



LIEBERMAN #1



Includes the hit singles
"UPSIDE DOWN"
and
"I'M COMING OUT"
MS. 33841

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Lieberman Enterprises

Jim Hanke: A Key Acquisition

By DAVID MCGEE

■ The decade of the '70s saw Lieberman Enterprises develop into one of the nation's leading rack jobbing concerns. Much of its growth occurred via acquisition. Most notable of the acquisitions: ABC Records and Tapes in 1978, which doubled LE's size. But the first occurred in 1974, when Lieberman brought the rack jobbing and one stop division of Taylor Electric in Chicago. Six years later it's apparent that the most important part of that deal may have been when Jim Hanke, who was then working for Taylor's one-stop, Record City, came over to Lieberman as an account executive charged facilitating the smooth integration of Taylor's business into Lieberman's system.

Today Hanke is vice president of national accounts for Lieberman Enterprises, and as such is one of the cornerstones of the company's strong second line of management. It is Hanke who oversees new account develop-



JIM HANKE
Vice President, National Accounts

ment and the maintenance of existing accounts, and in addition directs a staff in the development department that often makes the first contact with potential new accounts.

If a potential new customer reacts positively to Lieberman's initial pitch ("Which usually consists of history on Lieberman Enterprises, background on who our accounts are, where our branches are located, our dollar value, our success in the industry, etcetera"),

the next phase of the strategy begins. Hanke explains: "A date is set up for a full presentation on how Lieberman would react to that customer if we had his business. What normally takes place is, we get out in the marketplace and do research on the stores and on the competing stores. At the time of the presentation we're discussing the marketplace as well as pricing, product availability, number of competitors and how that relates to what the prospective customer is now doing. So there may be all sorts of portions of that presentation relating to retail pricing strategies, fixturing, product presentation, the location of the department, product mix, advertising policies, service scheduling—just our way of pointing out what we feel the opportunities are as we see them in relation to the competition in the market.

"It's not just a matter of saying we can do the job better. This presentation is an in-depth look

at the store's systems, customer base, competition, and total market as well as an idea of how all that fits together in a better program that we can offer."

As persuasive as such an exhaustive proposal is, though, it is the image and reputation that Lieberman Enterprises brings to such an encounter that is the source of the company's strength and prosperity. "We've never lost sight of what we are," Hanke asserts. "We are not a wholesaler selling to a retailer, but a company that has to be totally involved with our retail partners. We have to understand their pressures, their methods, their priorities. If you're just operating as a wholesaler you don't do that. We have a lot of pride, you see: while we don't own our own stores, technically those departments we service are our stores. We're really retailers, and what's important is that we know exactly who we are, what we are and what our position is."

Van Vanyo Keeps An Eye Out for Hits

By DAVID MCGEE

■ As Lieberman Enterprises' vice president of buying, Van Vanyo is among the first in the company to recognize a hit or a miss, or to detect the effect on sales of external factors such as the state of the economy. Recently, of course, the economy has become a major concern of the entire music industry as record sales continue to ebb and flow but hardly approach what is now being termed "the glory years" of the mid-'70s. The result, Vanyo says, is that he's become a bit more cautious.

"Basically rack customers haven't changed much," he explains. "They still buy the hits, and that's where we do most of our business. The tough part comes when you have a new act and you have to rely on radio stations to get the singles played. We can't do much about that. If the single gets played and gets some action, then we do fine. When the single is played for a week or for two weeks and then dropped, the product we've put out is going to go nowhere."

The question of breaking new artists is of particular concern to Vanyo, who, like any astute in-



VAN VANYO
Vice President, National Buyer

dusty veteran, knows new blood is vital to long-term health. Lieberman's accounts, however, do most of their business in hit product, prompting an admission from Vanyo as to how there is little that can be done on the rack level to break an artist. But he is also quick to point out that Lieberman's one-stop operation provides a sort of early-warning system to notify him of any unusual activity on a new record. "Our one-stop gives us a pretty good gauge of what's happening. When a new artist comes out we can test the product in the one-stop, and if we get sales there we can go ahead and put it out on the racks. Basically a new artist is going to start selling in the one-stop first. When that happens we jump

on it and get it in the racks."

Buying decisions are made in sort of give-and-take fashion between the home office in Minneapolis (Vanyo's base) and the branches. Allocation codes are placed on product in Minneapolis and then sent out to all the branches; the buyers at each branch check the codes, and if they agree with the allocation no further contact is necessary. If they disagree, they call Vanyo. "In most cases I go along with their suggestions," he says, "because we feel they should know their market better than we do here. So we give them that latitude as long as they call and discuss it first."

Vanyo, who joined Lieberman in 1963, says the most startling change in the company over the years is its tremendous growth. "Now we're departmentalized and we rely on computers to help us do things. Ten years ago we didn't have to do that. Our main job is merchandising; ten or fifteen years ago we weren't quite as aware of that as we are now. Today with our customers' needs being what they are, it's important that we be good at merchandising."

Bob Pockrandt

(Continued from page 8)

tailor and the merchandising needs of a specific piece of product and combine the two together."

Reviewing this year's promotions, Pockrandt stated that the most successful marketing and merchandising campaigns have centered around recapturing the multiple sales buyer. "We're presently running a 'three records for ten dollars' promotion," said Pockrandt, "and the purpose of it is to gain back the multiple sales buyer. There is no question that the industry has seen less of this type of buyer. The promotion has been very successful for us so far. We're trying to bring back excitement into the industry."

Commenting on challenges he foresees in the immediate future, Pockrandt said, "I believe that this business requires a constant effort to produce smarter and better marketing plans. I feel that as a company we have the best team of marketing experts in the business and I'm looking forward to sales increases. The whole industry, however, needs to sharpen up on all levels."

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Lieberman Enterprises

New Ideas Are Dick Moerbitz's Maps

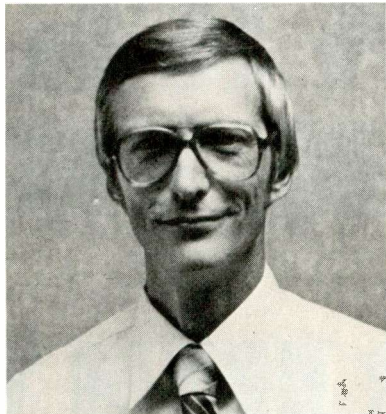
By GREG BRODSKY

■ In his twenty-eight years with Lieberman Enterprises, Dick Moerbitz has witnessed firsthand changes within the company. He is an industry veteran willing to take a chance on something new and work out ideas that need more testing before their implementation.

Start in the Business

Born and raised in Minneapolis, Moerbitz is currently vice president of operations. His start in the record business came when he was hired to take record orders for a small distributorship, Acme Music Company. At that time, Moerbitz was dealing primarily with "mom and pop" drug and discount stores. Acme's three-man operation began expanding (adding both personnel and accounts) and opening regional branches until it developed into what is now Lieberman Enterprises, one of the nation's leading rack jobbers, servicing such major outlets as Sears, Woolworth/Woolco and Big K.

Lieberman's Minneapolis branch works closely with each of the



DICK MOERBITZ
Vice President, Operations

company's other ten branches. Moerbitz is in charge of warehousing and, with his staff, chooses the policies that enable the operation to run profitably. These involve the designing of plans for the most efficient warehousing layout possible, as well as such cost-saving measures as building the company's own shelving and record fixtures.

Staff

Serving directly under Moerbitz are the three men who share

much of these responsibilities: Tim Collins, national traffic manager; Dennis Price, national one-stop manager; and Bill Thole, national rack coordinator.

Moerbitz tries to have the warehousing systems operating the same way in each branch. The planned, slow growth that Lieberman strives for is, to a large extent, a result of experimenting with ideas at one branch and, if they work, implementing them at other branches. Says Moerbitz: "An idea would come up and one branch would try one thing and maybe somebody else would try something else and then we'd put (the results) together and come up with the ideal system." One example of the experimenting involved would be the "consolidation of all of the shipments going out of a particular branch in a given week. The various branches reacted to the task differently and tested and tried different configurations until we came up with one that would work. Then it would be modified from the basic idea to whatever

our local branches' needs would be based on the structure of the account.

"Anybody can come up with an idea," says Moerbitz; but the difficult part, he adds, is in deciding which ideas are workable. "However, we do give feedback (on all ideas) and if there is a good idea we try to expand upon it."

Cautious Projection

Moerbitz is cautious when discussing next year's sales prospects and emphasizes that success or failure is directly related to the economy. "We can't think that the recession is over just because we have some real fine sales through our best selling period (Christmas). We've got to be business-minded to a point where we can't allow the rash of sales through the Christmas season to 'fog the glasses' that we're wearing and go out and do the same things wrong that we did last year. We've got to be selective on product and watch the inventories. I think it's going to be a very tough year next year."

Sanford Goldberg: The Buck Stops Here

By AL CUNNIFF

■ You might call Sanford "Sandy" Goldberg the "money man" at Lieberman's, because this VP of finance oversees the accounting aspects of every facet of Lieberman's three wings: Lieberman Music Co., Carousel Snack Bars of Minnesota, and Lieberman Enterprises.

A C.P.A. and University of Minnesota graduate, Goldberg practiced public accounting for five years before joining Lieberman's. "I worked for the public accounting firm that did an audit for Lieberman's in 1965," the Minneapolis native explained. "I'm one of the many who have left the ranks of auditors to go to work for a client."

When Goldberg joined Lieberman's in 1967 he was the comptroller for the family's three companies. "Now I have a comptroller working for me in each group," he said. "I oversee their work and act as the treasurer of the company."

Goldberg, 39, said that since he joined Lieberman's he has seen "dramatic growth. The total company has probably grown 1000

percent in that period. The record business has grown most substantially, because it has also made some large acquisitions. But all three companies have grown greatly."

The VP of finance explained that the Carousel Snack Bars wing includes approximately 255 snack bars, accounting for about 1500 full and part-time workers. The Lieberman Music Co., which sells coin machines over a five-state area surrounding Minneapolis, has "tripled in size" since 1967, according to Goldberg. The record division, Lieberman Enterprises, owns 11 warehouses across the country, including a national distribution center in Indianapolis.

The three Lieberman companies employ a total of about 250 people, including part-timers. Goldberg's day-to-day work consists of maintaining an overview of the entire operation of the three companies. "I look at the operation of the branches, watch receivables, watch sales, look at expenses, handle our bank relationships, and manage our profit sharing funds, among lots of other things," he said.



SANDY GOLDBERG
Vice President, Finance

Goldberg said he feels Lieberman's offers "some very competitive and progressive benefits. We offer profit sharing, hospitalization, life insurance, long-term disability benefits, and good vacation schedules. We have the gamut of benefits, and I'd stack ours against almost anybody's."

An avid jogger, Goldberg manages to run four to seven miles a day before he arrives at work by 9 a.m. He also plays racquetball, and sings bass in his synagogue choir.

Sandy said he looks ahead

"with what you can call guarded optimism" at Lieberman's prospects in the near future. "The biggest problem that has hampered everyone's growth in the last two years especially has been our rising inflation. But it appears that we've seen the worst that inflation in the record business will get, and are now in something of a rebound. That gives us some optimism."

Goldberg provided a brief look at Lieberman's awesome rack jobbing empire: "We service about 2600 accounts, offering them the fullest range of services we can.

"We do all the merchandising for our accounts. They don't need to hire someone to decide what records to buy each week, because we take care of that for them. We do ad layouts for our accounts, and provide ad dollars. And we handle in-store signings for them.

"We're their partner—we have space in their store." Goldberg said Lieberman's services accounts in every state except Hawaii, plus some armed forces bases outside the U.S. The company owns several retail stores in Minneapolis.

**Congratulations
and continued success
to a leading organization
in the music industry.**

RCA Records



Lieberman Enterprises

David Lieberman

(Continued from page 4)

"Gideon" we did a whole in-store promotion on Kenny Rogers: we also made the display material that fit into our fixtures, with manufacturer support, obviously. "Urban Cowboy" was a very, very successful event that offered us a lot of merchandising possibilities, including display contests for our own people.

RW: You mentioned that as the effects of the poor economy began to take their toll on the businesses you're in you had to readjust. Specifically, what did you have to do? In what area, if any, did you have to cut back or rethink your approach?

Lieberman: Well, the sales slowdown in the last two years has meant that we have a problem, unfortunately. To a certain extent we're like a utility: if you get a cool summer, the electricity is still there, you just don't sell it. You get a warm winter, the same thing is true. We have to cover those stores, and that's the real problem: we have to cover them, but the yield per call goes down, even though the cost to us doesn't always stay the same. So what we've been forced to do is to streamline our operations internally as much as we can, cutting fat and not muscle, and externally evaluate some of our accounts that may not be economically viable to cover. We've dropped some accounts. Also, we've tried to alter our coverage schedule without hurting ourselves.

RW: Are you satisfied with the shape you're in now?

Lieberman: Yeah. We've come through the year 1979-80 coinciding with our fiscal year, which is June with a May 31 ending, with the kind of a year in the record business that I haven't seen in twenty-five years. Traditionally the record industry was always somewhat recession-resistant. But we had this combination of factors: economic conditions generally; the recession; sort of a sour consumer attitude

generated by the world situation; a lack of good product. The final impact on our industry came when we were unable to keep prices artificially depressed as we had done for so long. The manufacturers could no longer support that depression. The price has grown rapidly in the last couple of years and the consumers have rebelled—not by not buying, but by buying more selectively. All those factors were working together—along with the unrealistic expectations generated by the impact of Elvis's death, "Saturday Night Fever" and "Grease"—at the same time really put the industry in a tailspin, which I see us coming out of. I see the consumer getting adjusted to paying higher prices because the price of everything has gone up, and records become a tremendous value when you're talking about self-entertainment or gift-giving. There seems to be a much better flow of product now, too. I think people probably are of a mind that the world is a pretty tough place but it's not coming to an end.



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Traffic Manager



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& TAPES**

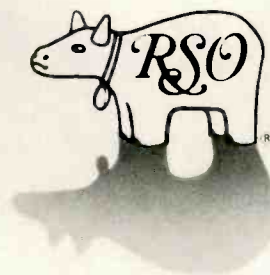


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TAPE & RECORD DISTRIBUTORS, INC.

Lieberman Enterprises

'Events' Key Future for Steve Salsberg

By DAVID McGEE

■ As Lieberman Enterprises' vice president of marketing, Steve Salsberg is in the forefront of a revolution. Once was a time when businesses servicing racked accounts viewed their job as extending no further than the mere outlaying of goods in a mass merchant's record department. But record industry's sales slump forced Lieberman Enterprises, at least, to rethink its role. As Salsberg will tell you, LE's ability to turn a potent piece of product into an "event" may well be the wave of the future in mass merchandising.

In brief, an "event" consists of several steps, the first being to decide on the product to be promoted. Then the company creates its own displays, point-of-purchase material ("so that the entire display can be highlighted") and sales contests (internal, designed to provide incentive for



STEVE SALSBERG
Vice President, Marketing

the 150-plus sales force on the road). Account and manufacturer support, obviously, is crucial to the overall concept.

"Slowly but surely the company's thinking has evolved from 'let's run an ad for this act' to 'let's create an event for this act,'" Salsberg explains. "If in fact the event demands advertising then we'll advertise it. But in fact an event means more than

running an ad. It means making sure that the merchandise is correct and proper; making sure it's in the right kind of account; making sure it's displayed properly; making sure it's signed properly; and making sure that we get the participation of both our people and of our accounts. Put all those things together and we stand a chance of really creating events."

The cutting edge of these "events" is the impression such elaborate campaigns make on manufacturers concerned with maintaining austerity budgets. "We can present to the manufacturer a package and when we do that they seem to be more interested than they would be if we went back time after time saying, 'It's time to run another ad.' By presenting them the end result both in pictorial form and in actual selloff reports, we have

begun getting a name as people who can carry off these things. We've really held our own, and as business improves I think we'll more than maintain our share of those promotional ideas, dollars and so forth."

Salsberg, who joined LE in the early '60s as, for all intents and purposes, its first director of advertising, still oversees the advertising department in addition to helping secure funds to keep it moving. His marketing department duties make for a hectic schedule, to say the least, but also a satisfying one. "I really enjoy my job. I enjoy representing my company both to customers and to record manufacturers. I'm proud of the company and I think I represent it well. I'm also proud to know that when we strike a bargain we're one of the few companies that can really carry off our part of it."

Three Branches Thrive Under Sinclair

By DAVID McGEE

■ He jokingly refers to himself as "The Tin Ear" and downplays his contribution to the cause by claiming to be "just one spoke in the wheel." But his rise through the ranks—starting as a shipper and packer in the home office in 1963 and advancing to his present position as vice president, sales, and branch manager, Chicago—is indicative of the esteem with which Dennis Sinclair is held in the Lieberman organization. If anything, Sinclair's current position makes him a very big spoke in a rapidly-turning wheel: he oversees about 85 warehouse employees and roughly 50 others in the sales department, in addition to performing

similar functions for Lieberman's Cleveland and New Jersey branches. As if that weren't enough, Sinclair also spends time on the road traveling to the Lieberman accounts in his region to help set up promotions and facilitate the implementation of programs and policies established by the hierarchy.

Not bad for a fellow who graduated from high school with hardly an inkling of what he wanted to do with his life. After serving in the Army Reserve (six months active), Sinclair joined Lieberman because, he admits today, "I was looking for anything at all to make a couple of bucks to tide me over. I didn't know what I wanted to do, except that I wanted to be in sales. But I didn't know what type of product I wanted to sell."

Sinclair had heard of Lieberman through a brother who had worked for the company. "I knew they sold phonograph records," he says before pointing out how trivial this bit of knowledge was to an admittedly unmusical person. "I had never bought a record in my life up to that point. I wasn't really interested in music, and I



DENNIS SINCLAIR
Vice President, Sales

still really don't have a good ear for music." Hence "The Tin Ear," a rather pointed description of aural competence that hardly fazes Sinclair. "I go by what our company buys," he explains, "and according to what's selling. Whether I like it or not really has no bearing on my decisions."

Beyond this, Sinclair's major responsibility is to see that the programs that the Lieberman executive committee targets as national campaigns are uniformly enacted in his three branches. "I have to insure that an account in New Jersey looks the same as one of our accounts in Portland as far as the cosmetics are concerned, the fixturing and the layout of

product and so forth. Within the branches I help time and coordinate the buying, operations, advertising and sales functions into one unit."

With the sales downturn of the last two or three years, Sinclair has had to become something of a cost-efficiency expert. "It seems that 75 to 80 percent of my job now is to work with that calculator—and three years ago I didn't even know what it was. But it's so important to control costs and to think through exactly what a promotion is, how much it's going to cost to service an account when our own profit margins are different than they were a few years ago. There's no room for waste in anything we do."

These days Sinclair's biggest challenge comes in combatting the trend among discount stores to minimize record departments. "It used to be that many of the stores you walked into had a so-called 'record girl.' That's not happening anymore, so it becomes more and more of a challenge to us to create a department and lay it out in such a way that the customer is going to be able to find exactly what he wants in real easy fashion."

BEST WISHES

from

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**SESAME
STREET
RECORDS**

Lieberman Enterprises

Roger Sattler: Ready for the '80s

By SOPHIA MIDAS

■ Roger Sattler's history at Lieberman Enterprises reads like a Horatio Alger story. Joining the company in 1961 as a city desk staff member in the electronics division, Sattler worked his way up through various sales positions until he assumed the post of vice president of sales, covering the regions of Minneapolis, Dallas, Denver and Portland, four years ago.

As a veteran sales executive, Sattler believes the record industry is presently in the most challenging period of its history. "I think it's a difficult time to be in the record industry," said Sattler. "We've never experienced the conditions that we are experiencing today. We always thought that we were recession-proof, and I think we've learned otherwise. I think that what really changed the record boom of several years ago was the escalation of gas prices; money that usually went to records was spent on other

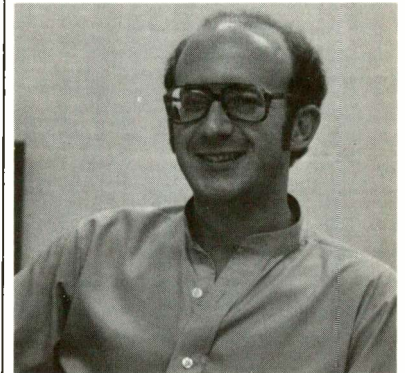
things. People began to cut back on driving and that really cut back on tape sales."

The antidote to a slumping economy, according to Sattler, is expertise in advertising and merchandising. "We have had to become tougher and more effective with our merchandising," said Sattler. "I think there was a time when people just sat back, telling themselves that things were going to get better. The times of people just sitting back and waiting are over."

Lieberman Enterprises has waged a war against inflation and the economy by developing a marketing department. "In the last year," stated Sattler, "we have taken people from other areas of the company and assimilated them into a marketing department. We now have people who are conceiving of marketing and promotional ideas. These ideas are being brought into the field and they are generating business that we might not get if we didn't



ROGER SATTLER
Vice President, Sales



BILL THOLE
Rock Coordinator

have these tools."

Sattler cited the shift to thematic promotions as being a significant example of the company's aggressive merchandising, and commented, "We have had to change our advertising strategies. Instead of running ads featuring a few artists, we are going more in terms of meaningful themes, trying to put emphasis on across-the-board inventory. We're trying to get into less advertising, but

on a bigger level."

Regarding the direction of Lieberman in the future, Sattler said, "The record business has changed so much since I first began in it. Automation has played a big part in the transformation of the record industry and in the growth of Lieberman Enterprises. Our company has experienced enormous growth since the 1960s, and I hope that I've played some part in it."

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To all of our suppliers and
accounts: thank you for your
advice, cooperation and con-
tinued support throughout the
years.

Lieberman Enterprises

Retail Report

Record World



DECEMBER 13, 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
BARRY—Barry Manilow—Arista
AUTOAMERICAN—Blondie—Chrysalis
FOOLISH BEHAVIOUR—Rod Stewart—WB
GREATEST HITS/LIVE—Heart—Epic
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
TOUCH—Con Funk Shun—Mercury
SUPER TROUPER—ABBA—Atlantic

HANDLEMAN/NATIONAL

ANDY GIBB'S GREATEST HITS—RSO
AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
EAGLES LIVE—Asylum
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
HOTTER THAN JULY—Stevie Wonder—Tamla
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
9 TO 5—Dolly Parton—RCA
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

MUSICLAND/NATIONAL

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
CHRISTMAS WITH THE CHIPMUNKS—Excelsior
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
EAGLES LIVE—Asylum
FACES—Earth, Wind & Fire—Col
GAUCHO—Steely Dan—MCA
GREATEST HITS/LIVE—Heart—Epic
HITS—Boz Scaggs—Col
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)

RECORD BAR/NATIONAL

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
CATHOLIC BOY—Jim Carroll Band—Atco
GAUCHO—Steely Dan—MCA
GHOST RIDERS—Outlaws—Arista
JERMAINE—Jermaine Jackson—Motown
MICHAEL SCHENKER GROUP—Chrysalis
SONG OF SEVEN—Jon Anderson—Atlantic
SUPER TROUPER—ABBA—Atlantic
THE LEGEND OF JESSE JAMES—Various Artists—A&M

SOUND UNLIMITED/NATIONAL

AS ONE—Bar-Kays—Mercury
GHOST RIDERS—Outlaws—Arista
HIGH INFIDELITY—REO Speedwagon—Epic
MAKING MOVIES—Dire Straits—WB
NIGHT PASSAGE—Weather Report—Col
QUICK TURNS—Off Broadway usa—Atlantic
SUPER TROUPER—ABBA—Atlantic

SWEET SENSATION—Stephanie Mills—20th Century-Fox
TIMES SQUARE—RSO (Soundtrack)
TOUCH—Con Funk Shun—Mercury

WHEREHOUSE/NATIONAL

BARRY—Barry Manilow—Arista
CANDLES—Heatwave—Epic
FANTASTIC VOYAGE—Lakeside—Solar
GAUCHO—Steely Dan—MCA
GHOST RIDERS—Outlaws—Arista
LATE NIGHT GUITAR—Earl Klugh—Liberty
MAKING MOVIES—Dire Straits—WB
NIGHT PASSAGE—Weather Report—Col
SECONDS OF PLEASURE—Rockpile—Col

DISC-O-MAT/NEW YORK

ANDY GIBB'S GREATEST HITS—RSO
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
HITS—Boz Scaggs—Col
JERMAINE—Jermaine Jackson—Motown
SECTOR 27—Tom Robinson—IRS

KING KAROL/NEW YORK

AUTOAMERICAN—Blondie—Chrysalis
BEAT CRAZY—Joe Jackson Band—A&M
BLACK SEA—XTC—Virgin
CANDLES—Heatwave—Epic
GAUCHO—Steely Dan—MCA
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
NIGHT PASSAGE—Weather Report—Col
ROCK & ROLL DIARY 1967-1980—Lou Reed—Arista

SOFT LIGHTS, SWEET MUSIC

Enchantment—RCA
SUPER TROUPER—ABBA—Atlantic

RECORD WORLD-TSS/NEW YORK

BARRY—Barry Manilow—Arista
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FOOLISH BEHAVIOUR—Rod Stewart—Arista
GAUCHO—Steely Dan—MCA
GREATEST HITS/LIVE—Heart—Epic
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
NATIONAL BREAKOUT—Romantics—Nemperor
RISING—Dr. Hook—Casablanca
SCARY MONSTERS—David Bowie—RCA
SECONDS OF PLEASURE—Rockpile—Col

STRAWBERRIES/BOSTON

ADVENTURE—Rupert Holmes—MCA
BEAT CRAZY—Joe Jackson Band—A&M
CATHOLIC BOY—Jim Carroll Band—Atco
14 KARAT—Fatback—Spring
I'M NOT STRANGE—Keith Sykes—MCA/Backstreet
SET THE NIGHT ON FIRE—Oak—Mercury
STAR, BABY—D.C. LaRue—Casablanca
STREET FEVER—Moon Martin—Capitol
WIZE—Becket
WORTH THE WAIT—Peaches & Herb—Polydar

FOR THE RECORD/BALTIMORE

AS ONE—Bar-Kays—Mercury
BARRY—Barry Manilow—Arista
CANDLES—Heatwave—Epic

FANTASTIC VOYAGE—Lakeside—RCA

FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
LATE NIGHT GUITAR—Earl Klugh—Liberty
REAL EYES—Gil Scott-Heron—Arista
TOUCH—Con Funk Shun—Mercury
TWO OF US—Yarborough & Peoples—Mercury

WAXIE MAXIE/WASH., D.C.

AS ONE—Bar-Kays—Mercury
BARRY—Barry Manilow—Arista
BETTER DAYS—Blackbyrds—Fantasy
BI-COASTAL—Peter Allen—A&M
DIVINE MADNESS—Bette Midler—Atlantic
FANTASTIC VOYAGE—Lakeside—Solar
GAUCHO—Steely Dan—MCA
HEARTLAND—Michael Stanley Band—EMI-America
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
TOUCH—Con Funk Shun—Mercury

GARY'S/RICHMOND

BARRY—Barry Manilow—Arista
CRIMES OF PASSION—Pat Benatar—Chrysalis
EAGLES LIVE—Asylum
FACES—Earth, Wind & Fire—Col
14 KARAT—Fatback—Spring
GREATEST HITS—Kenny Rogers—Liberty
HOTTER THAN JULY—Stevie Wonder—Tamla
THE RIVER—Bruce Springsteen—Col
ZENYATTA MONDATTA—Police—A&M

RECORD REVOLUTION/PA.-DEL.

AS ONE—Bar-Kays—Mercury
AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
CANDLES—Heatwave—Epic
DRAMA—Yes—Atlantic
FOOLISH BEHAVIOUR—Rod Stewart—WB
GREATEST HITS/LIVE—Heart—Epic
NIGHT PASSAGE—Weather Report—Col
TOUCH—Con Funk Shun—Mercury
VISAGE—Polydar

RADIO 437/PHILADELPHIA

BARRY—Barry Manilow—Arista
BETTER DAYS—Blackbyrds—Fantasy
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
IN CONCERT, MUNICH—Chick Corea—Gary Burton—ECM
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
JERMAINE—Jermaine Jackson—Motown
MY BABE—Roy Buchanan—Waterhouse
NIGHT PASSAGE—Weather Report—Col
SONG OF SEVEN—Jon Anderson—Atlantic
TOUCH—Con Funk Shun—Mercury

FATHERS & SUNS/MIDWEST

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
CHRISTMAS IN THE STARS—RSO
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
GHOST RIDERS—Outlaws—Arista
HIGH INFIDELITY—REO Speedwagon—Epic
SUPER TROUPER—ABBA—Atlantic
TOUCH—Con Funk Shun—Mercury

NATL. RECORD MART/MIDWEST

BARRY—Barry Manilow—Arista
CATHOLIC BOY—Jim Carroll Band—Atco
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
HIGH INFIDELITY—REO Speedwagon—Epic
HITS—Boz Scaggs—Col
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
SUPER TROUPER—ABBA—Atlantic
ZENYATTA MONDATTA—Police—A&M

RECORD RENDEZVOUS/CLEVELAND

ANDY GIBB'S GREATEST HITS—RSO
AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
EAGLES LIVE—Asylum
GAUCHO—Steely Dan—MCA
GREATEST HITS VOL. II—Linda Ronstadt—Asylum
ONE MORE SONG—Randy Meisner—Epic
SONG OF SEVEN—Jon Anderson—Atlantic
SUPER TROUPER—ABBA—Atlantic
TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

RECORD CITY/CHICAGO

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
CHRISTMAS IN THE STARS—RSO
GAUCHO—Steely Dan—MCA
GEORGE BURNS IN NASHVILLE—Mercury
JERMAINE—Jermaine Jackson—Motown
NIGHT PASSAGE—Weather Report—Col
ROCK & ROLL DIARY, 1967-1980—Lou Reed—Arista
SONG OF SEVEN—Jon Anderson—Atlantic
VERISMO ARIAS—Luciano Pavarotti—London

ROSE RECORDS/CHICAGO

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
GREATEST HITS/LIVE—Heart—Epic
HIGH INFIDELITY—REO Speedwagon—Epic
JERMAINE—Jermaine Jackson—Motown
SUPER TROUPER—ABBA—Atlantic
ULTRA WAVE—Bootsy—WB

MUSICLAND/ST. LOUIS

ADVENTURE—Rupert Holmes—MCA
AEROSMITH'S GREATEST HITS—Col
BACK ON THE STREETS—Donnie Iris—MCA
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
HITS—Boz Scaggs—Col
SUPER TROUPER—ABBA—Atlantic

SPEC'S MUSIC/FLORIDA

ANDY GIBB'S GREATEST HITS—RSO
AUTOAMERICAN—Blondie—Chrysalis
BACK ON THE STREETS—Donnie Iris—MCA

BEST OF EMERSON, LAKE & PALMER—Atlantic

DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
GAUCHO—Steely Dan—MCA
GREATEST HITS/LIVE—Heart—Epic
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
ONE-TRICK PONY—Paul Simon—WB
ZENYATTA MONDATTA—Police—A&M

TAPE CITY/NEW ORLEANS

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
DIVINE MADNESS—Bette Midler—Atlantic (Soundtrack)
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
FOOLISH BEHAVIOUR—Rod Stewart—WB
GAUCHO—Steely Dan—MCA
GREATEST HITS/LIVE—Heart—Epic
HITS—Boz Scaggs—Col
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
LATE NIGHT GUITAR—Earl Klugh—Liberty

INDEPENDENT RECORDS/COLORADO

AUTOAMERICAN—Blondie—Chrysalis
CANDLES—Heatwave—Epic
DRAMATIC WAY—Dramatics—MCA
GAUCHO—Steely Dan—MCA
IN CONCERT, MUNICH—Chick Corea—Gary Burton—ECM
KANO—Emergency
ONE MORE SONG—Randy Meisner—Epic
POSH—Patrice Rushen—Elektra
SUPER TROUPER—ABBA—Atlantic
21ST CENTURY MAN—Billy Thorpe—Elektra

CIRCLES/ARIZONA

AS ONE—Bar-Kays—Mercury
BARRY—Barry Manilow—Arista
BETTER DAYS—Blackbyrds—Fantasy
CANDLES—Heatwave—Epic
GAUCHO—Steely Dan—MCA
JERMAINE—Jermaine Jackson—Motown
MORE GEORGE THOROGOOD & THE DESTROYERS—Rounder
SWEAT BAND—Uncle Jam
THE AWAKENING—Reddings—BID
TOUCH—Con Funk Shun—Mercury

LICORICE PIZZA/LOS ANGELES

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
EAGLES LIVE—Asylum
GAUCHO—Steely Dan—MCA
GREATEST HITS/LIVE—Heart—Epic
HAWKS & DOVES—Neil Young—Reprise
HITS—Boz Scaggs—Col
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)

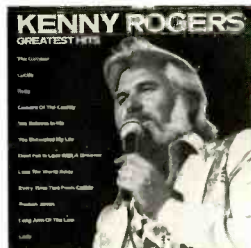
EVERYBODY'S RECORDS/NORTHWEST

AUTOAMERICAN—Blondie—Chrysalis
BARRY—Barry Manilow—Arista
EAGLES LIVE—Asylum
GAUCHO—Steely Dan—MCA
HIGH INFIDELITY—REO Speedwagon—Epic
JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
LATE NIGHT GUITAR—Earl Klugh—Liberty
NIGHT PASSAGE—Weather Report—Col
SUPER TROUPER—ABBA—Atlantic
ZENYATTA MONDATTA—Police—A&M

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 13, 1980



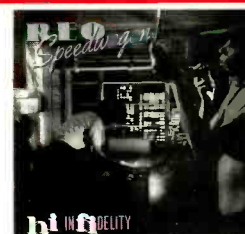
TITLE, ARTIST, Label, Number, (Distributing Label)

DEC. 13	DEC. 6		WKS. ON CHART	
1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (6th Week)	9	H
2	2	GUILTY BARBRA STREISAND/Columbia FC 36750	10	H
3	3	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)	6	H
4	4	THE GAME QUEEN/Elektra 5E 513	22	H
5	5	BACK IN BLACK AC/DC/Atlantic SD 16018	18	H
6	6	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	17	H
7	7	THE RIVER BRUCE SPRINGSTEEN/Columbia PC2 36854	7	X
8	8	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	3	I
9	10	LIVE EAGLES/Asylum BB 705	3	L
10	13	ZENYATTA MONDATTI THE POLICE/A&M SP 4831	8	G
11	12	TRIUMPH JACKSONS/Epic FE 36424	9	H
12	14	FACES EARTH, WIND & FIRE/ARC/Columbia KC2 36795	4	L
13	11	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	11	H
14	19	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	2	H
15	9	THE WANDERER DONNA SUMMER/Geffen GHS 2000 (WB)	6	H
16	29	GREATEST HITS/LIVE HEART/Epic KE2 36888	2	L
17	23	GAUCHO STEELY DAN/MCA 6102	2	I
18	16	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. HS 3452	10	H
19	24	FOOLISH BEHAVIOUR ROD STEWART/Warner Bros. HS 3485	2	H
20	22	DIANA DIANA ROSS/Motown M8 936M1	27	H
21	17	CHRISTOPHER CROSS/Warner Bros. BSK 3383	40	G
22	20	GREATEST HITS—VOLUME II LINDA RONSTADT/Asylum 5E 516	6	H
23	15	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)	18	H
24	18	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	22	I
25	21	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	8	H
26	26	GLASS HOUSES BILLY JOEL/Columbia FC 36384	39	H
27	27	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	30	X
28	52	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290	2	H
29	30	KENNY LOGGINS ALIVE/Columbia C2X 36738	11	J
30	28	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	15	L
31	25	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453	19	H
32	33	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	5	H
33	38	HAWKS & DOVES NEIL YOUNG/Reprise HS 2297 (WB)	4	H
34	34	SECONDS OF PLEASURE ROCKPILE/Columbia JC 36886	5	G
35	31	PARIS SUPERTRAMP/A&M SP 6702	10	L
36	42	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	5	G
37	40	ALL SHOOK UP CHEAP TRICK/Epic FE 36498	5	H
38	41	MAKING MOVIES DIRE STRAITS/Warner Bros. BSK 3480	5	G
39	39	MICKEY MOUSE DISCO/Disneyland/Vista 2504	38	X
40	67	BARRY BARRY MANILOW/Arista AL 9537	2	H
41	44	LOST IN LOVE AIR SUPPLY/Arista AB 4268	25	H
42	46	PANORAMA CARS/Elektra 5E 514	15	H
43	37	CARNAVAL SPYRO GYRA/MCA 5149	7	H
44	48	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	26	G
45	35	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	40	H
46	36	FEEL ME CAMEO/Chocolate City CCLP 2016 (Casablanca)	7	G
47	51	GREATEST HITS DOORS/Elektra 5E 515	7	H
48	43	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008	20	G
49	55	HITS! BOZ SCAGGS/Columbia FC 36841	3	H
50	32	HOLD OUT JACKSON BROWNE/Asylum 5E 511	22	H

51	47	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Arl)	22	H
52	56	GREATEST HITS OAK RIDGE BOYS/MCA 5150	4	H
53	49	REMAIN IN LIGHT TALKING HEADS/Sire SRK 6095 (WB)	7	G
54	69	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)	3	G
55	88	CHRISTMAS WITH THE CHIPMUNKS/Pickwick SPC 1034	2	G
56	54	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	82	G
57	62	DIVINE MADNESS (ORIGINAL SOUNDTRACK) BETTE MIDLER/Atlantic SD 16022	3	H
58	61	ARETHA ARETHA FRANKLIN/Arista AL 9538	7	H
59	63	STONE JAM SLAVE/Cotillion SD 5224 (Atl)	5	G
60	50	SCARY MONSTERS DAVID BOWIE/RCA AQL1 3647	11	H
61	58	ZAPP/Warner Bros. BSK 3463	12	G
62	71	ULTRA WAVE BOOTSY/Warner Bros. BSK 3433	2	G
63	53	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	19	H
64	64	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	18	H
65	65	BLACK MARKET CLASH CLASH/Epic/Nu-Disk 4E 36846	3	X
66	68	ODORI HIROSHIMA/Arista AL 9541	4	H

CHARTMAKER OF THE WEEK

67 — HI INFIDELITY
REO SPEEDWAGON
Epic FE 36844



68	57	HORIZON EDDIE RABBITT/Elektra 6E 276	15	G
69	66	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	7	H
70	74	ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472	15	H
71	73	ONE MORE SONG RANDY MEISNER/Epic NJE 36748	3	G
72	59	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	25	G
73	112	JERMAINE JERMAINE JACKSON/Motown M8 948M1	1	H
74	106	CHRISTMAS ALBUM BARBRA STREISAND/Columbia CS 9557	1	X
75	75	SEAWIND/A&M SP 4824	6	G
76	45	DIRTY MIND PRINCE/Warner Bros. BSK 3478	6	G
77	70	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)	33	G
78	—	CANDLES HEATWAVE/Epic FE 36873	1	H
79	76	BEAT CRAZY JOE JACKSON BAND/A&M SP 4837	6	G
80	89	AEROSMITH'S GREATEST HITS/Columbia FC 36865	3	H
81	78	SPECIAL THINGS POINTER SISTERS/Planet P 9 (Elektra/ Asylum)	13	G
82	—	TOUCH CON FUNK SHUN/Mercury SRM 1 4002	1	G
83	81	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	56	G
84	85	SEQUEL HARRY CHAPIN/Boardwalk FW 36872	3	H
85	77	IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1 (Motown)	13	H
86	79	SHINE ON L.T.D./A&M SP 4819	15	G
87	97	POSH PATRICE RUSHEN/Elektra 6E 302	2	G
88	—	AS ONE BAR KAYS/Mercury SRM 1 3844	1	G
89	133	TWELVE DAYS OF CHRISTMAS WITH THE CHIPMUNKS/ Pickwick SPC 1035	1	X
90	—	SUPER TROUPER ABBA/Atlantic SD 16023	1	H
91	105	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722	1	G
92	87	BEATIN' THE ODDS MOLLY HATCHET/Epic FE 35672	13	H
93	98	INHERIT THE WIND WILTON FELDER/MCA 5144	6	H
94	137	LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079	1	G
95	104	CATHOLIC BOY JIM CARROLL BAND/Atco SD 38 132	1	G
96	95	CIVILIZED EVIL JEAN-LUC PONTY/Atlantic SD 16020	8	H
97	60	HURRY UP THIS WAY AGAIN STYLISTICS/TSOP JZ 36470 (CBS)	5	G
98	80	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080	24	H
99	101	FAMILY HUBERT LAWS/Columbia JC 36396	1	G
100	86	STARDUST WILLIE NELSON/Columbia KC 35305	45	G

ABC Video Enterprises To Bow Cable Arts Service

By SAM SUTHERLAND

■ NEW YORK — ABC, Inc., became the latest media conglomerate to enter the burgeoning cable video field with its announcement last week of a new programming service devoted to the arts. A joint venture with Warner-Amex Satellite Entertainment, ABC's initial bid for cable TV audiences will be dubbed Alpha, and is slated to begin several hours of prime time programming nightly on April 5.

Tuesday's (2) formal unveiling of the new venture underscored the growing interest in cable opportunities from major commercial television producers that once viewed the realm of electronic video delivery systems as a minor asset in fringe areas at best, or a threat to network audience draws at worst. But with CBS now preparing for its own cable exposure via its new CBS Cable division, and major entertainment programming sources now accepting pay, cable and satellite systems as a valuable new "window" in product exploitation, a rising tide of film, video and arts interests now seem ready to switch instead of fight.

With ABC Video Enterprises, the corporate arm originally formed to prepare for the home video software market, set to oversee programming, Alpha will be made available to cable subscribers at no additional cost with advertising due to subsidize the venture. Warner-Amex's "Nickelodeon" service, until now a non-commercial format aimed at younger viewers, will be the exclusive supplier, with only those cable systems taking "Nickelodeon" able to carry Alpha as well. The service will provide between two and a half and three and a half hours of programming nightly, including dance, opera, classical and jazz music.

Those areas have already been under the scrutiny of ABC Video Enterprises, which for some time had planned to slant such programming to the more affluent, older demographic seen as the sales base for the videocassette trade. But with video software futures now seen to be both rivalled by and potentially boosted by the proliferation of cable, ABC reportedly conducted a research study that convinced management to switch its early thrust to cable.

Herb Granath, vice president in charge of ABC Video Enterprises, has pegged that research at \$1 million, terming the study a broad-based one "encompassing the whole area of the new technologies." Accordingly, Gra-

nath is also stressing ABC's conviction that such cable services can help enhance ancillary income by providing exposure for video discs and videocassette titles in the future, a scenario he likens to radio's role in building the recording industry.

While the ABC study, according to Granath, also depicts a home video market "still embryonic and too small for specialized programming" such as that planned for Alpha, the cable alternative is being slanted toward the existing viewing audience for similar fare via the Public Broadcasting Service and various off-prime network properties. Hence, ABC's research points to two key markets for Alpha. The first, representing an estimated 16 percent of the overall television audience, coincides with the upscale viewers that watch PBS now, while the second, said to include 24 percent of the audience, is a "young, upper-educated but not upper-income" segment interested in such programming but not currently reached by PBS' outlets.

PBS itself may, in fact, be one of several direct competitors to Alpha, since the non-profit organization is now planning its own cable network based in the arts. While ABC's April 5 target date now promises a jump on CBS' previously announced all-arts service, yet another cable contender, called Bravo, is due to begin airing this Monday (8).

"Nickelodeon," which as part of the Warner-Amex effort was seen as competition for the networks when it debuted in April of 1979, now reaches an estimated 3.5 million subscribers, serviced via approximately 700 cable systems nationally. The Warner-Amex arrangement with ABC is initially a one-year deal, and while the opening blueprint calls for commercial subsidies to follow PBS' pattern through underwriting, rather than actual spot sales, the principals have left the door open for a more explicit advertising slant. Commercial income isn't being viewed as necessary to the April 5 launch, however, since Granath claims ABC is ready to pay the bills until outside money is available.

Among initial programming now in discussion are a La Scala performance of "La Boheme" with Luciano Pavarotti; chamber music concerts; and both orchestral classical and jazz musical programs.

The new program service will operate under the supervision of Frederick S. Pierce, executive vice president, ABC, Inc.

Record World

A/C Chart



DECEMBER 13, 1980

DEC. 13

DEC. 6

WKS. ON CHART

Rank	Artist	Title	Label	WKS. ON CHART
1	LADY	LADY	KENNY ROGERS Liberty 1380 (5th Week)	10
2	MORE THAN I CAN SAY	LEO SAYER/Warner Bros. 49565		11
3	LOVE ON THE ROCKS	NEIL DIAMOND/Capitol 4939		7
4	GUILTY	BARBRA STREISAND & BARRY GIBB/Columbia 11 11390		7
5	NEVER BE THE SAME	CHRISTOPHER CROSS/Warner Bros. 49580		9
6	SUDDENLY	OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007		8
7	EVERY WOMAN IN THE WORLD	AIR SUPPLY/Arista 0564		7
8	WOMAN IN LOVE	BARBRA STREISAND/Columbia 1 11364		15
9	IT'S MY TURN	DIANA ROSS/Motown 1496		7
10	WITHOUT YOUR LOVE	ROGER DALTREY/Polydor 2121		11
11	I BELIEVE IN YOU	DON WILLIAMS/MCA 41304		9
12	I MADE IT THROUGH THE RAIN	BARRY MANILOW/Arista 0566		4
13	HE'S SO SHY	POINTER SISTERS/Planet 47916 (E/A)		16
14	NEVER KNEW LOVE LIKE THIS BEFORE	STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)		16
15	DREAMING	CLIFF RICHARD/EMI-America 8057		12
16	YOU'VE LOST THAT LOVIN' FEELING	DARYL HALL & JOHN OATES/RCA 12103		11
17	I LOVE A RAINY NIGHT	EDDIE RABBITT/Elektra 47066		5
18	EVERYBODY'S GOT TO LEARN SOMETIME	KORGIS/Asylum 47018		6
19	THE TIDE IS HIGH	BLONDIE/Chrysalis 2465		3
20	(JUST LIKE) STARTING OVER	JOHN LENNON/Geffen 49604 (WB)		6
21	EASY LOVE	DIONNE WARWICK/Arista 0572		5
22	JESSE	CARLY SIMON/Warner Bros. 49518		18
23	I'M HAPPY THAT LOVE HAS FOUND YOU	JIMMY HALL/ Epic 9 50931		7
24	ONE STEP CLOSER	DOOBIE BROTHERS/Warner Bros. 49622		3
25	ON THE ROAD AGAIN	WILLIE NELSON/Columbia 1 11351		13
26	IF YOU EVER CHANGE YOUR MIND	CRYSTAL GAYLE/ Columbia 1 11359		11
27	LOOK WHAT YOU'VE DONE TO ME	BOZ SCAGGS/ Columbia 1 11349		17
28	GOODBYE MARIE	BOBBY GOLDSBORO/Curb 9 5400 (CBS)		5
29	FOOL THAT I AM	RITA COOLIDGE/A&M 2281		4
30	ONE-TRICK PONY	PAUL SIMON/Warner Bros. 49601		7
31	I'M COMING OUT	DIANA ROSS/Motown 1491		10
32	THE WINNER TAKES IT ALL	ABBA/Atlantic 3776		3
33	KILLIN' TIME	FRED KNOBLOCK AND SUSAN ANTON/ Scotti Brothers 609 (Atl)		2
34	SEASONS	CHARLES FOX/Handshake 8 5307		4
35	SEQUEL	HARRY CHAPIN/Boardwalk 8 5700		5
36	TEXAS IN MY REAR VIEW	MIRROR MAC DAVIS/ Casablanca 2305		3
37	MY MOTHER'S EYES	BETTE MIDLER/Atlantic 3771		2
38	HEY NINETEEN	STEELY DAN/MCA 51036		2



CHARTMAKER OF THE WEEK

39 — 9 TO 5
DOLLY PARTON
RCA 12133



40	SMOKY MOUNTAIN RAIN	RONNIE MILSAP/RCA 12084		3
41	MORNING MAN	RUPERT HOLMES/MCA 51019		6
42	COULD I HAVE THIS DANCE	ANNE MURRAY/Capitol 4920		14
43	TIME IS TIME	ANDY GIBB/RSO 1059		2
44	XANADU	OLIVIA NEWTON-JOHN/ELO/MCA 41285		18
45	ONE IN A MILLION	JOHNNY LEE/Full Moon/Asylum 47076		3
46	REAL LOVE	DOOBIE BROTHERS/Warner Bros. 49503		15
47	UPSIDE DOWN	DIANA ROSS/Motown 1494		19
48	LET ME BE YOUR ANGEL	STACY LATTISAW/Cotillion 46001 (Atl)		9
49	OUT HERE ON MY OWN	IRENE CARA/RSO 1048		11
50	LOVE X LOVE	GEORGE BENSON/Qwest/WB 49570		6

Record World Albums 101-150

DECEMBER 13, 1980

DEC. 13
DEC. 6

- | | | |
|------------|-----|---|
| 101 | 111 | MR. HANDS HERBIE HANCOCK/Columbia JC 36578 (G) |
| 102 | 96 | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G) |
| 103 | 91 | TRUE COLOURS SPLIT ENZ/A&M SP 4822 (G) |
| 104 | 72 | MORE GEORGE THOROGOOD AND THE DESTROYERS/ Rounder 3045 (G) |
| 105 | 118 | SWEAT BAND /Uncle Jam JZ 36857 (CBS) (G) |
| 106 | 138 | A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/ RCA AFL1 3451 (G) |
| 107 | 82 | AUDIO-VISIONS KANSAS/Kirshner FZ 36588 (CBS) (H) |
| 108 | 90 | THIS IS MY DREAM SWITCH/Gordy G8 999M1 (H) |
| 109 | 99 | AT PEACE WITH WOMAN JONES GIRLS/Phila. Intl. JZ 36767 (CBS) (G) |
| 110 | 102 | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (G) |
| 111 | 94 | WILD PLANET B-52'S/Warner Bros. BSK 3471 (G) |
| 112 | — | ANDY GIBB'S GREATEST HITS /RSO RX 1 3091 (H) |
| 113 | 123 | BLACK SEA XTC/Virgin/RSO VA 13147 (G) |
| 114 | 103 | JOY AND PAIN MAZE FEATURING FRANKIE BEVERLY/ Capitol ST 12087 (G) |
| 115 | 93 | ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND/MCA 5130 (H) |
| 116 | — | NIGHT PASSAGE WEATHER REPORT/ARC/Columbia JC 36793 (G) |
| 117 | 127 | ANNIE (ORIGINAL CAST ALBUM) /Columbia JS 34712 (H) |
| 118 | 108 | THE CARS /Elektra 6E 135 (G) |
| 119 | 92 | THIS TIME AL JARREAU/Warner Bros. BSK 3434 (G) |
| 120 | 84 | 80/81 PAT METHENY/ECM 2 1180 (WB) (I) |
| 121 | — | GHOST RIDERS OUTLAWS/Arista AL 9542 (H) |
| 122 | 100 | THE AWAKENING REDDINGS/Believe in a Dream JZ 36875 (CBS) (G) |
| 123 | 107 | 14 KARAT FATBACK/Spring SP 1 6729 (Polydor) (G) |
| 124 | 119 | WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC2 35642 (L) |
| 125 | 135 | LIVING IN A FANTASY LEO SAYER/Warner Bros. BSK 3483 (G) |
| 126 | 110 | LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008 (H) |
| 127 | 114 | VAN HALEN /Warner Bros. BSK 3075 (G) |
| 128 | 83 | COME UPSTAIRS CARLY SIMON/Warner Bros. BSK 3443 (G) |
| 129 | 109 | WAITING ON YOU BRICK/Bang JZ 36262 (CBS) (G) |
| 130 | 117 | NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR/ Riva RVL 7403 (PolyGram) (G) |
| 131 | 115 | ON THE EDGE BABYS/Chrysalis CHE 1305 (H) |
| 132 | 121 | TWENNYNINE WITH LENNY WHITE /Elektra 6E 304 (G) |
| 133 | 125 | I'M NOT STRANGE I'M JUST LIKE YOU KEITH SYKES/ Backstreet/MCA 3265 (G) |
| 134 | 145 | RAY, GOODMAN & BROWN II /Polydor PD 1 6299 (G) |
| 135 | 124 | LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5291 (Arl) (G) |
| 136 | 116 | KURTIS BLOW /Mercury SRM 1 3854 (G) |
| 137 | 141 | BI-COASTAL PETER ALLEN/A&M SP 4825 (G) |
| 138 | 131 | STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK) /RSO RS 2 4201 (L) |
| 139 | 134 | LA TOYA JACKSON /Polydor PD 1 6291 (G) |
| 140 | — | SKYYPORT SKYY/Salsoul SA 8537 (RCA) (G) |
| 141 | 132 | TIMES SQUARE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/ RSO RS 2 4203 (L) |
| 142 | — | THE MANHATTANS GREATEST HITS /Columbia JC 36861 (G) |
| 143 | 113 | THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H (G) |
| 144 | 120 | WIDE RECEIVER MICHAEL HENDERSON/Buddah BDS 6001 (Arista) (G) |
| 145 | 149 | MINIMUM WAGE ROCK & ROLL BUS BOYS/Arista AB 4280 (G) |
| 146 | 140 | SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476 (G) |
| 147 | 142 | HEARTLAND MICHAEL STANLEY BAND/EMI-America SW 17040 |
| 148 | — | THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 1 3834 (G) |
| 149 | — | LOOKING FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309 (G) |
| 150 | 122 | HEROES COMMODORES/Motown M8 939M1 (H) |

Albums 151-200

DECEMBER 13, 1980

- | | | | |
|------------|--|------------|--|
| 151 | BETTER DAYS BLACKBYRDS/Fantasy F 9602 | 177 | HEAVENLY BODY CHI-LITES FEATURING GENE RECORD/20th Century Fox/Chi-Sound T 619 (RCA) |
| 152 | FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110 | 178 | THE BEST OF EMERSON, LAKE & PALMER /Atlantic SD 19283 |
| 153 | SONG OF SEVEN JON ANDERSON/Atlantic SD 16021 | 179 | THE IDOLMAKER (ORIGINAL SOUNDTRACK) /A&M SP 4840 |
| 154 | SKY /Arista A2L 8302 | 180 | 21ST CENTURY MAN BILLY THORPE/ Elektra 6E 294 |
| 155 | MERRY CHRISTMAS BING CROSBY/ MCA 15024 | 181 | BILLY BURNETTE /Columbia NJC 36792 |
| 156 | DUMB WAITERS KORGIS/Asylum 6E 290 | 182 | SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleve. Intl. JE 36768 |
| 157 | REAL EYES GIL SCOTT-HERON/ Arista AL 9540 | 183 | ROCK AND ROLL DIARY 1967-1980 LOU REED/Arista A2L 8603 |
| 158 | MERRY CHRISTMAS JOHNNY MATHIS/Columbia CS 8021 | 184 | CHRISTMAS CARD STALTER BROTHERS/ Mercury SRM 1 5012 |
| 159 | NIGHT SONG AHMAD JAMAL/ Motown M7 945R1 | 185 | RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113 |
| 160 | COME TO MY WORLD MICHAEL WYCOFF/RCA AFL1 2823 | 186 | IT'S MY TURN (ORIGINAL SOUNDTRACK) /Motown M8 947M1 |
| 161 | QUICK TURNS OFF BROADWAY/ Atlantic SD 19286 | 187 | HUMANESQUE JACK GREEN/RCA AFL1 3639 |
| 162 | LOVE TRIPPIN' SPINNERS/Atlantic SD 19270 | 188 | MYSTERIES OF THE WORLD MFSB/ TSOP JZ 36405 (CBS) |
| 163 | TWO "B'S" PLEASE ROBBIN THOMPSON BAND/Ovation OV 1759 | 189 | THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/ Atlantic SD 16001 |
| 164 | MICHAEL SCHENKER GROUP / Chrysalis CHE 1302 | 190 | SHOT IN THE DARK INMATES/ Polydor PD 1 6032 |
| 165 | BACK ON THE STREETS DONNIE IRIS/ MCA 3272 | 191 | THE ROGER WHITTAKER CHRISTMAS ALBUM /RCA ANLI 2933 |
| 166 | LED ZEPPELIN IV /Atlantic SD 19129 | 192 | WITH LOVE ROGER WHITTAKER/RCA AFL1 3778 |
| 167 | ARE HERE KINGS/Elektra 6E 274 | 193 | I'M YOURS LINDA CLIFFORD/ Curtom/Capitol ST 12131 |
| 168 | CHICK COREA AND GARY BURTON IN CONCERT /ECM 2 1182 (WB) | 194 | LOVE IS FAIR BARBARA MANDRELL/ MCA 5136 |
| 169 | I TOUCHED A DREAM DELLS/20th Century Fox T 618 (RCA) | 195 | PEOPLE'S CHOICE /Casablanca NBLP 7246 |
| 170 | BORN TO RUN BRUCE SPRINGSTEEN/ Columbia JC 33795 | 196 | TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239 |
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| 174 | LOVE AT FIRST SIGHT SONNY ROLLINS/Milestone M 9098 (Fantasy) | 200 | KANO EMERGENCY/EMPL 7505 |
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Christmas Sales Up (Continued from page 3)

things will be a little tougher. Therefore, every day makes it a little more critical than it was last year. However, with all of the new releases and the mid-price line, I think we should do very well." A spokesman for Disc-O-Mat, a leading New York retailer, added, "When business is soft, any kind of obstacle could prove to be a real factor in sales. A little while back, when business was strong, a blizzard couldn't keep them away but now the least little factor can be a major problem."

Weather Factor

Jason Cutler of Cutler's Records in New Haven voiced a similar opinion. "Snow is the factor that has always hurt us the most. If it stays clear, we do pretty well. This weekend's sales were very good. I'm not going to say it was crazy because it wasn't but it was better than last year."

Many major artists have multiple-LP packages either in the stores or ready to ship. The Eagles' live album and Earth, Wind & Fire's studio album are at #9 bullet and #12 bullet respectively on the RW Album Chart. Heart's "Greatest Hits/Live" two-record set had the biggest jump in that part of the chart, moving from #29 bullet to #16 bullet. These records are already strong items without the benefit of the big Christmas push that both labels and retailers will implement in the next few weeks. Retailers point to "Fleetwood Mac Live," also a two-record set available on Friday (12), as yet another big Christmas item that customers are eagerly awaiting. Don Simpson of Fathers and Sons noted that "the multiple-record sets such as the Eagles live, Bruce Springsteen's 'The River,' Fleetwood Mac and Heart are the things that get put on children's Christmas lists and the ten dollar expenditure for that one record is what they expect." Added Jim Rose, of Rose Records in Chicago: "Everyone here is amazed. The consumers had to wait two years for 'Tusk' and all of a sudden they have a record coming within three weeks of the Eagles two-record set."

Springsteen

"The River" has remained in the top ten on the RW Album Chart since its release two months ago. The first single, "Hungry Heart," entered the top ten this week on the Singles Chart. Simpson pointed out that "the Springsteen LP had a lull after the initial flurry when the junkies ran out and bought it, but now it seems that since the single is a solid hit and is on the radio all the time the recent converts are the people who were a little resistant to the

price but who now have that record on their Christmas list." Ira Rothstein of the Record World-TSS stores was equally enthusiastic when he noted: "'The River' has been a strong seller for us all along but the band's two appearances in Madison Square Garden in November, coupled with the two December appearances, is definitely going to spur sales. Since he hasn't had an album out for a couple of years, this is a great Christmas item for his fans as well as for a parent to give to a child that is a big Bruce fan. He's not an artist that comes out with an album or two a year, so everyone sits and waits for his next release." Rothstein added that his overall sales were "about twenty percent better" than this time last year.

Rogers

Another artist who is gaining tremendously from Christmas sales is Kenny Rogers, whose "Greatest Hits" album is enjoying its sixth straight week atop the RW Album Chart. National Record Mart's Grimes said the album "has been unbelievable for us. It's far above everything else. He has such a broad appeal. The thirty, forty, and fifty-year-old customers are buying it for themselves, too. He is one of those names that if people want to buy a record for somebody and don't know what that person likes, they sort of figure 'Well, hey, everyone has to like Kenny Rogers.'"

Multiple Sales

Jim Burge of Poplar Tunes in Memphis said that "people are walking out of the store with four or five records at a time." When asked if they were bought as Christmas gifts, Burge noted, "They're just buying them; that's the best part. Soon they'll be coming in to buy them as gifts, too. When we saw business getting a lot better in the last two weeks we ordered a little heavier than normal on some catalogue. We were already in pretty good shape on the hot product but it's the catalogue that seems to be doing so well—both the \$5.98 line and the normal list prices. And it's not only the artists with current releases, it's just about everything."

Best Christmas Ever

One New York retailer was already concerned with post-Christmas sales. "All of the big artists are hitting at once now," he said. "From our standpoint, it's better for business to space them out but at the moment I can't complain. I do feel that there could be a problem in January or February because of that but right now I think it's creating some excitement and hitting more of a

cross-section of people. Considering all the prices are going up and with the release of a lot of double albums, there's no question that the \$5.98 line has been a good, good shot in the arm. I personally feel that this will be the best Christmas that we've ever had."

Black Product Hot

For Circles Records in Phoenix and for other record stores with downtown locations, Dave Crook of Circles thinks that "it's going to be a very 'black' Christmas with whopping sales on at least thirty black titles" while mentioning specifically the new releases by Cameo, Con Funk Shun, Lakeside, Earth, Wind & Fire, and Bootsy.

Fathers and Sons' Simpson added that he was "pleasantly surprised by the amount of people that were out shopping last weekend. The obvious gift items like the Kenny Rogers and Barbra Streisand albums certainly benefitted from the amount of traffic that we saw in the stores. We felt that not only did we have a lot of people potentially gift shopping but we had a lot of regular shoppers as well. We saw some people come in prepared to buy some records for gifts and seeing the \$5.98s enabled them to buy two records instead of one or three instead of two or whatever the case may be. It looks like records are going to be a great gift item this year."

Name Change for Back Street Mgmt.

■ LOS ANGELES — Back Street Management has changed its name to Back Management. The firm will continue to operate at its present location, 9229 Sunset Blvd. Suite 414.

Elektra/Asylum Signs Leon Ware



Vocalist, composer, arranger and producer Leon Ware has signed a recording agreement with Elektra/Asylum Records. Ware's debut E/A LP, "Rockin' You Eternally," will ship in February, while "Baby Don't Stop," the album's first single, ships at the end of December. Ware produced the LP and sings all lead vocals. Ware has worked with Melissa Manchester, Marvin Gaye, Michael Jackson, Quincy Jones and others. Pictured after signing the agreement are, from left: Cholly Bossalini, Ware's manager; Oscar Fields, vice president/special markets; Ware; and Primus Robinson, national promotion director, special markets.

Pickwick

(Continued from page 30)

On the other side of the coin, Eugster is bullish about the potential of video as a new profit center for record dealers. "It's our belief that the video software business is no different than the audio software business because it belongs in our type of record store, particularly when you consider that videodiscs even fit in our browser bins. So as that business expands and matures—particularly this spring with the introduction of RCA's videodisc, which will round out the market somewhat—there'll be a number of things we're watching very closely with an eye towards getting involved in."

ITA Institutes New Registration Policy

■ NEW YORK — The International Tape / Disc Association (ITA) has instituted a new policy giving member companies references or registration at ITA seminars. This policy will be implemented with ITA's 11th annual seminar, "Audio/Video Update—1981," to be held at the Diplomat Resort & Country Club in Hollywood, Florida, March 15-18, 1981, and will be maintained at all future seminars.

Because of limited capacity, only registrations from ITA member companies will be processed for the March seminar until January 25, after which registrations from non-members will be processed on a first-come, first-serve basis. When capacity is reached, those who have sent in paid registrations and cannot be accommodated will be notified by telephone.

For more information, contact ITA, 10 West 66th Street, New York, N.Y. 10023. Phone: (212) 787-0910; Telex: 42 15 08 ITA.

Anti-Scalping Bill (Continued from page 3)

sored by Wolf and Rissmiller and appearing in the November 30 "Calendar" section of the Los Angeles Times urged all concert-goers to express their support of a proposed anti-scalping law. "We Need Your Help!" read the ad. "Please join in our efforts to get legislation passed in Sacramento (the state capital) limiting the service charge above face value for ANY tickets sold by ticket brokers/scalpers. If you are sick and tired of having to pay inflated prices for good seats to athletic events, theatre, concerts, etc., please fill out the coupon below and send it in immediately.

"If we receive 300,000 coupons," continued the ad, which was signed by Wolf and Rissmiller principal Jim Rissmiller, "we will see that Assemblyman Mel Levine introduces this proposal before the State Legislature, the first step in securing an anti-scalping law."

The ad also included a statement from Springsteen himself in support of the anti-scalping movement. The attached coupon, to be sent to Wolf and Rissmiller, further contained a box to be checked by the concert-goer urging that the Times "and all other newspapers refuse to accept advertising from all these ticket agencies."

When queried by *Record World* as to the timing of the ad, Jim Rissmiller said, "There are several reasons (for running it now). I've always been interested in doing something about it; we had tried when we did the California (sic) World Music Festival (in 1978), and the response was terribly disappointing." At that time, the Wolf and Rissmiller Concert Guide, a key to the seating arrangements and locations of venues in the Southern California area, contained a coupon similar to the one in the Times ad; reportedly, less than 100 coupons were sent to Assemblyman Levine. "It just seems that in the last two or three years," Rissmiller continued, "it (scalping) has really gotten out of hand with what the prices are. The Springsteen thing certainly brought it to a head—it seemed like the kids were more vocal than ever, and perhaps now was the time to keep the momentum going."

Response to the November 30 ad "has been overwhelming," Rissmiller added, noting that some 7200 responses were received within 48 hours of the ad's appearance. "That means that there's probably five times as many people out there who didn't send in the coupon but are interested. So it's really a start."

What's more, he said, several

local politicians now "want to get on the bandwagon, and at the very least pass some kind of local ordinance against scalping." Those politicians, Rissmiller admitted, "want to use it (the scalping issue) for their own political gain. But if it helps us, fine." In addition, "We've got people like Springsteen, the Beach Boys, Tom Petty, Supertramp, acts like that, who are now in the process of cutting radio spots which will run as public service announcements on all the local stations asking people to write in and support this campaign. So it seems like we've generated far more support than we were able to three years ago."

The proposed California law, explained Rissmiller, would not be as strict as that currently enforced in New York. "I think in New York the law (says) that they can only charge \$1.50 above face value," adding that "I think it's kind of unenforceable there, as the Springsteen shows have indicated" (RW 12/6). "Here, if it was a \$12.50 ticket and we could limit it to, say, \$20 (total) that the broker could charge, I don't think that's unfair. In essence, when you buy from a legitimate broker, you're really paying him to stand in line for you. I think that's worth it."

It is hoped, Rissmiller added, that the 300,000 signatures mentioned in the Times ad will be collected by June of 1981. Locally, he said, "it can be much sooner than that. I'd like to have the 300,000 by the end of January."

Second Open Forum Slated by NMA

■ NASHVILLE—The board of directors of the Nashville Music Association have announced the organization's second open forum membership meeting Dec. 15 at 5:30 p.m. at the Exit/In.

Agenda

The agenda will include reports from recently formed contemporary, media, black music and studio committees, and the nine member organizational board will report on the group's progress to date. Following this will be an open question and answer session.

Formed earlier this year to promote Nashville as a total music center, the NMA's paid memberships number more than 200, with a goal of 500 members set for the end of the year. The first open forum meeting, held in July of this year, attracted over 400 members of the Nashville music industry.

Copyright (Continued from page 3)

as "impractical."

2) The accounting system must insure full payment, but not overpayment. The C.O. decided to use an accounting system based on FOFI (first out, first in), audited by a CPA in accordance with GAAP (generally accepted accounting practices). FOFI, the C.O. believes, will better serve both sides than the other suggested accounting methods, LOFI (last out, first in).

3) The accounting must insure prompt payment. The current twelve-month "point in time" of the interim regulations for holding reserves, which the record industry argued should be lengthened, has instead been reduced to nine months. The C.O. believes it will bring "faster royalty payments to copyright owners, thus coming closer to the requirement . . ."

Conclusions

The Copyright Office also confirmed three of the conclusions it presented in its Background Paper:

1) To require the application of FOFI, rather than LOFI, to the number of returned records.

2) To apply the formula presented in its Background Paper on a general basis rather than a customer-by-customer basis, as the NMPA and the HFA had argued.

3) Not to include in the regulations an explicit requirement for the refund of overpayments, rejecting an RIAA argument to that effect in favor of "negotiations between the parties, or application of general legal principles in the appropriate form," as stated in the amended interim regulations.

Finally, the C.O. also made several changes in the "four-

step" formula for computing royalties making it into a five-step operation:

Step 1: Compute the total number of records that, during a given month, were shipped for purposes of sale with a privilege of return.

Step 2: Subtract the number that have been reserved in the given month.

Step 3: Add the total of all records shipped during the month that were not counted in Step 1.

Step 4: Make any necessary adjustments with respect to reserves for previous months. Three types of adjustment may be possible: Sales revenue "recognized"; lapsed reserves; and reduction of negative reserve balance.

Step 5: Multiply by the statutory rate of 2¾¢ or ½¢ per minute or fraction of playing time, whichever is larger.

In the final paragraph of the background summary, the Copyright Office makes it clear it is aware that "the parties remain divided on how to resolve this difficult question, and that the controversy over it is likely to continue. Under the circumstances, the Office emphasizes that these final regulations should be considered experimental and subject to reconsideration in the light of experience."

Further Information

The complete and detailed printed final regulations on the compulsory mechanical license appeared in the Federal Register, November 28, 1980. For further information, contact Dorothy Schrader, General Counsel, Copyright Office, Library of Congress, Washington, D.C. 20559, (202) 287-8380.

German Gold for Styx



A&M recording artists Styx were recently presented with a gold album to signify that their album "Cornerstone" had been certified gold by the West German record industry association Der Phonographischen Wirtschaft E.V., signifying sales of 250,000 units. The presentation was made at a Chicago listening session for the group's upcoming album, "Paradise." Shown at the ceremony are, from left: Jerry Moss, chairman of A&M Records; John Ponozo, Tommy Shaw, and Dennis de Young of Styx; Marcus Bicknell, managing director of A&M Europe; Harold Childs, senior vice president of promotion and sales for A&M; and J. Y. Young of Styx.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—You would think, with all of the awards that are given out, that surely everybody in entertainment must be eligible for at least one of these honors. Perhaps. **George Davis**, however, says that one group has gone unproclaimed. Davis is the president of the National Academy of Concert and Cabaret Arts organization, which was recently formed "in an effort to establish concert and cabaret performing as a fully recognized and appreciated art."

NACCA will be presenting what it calls the first concert and cabaret awards in history on a national basis at an affair to be held at Town Hall in New York this Friday (12). Entertaining their peers that evening will be **Debbie Allen**, **Cissy Houston**, **Bobby Short** and a historical perspective on cabaret by WEVD's **Danny Stiles**. For further information about the event call 212-691-3875. Curt Davis is the membership chairman.

Barbara Mason, whose first single for WMOT, "I'll Never Love The Same Way Twice," has just been released, was recently named Woman of the Year by the Nationwide Wo-Men's Network, a woman's

MVP Records Signs Atkins



Freddie Perren, president of MVP Records/Polydor, has signed a family vocal unit, **Atkins**, to an exclusive worldwide contract. Perren will write and produce the group's debut album, scheduled for release in early 1981. Pictured above at a party celebrating the signing are, from left (back row): Perren's attorney, **Peter Bennett**; MVP writer/producer **Keni St. Lewis**; **Christine Perren**, executive VP of MVP; **Ekke Schnabel**, senior VP, legal & business affairs, PolyGram Records Operations; Perren; **Alan Mink**, BNB Management, Atkins' personal manager; **Marty Goldrod**, west coast manager, PRO-West; and writer/producer **Dino Fekaris**. Front row, from left, are Atkins members **Reliant Atkins**, **Shirley Atkins**, **Rancella Furgeson Atkins**, **Stinal Atkins** and **Ronald Atkins**.

PICKS OF THE WEEK

LIVE & MORE

ROBERTA FLACK AND PEABO BRYSON—Atlantic SD 2-7004



Released just in time for the holidays, this double LP set is sure to be a popular and fast moving item.

The album consists of cuts performed by the pair on their recent tour as well as solo numbers on stage and in the studio. In addition to jointly composed new works, there's a cover version of **Brenda Russell's** "If Only For One Night." A solid winner.

BETTER DAYS

THE BLACKBYRDS—Fantasy F-9602



For their first release in some time, this popular group combines its talents with those of

producer **George Duke** on a selection of mostly uptempo dance cuts. The ten freshly written tunes from the band's members also demonstrate a potential to attract the ears of pop listeners with such offerings as "Do You Wanna Dance?" Listen for "Dancin', Dancin'."

service organization.

WDIA is seeking an experienced newsperson with anchor potential. For more information contact **Robin Brown**, news director of the Memphis-based station at 901-272-2744.

Philadelphia International has just released a new single from **Leon Huff's** first solo LP. The instrumental cut, "I Ain't Jivin', I'm Jammin'," is one of the best from the album and deserves a listen for its wide-range appeal to a number of formats.

Also give a listen to a new debut single from the duet of **Sargeant Malone** on the Halfmoon Productions label. The A side is an uptempo selection that has been gathering stations, especially in southern markets. Just as strong in potential is the flip side, a ballad, "Love Message."
(Continued on page 62)

Black Oriented Album Chart

DECEMBER 13, 1980

- HOTTER THAN JULY**
STEVIE WONDER/Tamla T8 373M1 (Motown)
- TRIUMPH**
JACKSONS/Epic FE 36424
- FACES**
EARTH, WIND & FIRE/ARC/Columbia KC 2 36795
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (Casablanca)
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- ZAPP**
Warner Bros. BSK 3463
- DIRTY MIND**
PRINCE/Warner Bros. BSK 3478
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- SHINE ON**
L.T.D./A&M SP 4819
- FANTASTIC VOYAGE**
LAKESIDE/Solar BXLI 3720 (RCA)
- HURRY UP THIS WAY AGAIN**
STYLISTICS/T SOP JZ 36470 (CBS)
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- DIANA**
DIANA ROSS/Motown M8 936M1
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- THE WANDERER**
DONNA SUMMER/Geffen GHS 2000 (WB)
- STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/ Capitol ST 12087
- ULTRA WAVE**
BOOTSYY/Warner Bros. BSK 3433
- TOUCH**
CON FUNK SHUN/Mercury SRM 1 4002
- THIS IS MY DREAM**
SWITCH/Gordy G8 999M1 (Motown)
- THE AWAKENING**
REDDINGS/Believe in a Dream JZ 36875 (CBS)
- SWEAT BAND**
Uncle Jam JZ 36857 (CBS)
- JERMAINE**
JERMAINE JACKSON/Motown M8 948M1
- AS ONE**
BAR-KAYS/Mercury SRM 1 3844
- CANDLES**
HEATWAVE/Epic FE 36873
- RAY, GOODMAN AND BROWN II**
Polydor PD 1 6299
- POSH**
PATRICE RUSHEN/Elektra 6E 302
- CARNAVAL**
SPYRO GYRA/MCA 5149
- 14 KARAT**
FATBACK/Spring SP 1 6729 (Polydor)
- SPECIAL THINGS**
POINTER SISTERS/Planet P 9 (E/A)
- LA TOYA JACKSON**
Polydor PD 1 6291
- SEAWIND**
A&M SP 4824
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- ODORI**
HIROSHIMA/Arista AL 9541
- TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- KURTIS BLOW**
Mercury SRM 1 3854
- HERE TO CREATE MUSIC**
LEON HUFF/Phila. Intl. NJZ 36758 (CBS)
- THE GAME**
QUEEN/Elektra 5E 513
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- LOVE LIVES FOREVER**
MINNIE RIPERTON/Capitol SOO 12097
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (Atl)
- HEAVENLY BODY**
THE CHI-LITES/20th Century Fox/ Chi-Sound T 619 (RCA)
- PORTRAIT OF CARRIE**
CARRIE LUCAS/Solar BXLI 3579 (RCA)
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3834
- SKYSPORT**
SKYY/Salsoul SA 8537 (RCA)

TOUCH

CON FUNK SHUN—Mercury SRM-1-4002



With their sound well intact, this popular group performs in fine style. While there are a

number of solid dance cuts here, the album offers enough variety to demonstrate their all-around abilities. "Too Tight," the current single, is already rising rapidly, and cuts like "Lacy's Wild" and the title track will add more support. Listen to the entire LP.

ULTRA WAVE

BOOTSYY—Warner Bros. BSK 3433



The fearless Funkateer is again on the scene with an album full of solid potential singles. The LP's

opener, "Mug Push," is already a winner. Bootsyy is offering a little something for everyone. There's some plain, old-fashioned boogie woogie with "Is That My Song?" and some funk-flavored R&B on "It's A Musical." The rest of the set is straight-ahead funk.

Black Oriented Singles

DECEMBER 13, 1980

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

DEC. 13	DEC. 6		WKS. ON CHART
1	3	CELEBRATION KOOL & THE GANG De-Lite 807 (PolyGram)	9
2	1	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	12
3	2	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	9
4	4	LOVELY ONE THE JACKSONS/Epic 9 50938	12
5	7	KEEP IT HOT CAMEO/Chocolate City 3219 (Casablanca)	7
6	5	UPTOWN PRINCE/Warner Bros. 49559	11
7	9	REMOTE CONTROL THE REDDINGS/Believe in a Dream 9 5600 (CBS)	10
8	8	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	10
9	6	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534	16
10	10	ANOTHER ONE BITES THE DUST QUEEN/Elektra 46031	17
11	11	WHERE DID WE GO WRONG L.T.D./A&M 2250	18
12	12	KID STUFF LENNY WHITE/Elektra 47043	10
13	14	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	9
14	18	LOOK UP PATRICE RUSHEN/Elektra 47067	7
15	17	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	6
16	13	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	15
17	22	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398	6
18	20	WHAT CHA DOIN' SEAWIND/A&M 2274	8
19	23	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945	6
20	25	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	5
21	15	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista GRP 2506	19
22	16	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	23
23	26	YOU EARTH, WIND & FIRE /ARC/Columbia 11 11407	4
24	24	HOW LONG LIPPS, INC./Casablanca 2303	6
25	37	TOO TIGHT CON FUNK SHUN/Mercury 76089	4
26	21	NOW THAT YOU'RE MINE AGAIN SPINNERS/Atlantic 3757	14
27	29	LOVE UPRISING TAVARES/Capitol 4933	7
28	19	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	19
29	32	PROVE IT MICHAEL HENDERSON/Buddah 623 (Arista)	5
30	33	HAPPY ANNIVERSARY RAY, GOODMAN & BROWN/ Polydor 2135	6
31	34	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (E/A)	5
32	35	MUG PUSH BOOTSY/Warner Bros. 49599	5
33	36	DO ME RIGHT DYNASTY/Solar 12127 (RCA)	6
34	40	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS)	6
35	42	AGONY OF DEFEET PARLIAMENT/Casablanca 2317	4
36	41	SHINE ON LTD/A&M 2283	5
37	44	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	4



38	46	BOOGIE BODY LAND BAR-KAYS/Mercury 76088	3
39	38	HEAVENLY BODY THE CHI-LITES FEATURING GENE RECORD/20th Century Fox/Chi-Sound 2472 (RCA)	5
40	45	IT'S MY TURN DIANA ROSS/Motown 1496	5
41	43	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137	6
42	50	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	3
43	49	TOGETHER TIERRA/Boardwalk 8 5702	4
44	27	FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5/ Sugarhill 549	14
45	30	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	18
46	28	I'M COMING OUT DIANA ROSS/Motown 1491	14
47	39	I GO CRAZY LOU RAWLS/Phila. Intl. 9 3114 (CBS)	8
48	31	HAPPY ENDINGS ASHFORD & SIMPSON/Warner Bros. 49594	7
49	54	FEEL MY LOVE MICHAEL WYCOFF/RCA 12108	3
50	53	INHERIT THE WIND WILTON FELDER/MCA 51024	5
51	55	I'M READY KANO/Emergency 4504	5
52	59	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942	3
53	56	LET IT FLOW ("FOR DR. J") GROVER WASHINGTON, JR./ Elektra 47071	5
54	60	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499	3
55	61	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085	3
56	62	RAPP PAYBACK JAMES BROWN/TK 1039	3
57	63	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	2
58	64	MAKE THE WORLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	2
59	48	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	12
60	68	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581	2
61	67	STRENGTH OF A WOMAN ELOISE LAWS/Liberty 1388	2
62	47	THE REAL THANG NARADA MICHAEL WALDEN/Atlantic 3764	11
63	51	FUNKDOWN CAMERON/Salsoul 2129 (RCA)	9

CHARTMAKER OF THE WEEK

64	—	BURN RUBBER GAP BAND Mercury 76091	1
65	—	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	1
66	65	LADY KENNY ROGERS/Liberty 1380	5
67	—	SO YA WANNA BE A STAR MTUME/Epic 19 50952	1
68	—	PASSION ROD STEWART/Warner Bros. 49617	1
69	66	YOU DON'T KNOW LIKE I KNOW GENTY/Venture 133	7
70	52	THROUGHOUT YOUR YEARS (PART I) KURTIS BLOW/ Mercury 76083	9
71	69	I'M TALKIN' 'BOUT YOU A TASTE OF HONEY/Capitol 4932	6
72	70	GET IT DRAMATICS/MCA 51003	4
73	71	CAN'T FAKE THE FEELING GERALDINE HUNT/ Prism 315	9
74	72	HURRY UP THIS WAY AGAIN THE STYLISTICS/TSOP 9 4789 (CBS)	12
75	57	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)	21



The Coast (Continued from page 18)

although Lennon does say that "The Long and Winding Road" was "the last gasp" for him. There is, however, considerable resentment towards George Harrison, about whom Lennon says, "Well, I was hurt by George's book, 'I Me Mine'—so this message will go to him. He put a book out privately on his life that, by glaring omission, says that my influence on his life is absolutely zilch and nil." As for Yoko Ono, there can be no doubt about the sincerity of his commitment to her. And say what you will about her musical contribution, she too is obviously a smart person—and a strong and practical one as well, overseeing Lennon's financial affairs to a much greater degree than he himself has.

HAPPENINGS: A showing of the work of artist Boyd Elder, who was responsible for the covers of the Eagles' "One of These Nights" and "Their Greatest Hits 1971-1975," will run from December 10

through January 12 at the E. C. Windward Gallery in nearby Venice. On display will be five of Elder's so-called "American Fetish" pieces, including the one for "Nights"; all will be in signed, numbered, limited-edition lithographed form. Celebs who own Elder originals include Glen Frey, Joni Mitchell and Jackson Browne. For more info about the showing, call the gallery at (213) 392-4964 . . . Dick Clark's annual New Years Eve program will include Ambrosia among the guests. While Clark wouldn't say that these guys are his favorite all-time band, he must like them a lot, for he has reportedly ordered copies of the complete Ambrosia catalogue for every stereo system Clark owns—and considering that he has homes in L.A. and New York and a bevy of cars, boats and planes, that's no small amount of Ambrosia records . . . A meeting we'd like to see shapes up as

(Continued on page 62)

Massler Forms Service Operation For Small Labels

■ NEW YORK—Howard Massler, president of The Bestway Group, has announced the formation of a new subsidiary, Randee International Productions, a full-service operation formed to fill the needs of small record companies and individuals. Allen Sherman was named vice president/operations.

Radio Replay (Continued from page 22)

hope it lasts out the year . . . At WMMR-FM, Philadelphia, morning man **Michael Picozzi** opened the holiday season with the last Christmas show. **Wally**, the man on the Famous Amos Cookie label, played Santa Claus, and the presents were . . . you guessed it. The WMMR staff also wished Midnight Productions an official welcome back to the Philadelphia Market after a five-year absence. The first Midnight promotion was an appearance by the **Police** December 1 . . . **Bob Buchmann** and **Marc Coppola** of WBAB in Long Island will attempt to stay on the air together for four days as part of a drive to collect funds for Charity Begins At Home, Billy Joel's umbrella agency which distributes money to local charities all over Long Island. In addition to direct solicitation over the air, there will be concert tie-ins at local clubs (one dollar over ticket price for charity).

New York, N.Y. (Continued from page 16)

GIVE A GUY A LITTLE INK AND HE STARTS A COMPANY, DEPT.: **Walter O'Brien**, who wanted so much to see his name in this column that he humbled himself to enter the much-publicized (on these pages at least; probably nowhere else) Deli Platters contest, has founded a company called Reel Time as a service to studios that have unbooked time or cancellations that need filling. According to O'Brien, major recording studio facilities are often available to bands, artists or producers who are willing to be booked on short notice to fill "left over time" at one-half the cost of a regular session. Interested parties should register their studio needs with Reel Time. As space becomes available, Reel Time will book its clients in. Reel Time is located at 1697 Broadway, New York, N.Y. 10019. O'Brien can be reached at (212) 765-2053.

JOCKEY SHORTS: With the Christmas season upon us, it's only right that **Major Bill Smith** have a couple of hot releases on the way. First is a **Paul and Paula** single, "I'll Be Home For Christmas" (which can be found on the duo's exceptional Christmas album, "Holiday for Teens") which features **Charlie McCoy** on harmonica and **Jerry Reed** on guitar. Recorded in 1962. Then, one day last week, at five o'clock in the morning, the Maj received a message from God, he claims, ordering him to "write down" what has now become the lyrics of his latest single. The lyrics are, in fact, Bible verses from both the Old and New Testaments—"from Genesis 1:1 to Revelation 22:21," according to the Maj, recited over a version of "How Great Thou Art" as sung by **James Presley**, a future superstar signed to LeCam Records. Noting that his last Christmas record, 1979's "Happy Birthday, Jesus," was called "the biggest downer of all time" by his own wife, the Maj says his new record will be more upbeat and in the spirit of the season. "People don't want truth, they want fantasy," stated the Maj. "So be it. But for myself, I told my wife, don't get no Christmas tree this year, that doesn't have anything to do with Christmas. Just put a nativity scene out. Don't put no presents for me under no cotton-pickin' Christmas tree. Put 'em under a nativity scene." Cela . . . ABBA is reportedly considering offers to do a prime time network musical series. The group has also been asked to do some in-concert specials for broadcast on cable television . . . the highly-regarded New Orleans band, **Li'l Queenie and the Percolators**, returns to New York on December 12 and 13 for two shows a night at The '80s . . . **John Otway** has released a new single in Britain through Stiff Records. Called a "bizzare" version of "Green, Green Grass of Home," it was recorded during Otway's U.S. tour in a Milwaukee studio for a cost of \$184 . . . CBS has denied recurrent rumors that it has ceased using independent promotion people.

Tapestry Records Hires Marcellino

■ LOS ANGELES — Larry Cohen, independent marketing consultant for Tapestry Records, has announced the appointment of Kenney Marcellino as national director of promotion for the new label. Marcellino had been with Power Play Productions. His initial projects for Tapestry Records include the current Bobby Vinton single "He" and LP "Encore."

Elektra/Asylum (Continued from page 5)

way production starring Linda Ronstadt, which will open early next year. Even though the Nonesuch label is now based in L.A., the fact that the play will open on Broadway will put the New York office in the middle of press and promotional campaigns for the album. Furthermore, additional expertise in that area will come from east coast director of marketing and sales, Bill Berger, former national director of sales for the Nonesuch label.

The one area in which E/A's New York office can actually boast an advantage over the home base is the college department, the recently-activated headquarters of which are now on the east coast. Headed by national director of college promotion Larry Braverman, the department is viewed by E/A officials as extremely important in breaking new acts on college radio and servicing the substantial record-buying audience there. "The Doors have had a massive resurgence in sales," said Fuhrman "and a very big area for them is the colleges."

Flurry of Activity

Although last week (5) may not have been typical, with the Cars and Johnny Lee in town for concerts, a screening of the

Flash Gordon film, press parties on tap, and the Korgis, New England, and Tom Waits having just left, the activity is indicative of how important E/A's New York office actually is. "Elektra was originally based in New York," Fuhrman, a Brooklyn native, reflected, "and I think that's why Joe Smith and Mel Posner feel it's so important that New York remains an integral part of the company. Its roots are here."

Campus Firm Bows

■ LOS ANGELES — Side One Creative Marketing, a campus marketing firm, has been formed here by Will Botwin and David Gerber, former heads of the college department at Capitol Records.

Side One addresses the campus marketplace through college radio, campus publications, on-campus concerts, and campus-oriented retail accounts corresponding to these media resources.

Side One has worked with Nigel Olsson (Bang/Epic) and Moon Martin (Capitol) and is beginning work with Wall of Voodoo (Index/IRS/A&M).

Kid Creole to Sire



Sire Records president Seymour Stein and ZE Records president Michael Zilkha have announced an arrangement whereby future recordings by Kid Creole and the Coconuts will be released in the U.S. by Sire. ZE will continue to oversee the band's worldwide recording activities, and the band's Sire releases will carry the ZE logo on the jacket and label. Recording on Kid Creole's first LP will begin later this month, with release tentatively set for April. Shown at the Ritz in New York, where group leader August Darnell announced the signing during a recent appearance, are (top row, from left): Roni Griffith, Kid Creole; Johnny Podell, Norby Walters Association; Adrianna Kaegi, Kid Creole; Darnell. Bottom row, from left: Cheryl Pairier, Kid Creole; Stein; Carol Coleman, Kid Creole; 'Sugar-Coated' Andy Hernandez, Kid Creole; Zilkha; and Julian McBrown, Kid Creole.

German Copyright Law (Continued from page 8)

blank tape levy, plus the difficulty of exempting tape used for dictation or recordings for the blind. Music industry representatives had considered these problems easily surmountable. A further, more serious objection to a blank tape tax would be the possibility of getting around taxation by partially recording tapes with non-copyrighted material. By putting a few dog barks on a cassette, a manufacturer could sell his merchandise as a pre-recorded tape.

BASF Lobbied in Bonn

The decision to boost the hardware tax instead of starting a tape levy surprised many observers of the copyright hearings. But RW has learned that Germany's largest tape manufacturer, the chemical giant BASF, apparently sent its top management plus members of its employees council to Bonn for private lobbying with senior Justice Ministry officials. Since BASF annual sales

are about ten times that of the entire German record industry, it is believed the political pressure was felt at the highest ministry levels.

The copyright fight is not over, however. The music industry is still hoping for at least 100 million marks annually from the copyright law revision. (If the money comes from hardware sales, the retail price of some recorders in Germany could jump over thirty percent.) The Justice Ministry has given all parties concerned until December 31 to comment on the proposed copyright revision. Dr. Norbert Thuro, director of the German IFPI and the Phonoverband, expects further hearings to be held in March. He says passage of a copyright revision before the end of 1981 is now unlikely, adding that he hopes a much different proposal than the current draft will eventually be considered by German legislators.

Germany

By JIM SAMPSON

■ MUNICH—Nobody is saying exactly where **Bob Marley** is, but rumor has it he's here in southern Bavaria (Rottach-Egern to be exact), being treated by Germany's most prominent cancer specialist, 73-year-old **Dr. Josef Issels**. Dr. Issels confirmed to a Munich paper that he is giving Marley cancer therapy, including radiology treatment. The report claims the cancer started in Marley's right foot, spread throughout his body and is now attacking his lungs. Ariola, the Island licensee here, could provide no comment on the reports . . . The German IFPI group has officially entered the video field with formation of a video trade group. The first meeting of the IFPI video section is scheduled for next Wednesday (17). IFPI legal head **Wolfgang Nick** says the move will be especially helpful in coordinating anti-piracy efforts in Germany, because many illegal music distributors have become active in the video black market . . . **Ernst W. (Teddy) Teske** has been named head of RCA Distribution, succeeding **Harald Heilmann**, who leaves the company. Teske had been RCA's special dist. and special projects manager . . . Following an appearance on the "Musikladen" TV show, the new **Kool And The Gang** single on Metronome entered the German charts at 27 . . . The **Goombay Dance Band** is becoming an international breakout. The group's new album "Land of Gold" is being released by CBS throughout Europe and South America. Its predecessor went platinum in Germany and Holland, gold in four other markets . . . Capitol records int'l VP **Helmut Fest** on hand in Munich for the opening of **Bob Seger's** German tour, called by one local paper the best concert of the season . . . DG/Polydor have issued the authorized album of **Pope John Paul II's** journey to Germany last month. The label already had issued several albums in conjunction with the Vatican. CBS also used the occasion to release a recording of last year's Christmas mass, celebrated by the pope in Rome . . . Among the winners of the German critics record awards for the fourth quarter are **Philip Catherine** (WEA), **Pat Metheny** (ECM), **Joni Mitchell** (WEA) and **Paul Simon** (WEA) . . . On **Peter Kirsten's** Global label, Gitte is building a bright new career with superb covers of international hits. Her performance of "Woman In Love" (German text by **Michael Kunze**) is sensational.

Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ The double victory of **Mary MacGregor** at the 11th annual World Song Festival, held Nov. 14-16 at Nippon Budokan in Tokyo (she won both the \$10,000 grand prize and the \$5000 outstanding-performer award for her rendition of "What's the Use") was something of a surprise. Before the festival, the most likely winners appeared to be **Rupert Holmes** and **Christopher Cross** from the U.S., **Dan Hill** from Canada and **Kiki Dee** from the U.K., all of whom are very popular among the Japanese fans.

Cross, Holmes and Hill each won a \$1000 outstanding-song award, and Holmes, Hill and Dee won \$500 outstanding-performance awards, but MacGregor did better than them all. When the unexpected result was announced, she said she was totally amazed to be the winner among these famous and talented singers.

Another grand prize was given to the Japanese group **Tesuya Itami and Side by Side**, for their entry "Oh My Goodbye Town." The last few Japanese grand prize songs have all become hits, so it will be interesting to watch this song's progress on the charts.

"I'm in the Mood for Dancing" by the **Nolans** became the number one single on Nov. 17. It is the first foreign record to reach that position since "Beautiful Sunday" four years and eight months ago.

Carl E. Jefferson, president of Concord Jazz Records, Inc. recently came to Japan to discuss the renewal of his three year contract with Toshiba EMI and to attend the Concord Jazz Presentation '81. Jefferson introduced five new albums to about 50 dealers on Oct. 28. They are "Concord Super Band II" by the **Concord All Stars**; "Ivory and Steel" by the **Monty Alexander Quintet**; "Tenor Shoes" by **Scott Hamilton**; "Two for the Road," by **Carmen McRae** and **George Shearing**, and "Tritonis" by the **Dave Brubeck Quartet**.

England

By VAL FALLOON

■ LONDON—**Aaron Copland** was given a superstar ovation at his concert in London this week, the first of a European tour to celebrate his eightieth birthday. Despite technical hitches early on, the concert was a great success. The CBS personnel have commented on Copland's warmth and vivacity. All his major orchestral works are on that label, the most recent being the Short Symphony and the Dance Symphony . . . EMI has finally appointed a regional director for records for the U.K. The post has been vacant for several months since the departure of **John Bush**. He is **Richard "Robbie" Robinson**, former WEA deputy MD, who left that company, and, some thought, the music business, some weeks ago . . . Robinson will report to **Ken East**, and reporting to him will be EMI Records, World Records, the Abbey Road studios, finance, production and admin. departments, and EMI Ireland . . . Also at EMI, **Brian Southall** EMI Records' PR chief, has taken on the additional responsibility for EMI Music, replacing **Bob Hart**, who moved to California earlier this year . . . **John Velasco**, director of Interworld Music since its beginnings three years ago, joins the **Peter Frohlich** group of companies as a director on January 1. The group is involved in films and it is expected to expand into video and publishing, along with its many other areas of the entertainment business.

AIRLINE TICKETS: The sponsors for the **Mervyn Conn** Wembley country festival, and the European festivals, are now British Caledonian Airways, who will fly the performers around Europe for the six days of concerts at Eastertime. Marlboro cigarettes backed the event for three years. Eight TV specials will be screened here after the four-day Wembley event. Stars this year, the 13th, include **Johnny Cash**, **Tammy Wynette**, **Marty Robbins** and **Billy Jo Spears** . . . More positive reactions from dealers as videocassettes really start to mean business. Sales are better than expected by distributors, but echoes of the

(Continued on page 59)

France

By GILLES PETARD

■ **Patrick Hernandez** ("Born To Be Alive") is engaged in an intensive multimedia promo campaign for the international release of his new LP . . . Pathé-Marconi has released the soundtrack of the latest **Francois Truffaut** movie, "Le Dernier Métro," which is about Paris under German occupation; the music consists of original hits from the early forties . . . Half of the songs on **George Chakiris'** latest album are sung in French . . . **Sylvie Vartan** is doing an extensive promo tour throughout France and Belgium, following the release of her new album . . . Pathé has launched a reissue series of 30 albums, spanning some 20 years of top hits, from **Edith Piaf** to **Francoise Hardy** . . . Recent concerts in Paris included **Bob Seger**, **AC-DC**, **Queen** and **Talking Heads** . . . A definite trend among the French public is a revival of mid-sixties soul music. WEA has reissued a lot of Stax and Atlantic material, aimed at young people who are just discovering that era. **Cerrone's** latest album, "Cerrone VII," also leans towards the soul sound .

Nina Hagen at the Whisky



Columbia recording artist Nina Hagen, who recently returned from a three-month tour of Europe, played six shows at the Whiskey in Los Angeles. Pictured backstage are, from left: Maury Lathower, vice president, CBS International, west coast; Ron Oberman, VP, merchandising, Columbia Records, west coast; Hagen; Jim Moreno, manager, CBS International, west coast; and Greg Phifer, local promotion, Columbia Records.

England (Continued from page 58)

record industry: manufacturers are worrying that demand may outstrip supply . . . Other complications anticipated include copyright legislation and royalty payments, now that new rental or subscription/exchange companies seem to be set up once every few weeks . . . Piracy is another worry, though the BPI continues to sue cassette counterfeiters and win compensation.

HIGH RIDER: K-Tel International has clinched worldwide rights to the soundtrack of the **Eddie Kidd** bike movie "Riding High." K-Tel and the film's distributor, Hemdale, are joining forces this month to promote the movie and the LP. The international push starts next year. Top acts on the soundtrack include **Cliff Richard**, **Gary Numan**, **Boomtown Rats**, **Dire Straits**, **Joe Jackson** and **Sky** . . . BBJ international's newly-appointed head of music, **Bob Fisher**, has announced a distribution deal with Pinnacle for the company's new label Rag Baby, with four LPs and a single scheduled for January . . . Gipsy Records, a label set up by songwriter **Peter Kelly** and **Harold Robertson**, has signed to Spartan for distribution and launch with a Christmas rock ballad . . . EMI releases **Queen** single of two titles from the soundtrack of the movie "Flash Gordon" which premieres here this week. All the music in the film and on the forthcoming LP was composed and produced by Queen. The band's U.K. dates soon will help with promotion . . . Even **Kate Bush** has a Christmas disc: "December Will Be Magic." It just missed the season last year . . . And Motown has come up with the "ultimate" festive collection from its various artists, and for the first time it will be on sale at midprice . . . Virgin continues to cash in on the **Sex Pistols**: the latest release is a pack of six singles, two previously unreleased here . . . **Al Kooper** is in town producing the new **David Essex** LP "Stagestruck," which will be completed in L.A. in January. A single cut is out now . . . And A&M's big push is for "The Legend Of Jesse James," by **Paul "White Mansions" Kinnerley**. Produced by **Glyn Johns** and featuring **Johnny Cash**, **Emmylou Harris** and others, it is being advertised here as a "masterpiece." U.K. GTÖ hit act the **Dooleys** off to tour Japan again in February following their number one single in the international charts earlier this year. Now another **Ben Findon** protégé act, the **Nolans** have succeeded in topping the Japanese domestic charts, with six-figure sales and numerous TV appearances.

England's Top 25

Albums

- 1 **SUPER TROUPER** ABBA/Epic
- 2 **AUTOAMERICAN** BLONDIE/Chrysalis
- 3 **KINGS OF THE WILD FRONTIER** ADAM & THE ANTS/CBS
- 4 **GUILTY** BARBRA STREISAND/CBS
- 5 **FOOLISH BEHAVIOUR** ROD STEWART/Riva
- 6 **ZENYATTA MONDATTA** POLICE/A&M
- 7 **SOUND AFFECTS** JAM/Polydor
- 8 **BARRY BARRY** MANILOW/Arista
- 9 **DOUBLE FANTASY** JOHN LENNON AND YOKO ONO/Geffen
- 10 **NOT THE NINE O'CLOCK NEWS** ORIGINAL CAST/BBC
- 11 **MANILOW MAGIC** BARRY MANILOW/Arista
- 12 **ACE OF SPADES** MOTORHEAD/Bronze
- 13 **HOTTER THAN JULY** STEVIE WONDER/Motown
- 14 **ORGANISATION** ORCHESTRAL MANOEUVRES IN THE DARK/Din Disc
- 15 **GAUCHO** STEELY DAN/MCA
- 16 **THE RIVER** BRUCE SPRINGSTEEN/CBS
- 17 **THE JAZZ SINGER** NEIL DIAMOND/Capitol
- 18 **LIVE IN THE HEART OF THE CITY** WHITESNAKE/United Artists
- 19 **STRONG ARM OF THE LAW** SAXON/Carrera
- 20 **LIVE EAGLES**/Asylum
- 21 **THE BLACK ALBUM** THE DAMNED/Chiswick
- 22 **ABSOLUTELY** MADNESS/Stiff
- 23 **REGATTA DE BLANC** POLICE/A&M
- 24 **SIGNING OFF** UB 40/Graduate
- 25 **SCARY MONSTERS AND SUPER CREEPS** DAVID BOWIE/RCA

Singles

- 1 **SUPER TROUPER** ABBA/Epic
- 2 **THE TIDE IS HIGH** BLONDIE/Chrysalis
- 3 **I COULD BE SO GOOD FOR YOU** DENNIS WATERMAN/EMI
- 4 **NEVER KNEW LOVE LIKE THIS BEFORE** STEPHANIE MILLS/ 20th Century
- 5 **TO CUT A LONG STORY SHORT** SPANDAU BALLET/Reformation
- 6 **BANANA REPUBLIC** BOOMTOWN RATS/Ensign
- 7 **EMBARRASSMENT** MADNESS/Stiff
- 8 **CELEBRATION** KOOL & THE GANG/De-Lite
- 9 **FASHION** DAVID BOWIE/RCA
- 10 **JUST LIKE STARTING OVER** JOHN LENNON/Geffen
- 11 **WOMAN IN LOVE** BARBRA STREISAND/CBS
- 12 **THE EARTH DIES SCREAMING/DREAM A LIE** UB 40/Graduate
- 13 **FEEL MY LOVE?** EDDY GRANT/Ice/Ensign
- 14 **I'M COMING OUT** DIANA ROSS/Motown
- 15 **DOG EAT DOG** ADAM & THE ANTS/CBS
- 16 **ENOLA GAY** ORCHESTRAL MANOEUVRES IN THE DARK/Din Disk
- 17 **ACE OF SPADES** MOTORHEAD/Bronze
- 18 **SPECIAL BREW** BAD MANNERS/Magnet
- 19 **I LIKE (WHAT YOU'RE DOING TO ME)** YOUNG AND CO./Excaliber
- 20 **PASSION** ROD STEWART/Riva
- 21 **LADY KENNY** ROGERS/United Artists
- 22 **SAME OLD SCENE** ROXY MUSIC/Polydor E.G.
- 23 **ROCK AND ROLL AIN'T NOISE POLLUTION** AC/DC/Atlantic
- 24 **DON'T WALK AWAY** ELECTRIC LIGHT ORCHESTRA/Jet
- 25 **LOVE ON THE ROCKS** NEIL DIAMOND/Capitol

(Courtesy: Record Business)

Record World Jazz

By SAMUEL GRAHAM

■ **KEEPING TRACK:** With the recent availability of Columbia's "Jazz Odyssey" series, that label now has by far the most active involvement in jazz of any of the majors—at least four separate reissue or special issue lines are either now or soon to be in release, in addition to the jazz players (like **Arthur Blythe** and **Joanné Brackeen**) on Columbia's regular artist roster. Here's a look at what Columbia is offering.

The Jazz Odyssey series: Listing at a very reasonable \$5.98, this looks like a very classy line. The first installment is 11 albums strong, including offerings by **Art Farmer**, **Art Blakey**, **Herbie Hancock** (the "Death Wish" soundtrack), **Bud Powell**, **J.J. Johnson**, **Bob Brookmeyer** and **Count Basie**, as well as several compilations (my personal fave is "Jingle Bell Jazz"—how could one not love the likes of **Duke Ellington** and **Miles Davis** playing Christmas songs?—while others include a "Jazz Critics' Choice" of some classic tracks and a collection of **Billie Holiday**, **Lena Horne**, **Ella Fitzgerald** and **Sarah Vaughan** tunes). While all of it is reissued, the original albums have in most cases long been deleted, so this is reissuing with a purpose. Features include original liner notes and small reproductions of the original covers; complete personnel and recording info; and terrific generic artwork for the line, courtesy of **John Beg** and **Ken Robbins**. Kudos to Columbia for making great music available at a great price.

The "Best Of" series: The most commercially conceived of the lot (and they have reportedly been selling pretty well), the "best of" list at \$7.98 and are mostly collections from pretty recent (and still available) Columbia albums by **Dexter Gordon**, **Return To Forever**, the **Mahavishnu Orchestra** and more. That the music on the **Stan Getz** album, for instance, is really the "best of" his long career is open to dispute; the lack of personnel and other standard information is bound to irritate jazz buyers, who can be a picky bunch. The "best of" series also has covers that are similar graphically, and the line undeniably has its appeal for those looking to get into jazz from, shall we say, the smaller end of the pool.

The "Contemporary Masters" series: Another line with covers designed to reflect one another, this is called a "prestige" series by the Columbia people. The last batch included albums (some of them double) by **Louis Armstrong**, **Betty Carter**, **Chuck Willis**, **Jimmy Rushing** and others. Ninety percent of the material, I'm told, has never been issued before, with perhaps 75 percent of it coming from CBS' own vaults. A lot of classic stuff here; look for another release early in '81.

The Okeh series: There is no release date yet, but plans at Columbia are for this series to be separate from the Contemporary Masters. The first set may include four or five double albums focusing individually on jazz, blues, rhythm & blues, country and maybe gospel; the idea is to show the importance of this vintage label beyond its well-known R&B repertoire.

Of course, Columbia has also lowered the price (to \$5.98) of many great catalogue items, including a lot of Miles titles, which can't be anything but a bargain. And the label also has **Weather Report**, who themselves are virtually a history of jazz with each album. Their newest, "Night Passage," is customarily brilliant. Most of all, it is the product of a band that really is a band now. **Peter Erskine** has been around for three albums, longer than any drummer has lasted with **Joe Zawinul**, **Wayne Shorter**, **Jaco Pastorius** and company, and the four of them (with percussionist **Bob Thomas**) are a confident and tight outfit. Weather Report continues to break new ground and sound like no one else; now they're doing it with even more subtlety.

NEW STUFF, AND PLENTY OF IT: **McCoy Tyner's** newest for Milestone a double album called "4x4," matches the pianist and a rhythm section (**Al Foster** and **Cecil McBee**) with a different soloist on each side: **Freddie Hubbard**, **John Abercrombie**, **Bobby Hutcherson** and **Arthur Blythe** . . . Inner City has a large batch of new product. Included are bassist **Bunny Brunel's** "Touch" (Brunel, who's been playing with **Chick Corea's** latest group, uses a fretless electric instrument and has a deft touch when it comes to bending harmonics—comparisons with **Pastorius** are inevitable), actress/model and sometime singer **Cybill Shepherd's** "Mad About the Boy" (although **Stan Getz**, **Frank Rosolino** and others play on it and **Leonard Feather** as much as predicts a Grammy for it is his liners, this is not the work of a polished jazz vocalist); **Affirmation's** "Lost Angeles," another of Inner City's fusion entries by a horn-less band dominated by electric keyboards, guitar and viola; **Sadao Watanabe's** "Bird of

Paradise," in which the Japanese alto player, backed by **Hank Jones**, **Ron Carter** and **Tony Williams**, plays **Charlie Parker** standards like "Bird of Paradise" and "Embraceable You"; a duo album by **Anthony Braxton** and guitarist **Derek Bailey** called "Live at Wigmore's"; **Toshiko Akiyoshi's** "Notorious Tourist from the East," with the pianist/big band leader and a quartet playing all-Akiyoshi material; and an offering by reedman **Victor Assis Brasil** and his quintet . . . The latest from Muse are among this label's recent best, starting with four sessions recorded earlier this year. Those include **Pepper Adams' "The Master,"** with **George Mraz**, **Tommy Flanagan** and **Leroy Williams**; **Red Rodney "Live at the Village Vanguard,"** notable for the presence of the amazing **Ira Sullivan**, one of the few players to double on brass (flugelhorn here) and reeds (tenor and soprano saxes as well as flute); and **Ricky Ford's "Flying Colors,"** with **John Hicks**, **Walter Booker** and **Jimmy Cobb** backing the young tenor player, who was in **Charles Mingus' last groups.** Also from Muse are **Mickey Tucker's "The Crawl,"** a heavily R&B-based outing with **Junior Cook**, **Marcus Belgrave**, **Slide Hampton** and others, and vocalist **Morgana King's "Higher Ground"** . . . Contemporary also has a strong new release, led off by **Chico Freeman's "Peaceful Heart, Gentle Spirit."** Freeman manages to play a different instrument on every tune, including flute and alto flute, tenor and soprano sax, clarinet and even bass clarinet. The music bears the mark of Freeman's background with the Association for Advancement of creative Music, **Elvin Jones** and **Jack DeJohnette** (he's currently in the **Special Edition** band); it is hard, straight-at-you jazz, bound to attract a lot of attention among serious listeners. Also new from Contemporary is pianist **Tete Montoliu's** solo "Lunch in L.A." The label has reissued four fine old albums, too, including **Benny Golson's "New York Scene," Shelly Manne and His Men "Live at the Blackhawk, Vol. 1," Hampton Hawes' "For Real" and Woody Shaw's "Blackstone Legacy."** The Shaw album is not his best, but the others, especially Golson's, are recommended.

The Blackbyrds Are Back



"Better Days," the first album in several years by the Blackbyrds, has just been released by Fantasy Records. Pictured in Fantasy's Studio D, where "Better Days" was recorded and mixed, are, from left, standing: Blackbyrd keyboardist Kevin Toney and bassist Joe Hall III; manager Charles Graziano; producer George Duke; and Fantasy president Ralph Kaffel. Seated: Blackbyrd drummer Keith Killgo and guitarist Orville Saunders.

The Jazz LP Chart

DECEMBER 13, 1980

1. **WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
2. **GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
3. **CARNAVAL**
SPYRO GYRA/MCA 5149
4. **ODORI**
HIROSHIMA/Arista AL 9541
5. **CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020
6. **INHERIT THE WIND**
WILTON FELDER/MCA 5144
7. **SEAWIND**
A&M SP 4824
8. **LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079
9. **THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
10. **MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
11. **FAMILY**
HUBERT LAWS/Columbia JC 36396
12. **TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
13. **NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia JC 36793
14. **LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
15. **RODNEY FRANKLIN**
Columbia JC 36747
16. **LOVE FANTASY**
ROY AYERS/Polydor PD 1 6301
17. **POSH**
PATRICE RUSHEN/Elektra 6E 302
18. **RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
19. **80/81**
PAT METHENY/ECM 2 1180 (WB)
20. **TOUCH OF SILK**
ERIC GALE/Columbia JC 36570
21. **NIGHT SONG**
AHMAD JAMAL/Motown M7 945R1
22. **MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
23. **LOVE AT FIRST SIGHT**
SONNY ROLLINS/Milestone M 9098 (Fantasy)
24. **REAL EYES**
GIL SCOTT-HERON/Arista AL 9540
25. **CHICK COREA AND GARY BURTON IN CONCERT**
ECM 2 1182 (WB)
26. **4 x 4**
MCCOY TYNER/Milestone M 55007 (Fantasy)
27. **LAND OF THE THIRD EYE**
DAVE VALENTIN/Arista/GRP GRP 5009
28. **ROOTS**
RAMSEY LEWIS/Columbia JC 36423
29. **LITTLE MOVEMENTS**
EBERHARD WEBER, COLOURS/ECM 1 1186 (WB)
30. **THE CELESTIAL HAWK**
KEITH JARRET/ECM 1 1175 (WB)

Record World Classical

Classical Retail Report

DECEMBER 13, 1980

CLASSIC OF THE WEEK



VERISMO ARIAS
LUCIANO PAVAROTTI
London Digital

BEST SELLERS OF THE WEEK*

LUCIANO PAVAROTTI: VERISMO ARIAS
—London Digital
BELLINI: I PURITANI—Caballe, Kraus,
Muti—Angel
**JAMES GALWAY PLAYS FRENCH FLUTE
CONCERTOS**—RCA
HANDEL: MESSIAH—Hogwood—
Academy of Ancient Music—
L'Oiseau Lyre
**MOZART: COMPLETE SYMPHONIES,
VOL. IV**—Hogwood—L'Oiseau Lyre
MOZART: DIE ZAUBERFLOETE—Mathis,
Araiza, Karajan—DG Digital
**MUSSORGSKY: PICTURES AT AN
EXHIBITION**—Salti—London Digital
PAVAROTTI'S GREATEST HITS—London
ROSSINI: WILLIAM TELL—Freni,
Pavarotti, Milnes, Chailly—London

KING KAROL/NEW YORK

BELLINI: I PURITANI—Angel
JOSE CARRERAS SINGS VERISMO ARIAS
—Philips
GALWAY PLAYS FRENCH CONCERTOS
—RCA
HOLST: THE PLANETS—Gibson—Chandos
(Import)
KORNGOLD: THE QUEEN OF SHEBA—
Hungaraton
MOZART: SYMPHONIES, VOL. IV—
L'Oiseau Lyre
PAVAROTTI: VERISMO—London
PUCCINI: LE VILLI—Scotto, Domingo,
Maazel—CBS
ROSSINI: WILLIAM TELL—London
SCHUBERT: COMPLETE SONATAS—Kempff
—DG

J & R MUSIC WORLD/ NEW YORK

GLENN GOULD: SILVER JUBILEE ALBUM
—CBS
MOZART: SYMPHONIES, VOL. IV—
L'Oiseau Lyre
MUSSORGSKY: PICTURES—London Digital
MOZART: DIE ZAUBERFLOETE—DG
Digital
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: VERISMO—London Digital
SCHUBERT: COMPLETE SONATAS—Kempff
—DG
STRAUSS: ALSO SPRACH ZARATHUSTRA—
Ormandy—Angel Digital
VERDI: AIRA—Freni, Carreras, Karajan
—Angel
VERDI: STIFFELIO—Sass, Carreras,
Gardelli—Philips

RECORD & TAPE, LTD./ WASHINGTON, D.C.

BELLINI: I PURITANI—Angel
BRAHMS: DOUBLE CONCERTO—Perlman,
Rostropovich, Haitink—Angel
BRAHMS: PIANO QUINTET—Pollini,
Quartetto Italiano—DG
GALWAY PLAYS FRENCH CONCERTOS—
RCA
MUSSORGSKY: PICTURES—London Digital
PACHELBEL: KANON—Paillard—RCA
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: VERISMO—London Digital
ROSSINI: WILLIAM TELL—London
VERDI: LA TRAVIATA—Callaas, Kraus,
Ghione—Angel

ROSE DISCOUNT/CHICAGO

CHOPIN: WALTZES—Arrau—Philips
GRIEG: HOLBERG SUITES—Marriner—
Philips
HANDEL: MESSIAH—L'Oiseau Lyre
**MOZART: DIE ENTFUEHRUNG AUS DEM
SERAIL**—Burrowes, Burrows, Davis—
Philips
MUSSORGSKY: PICTURES—London Digital
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: VERISMO—London Digital
**PERLMAN AND PREVIN PLAY A
DIFFERENT KIND OF BLUES**—Angel
Digital
PUCCINI: LE VILLI—Scotto, Domingo,
Maazel—CBS
WEILL: SILVERLAKE—Rudel, New York
City Opera—Nonesuch Digital

SOUND WAREHOUSE/DALLAS

BRITTEN: PETER GRIMES—Vickers, Davis
—Philips
BRUCKNER: SYMPHONY NO. 7—
Barenboim—DG
GALWAY PLAYS FRENCH CONCERTOS—
RCA
**BLUES, BALLADS AND RAGS WITH PAUL
JACOBS**—Nonesuch
MOZART: DIE ZAUBERFLOETE—DG Digital
PAVAROTTI: VERISMO—London
SCHUBERT: COMPLETE SONATAS—Kempff
—DG
VIVALDI: OBOE CONCERTOS—Holliger—
Philips
VIVALDI: FOUR SEASONS—Brown—
Philips
WEILL: SILVERLAKE—Rudel, New York
City Opera—Nonesuch Digital

DISCOUNT RECORDS/ SAN FRANCISCO

BELLINI: I PURITANI—Angel
**DE FALLA: THREE-CORNERED HAT, OTHER
WORKS**—Muti—Angel Digital
GALWAY PLAYS FRENCH CONCERTOS—
RCA
MOZART: SYMPHONIES, VOL. IV—
L'Oiseau Lyre
MUSSORGSKY: PICTURES—London Digital
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: VERISMO—London Digital
THE ART OF ROSA PONSELLE—Pearl
PURCELL: DIDO AND AENEAS—Flagstad,
Schwarzkopf—Seraphim
RAVEL: CONCERTOS—Collard—Angel

* Best Sellers are determined from retail lists of the stores listed above, plus those of the following: Sam Goody/East Coast, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape Collectors/Baltimore, Specs/Miami, Harmony House / Detroit, Laury's / Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Jeff's Classical/Tucson, Tower Records/Los Angeles, Tower Records/San Francisco and Tower Records/Seattle.

London's New William Tell

By SPEIGHT JENKINS

■ NEW YORK—Rossini's *William Tell* exists more in the concert hall than in the opera house. To many Americans now in their 40s, the music from the overture will forever suggest the Lone Ranger, because it introduced that program so popular in the heyday of radio, but to all concert-goers the stirring overture to Rossini's last opera suggests much more.

The opera's last local staged performances took place in 1931, at the Met (the Opera Orchestra of New York presented it in concert at Carnegie in 1978), and it is not soon to be revived. This is partly because the tenor role of Arnold is one of the cruelest in repertory and also because of the opera's unusual length and the weakness in many of its scenes.

William Tell, composed in 1829, heralded the Meyerbeer era of the Paris Opera Spectacle, pomp, and elegance were all, and in *Tell* Rossini gave the public a rousing show. Because he was one of the most brilliant and elegant of composers, there are pages of *Tell* that stand with any in opera: the arias and duets involving Arnold, Mathilde or *Tell* himself are all of the highest quality, and the finale is a treasure. But there are many pages of recitative which do not reach a high standard, and some of the crucial scenes, such as when *Tell* shoots the apple off his son's head, depend on the drama and not on Rossini's music. This always comes as a shock, because the greatest music in *William Tell* is so remarkable. All the more reason, then, to have one or two really fine recordings of the opera, so that these great moments can be savored.

A few years ago Angel issued a *Tell* with Montserrat Caballe, Nicolai Gedda and Gabriel Bacquier. The new version on London has Mirella Freni, Luciano Pavarotti and Sherrill Milnes in crucial roles and is sung in Italian, as opposed to the opera's original French, which is found in the Angel version. Certainly *Tell* has been often performed in Italy in Italian, and sometimes in this country as well. Though the French sounds more natural with the music, as Rossini set the opera to the French text, the Italian is not as markedly wrong

with the music as one might guess.

The greatest strength in the opera is the conductor, 27-year-old Riccardo Chailly. The young maestro has been gradually making a name for himself in Europe (and is slated for a Metropolitan Opera debut in 1982). His *Werther* for Deutsche Grammophon was a success, there have been several other recordings, and now comes this *Tell*. In the overture one can immediately hear that Chailly has the pulse of the score. His rhythmic vitality, his sense of the subtlety and grace that defines Rossini and his care for the singers permeate every bar of the recording. As always, every singer sounds better because the conductor has his own concept of the score; there is cohesion to the piece and to the singing. Few recent recordings of rare operas have suggested so much theatrical and musical validity.

The record is of course a best-seller ten times over because of the magic name of Pavarotti, and the tenor sounds very good indeed on this recording. His voice is much lighter than on recent recordings, more like it was a few years ago.

The role traditionally has been the purview of the heavy tenor, but the notes required belong to the more lyric singers. Thus it is a role tailor-made for Pavarotti, a heavier lyric with a command of the high C. Here he knocks off every note with ease and sings the words with great involvement.

Both Miss Freni and Milnes are splendid in their important roles. As Mathilde, Miss Freni has great line and, in the ensembles, the kind of power and stability joined to great sweetness that is her forte. The role is good for the Italian soprano, too, because it is not a role demanding great emotional variety. As *Tell*, Milnes is strong, secure and in excellent vocal health. His voice rings out, and he suggests the Swiss patriot from first note to last. Particularly idiomatic is his first act duet with Pavarotti, a real show-stopper if there ever was one.

Though Nicolai Ghiurov appears in the cast, the role of Gualtiero shows off little of the basso's power. Others in the large cast are good without being striking.

TV Advertising (Continued from page 3)

yet." CBS has produced seven different advertising spots, all of which allow for a mix of product on the Columbia, Epic and Associated Labels. There are two greatest hits spots, one covering Kenny Loggins' live album, Heart's "Greatest Hits/Live," and "Aerosmith's Greatest Hits;" the other advertising Loggins, "Hits" by Boz Scaggs and "Greatest Hits" by the Manhattans. The other five spots each cover current albums by: Crystal Gayle, Billy Joel and Larry Gatlin; Bruce Springsteen, Eddie Money and Willie Nelson; Earth, Wind & Fire, the Jacksons and Barbra Streisand; Kansas, Cheap Trick and Heart; and the Charlie Daniels Band, Molly Hatchet and REO Speedwagon.

Rustici explained that all the spots could be "rotated;" that is, a spot can be tailored using any three of the artists mentioned above, depending on the appropriateness of the artist mix to the region and show in which advertising time is bought. The advertisements are lighthearted in approach; one shows a woman opening a gift package to find a parrot (dressed in a tuxedo) which bites her; another shows a young woman smiling with a mouth full of orthodontic work when she discovers that her present is a box of gooey candy. In each case, the "gift of music" is suggested as an appropriate alternative, and the NARM gift-giving logo is shown on the wrapping paper.

Dan Davis, vice president of creative services/merchandising and advertising for Capitol Records, also described his company's campaign (which covers the Capitol, EMI-America and Liberty labels) as "the most extensive we've done, in relation to the genericism attached to gift-giving." Davis said that the artists being pushed on television were selected because of their

"familiarity at this particular moment . . . it's a sell-through on familiar product we're looking for. We want to get people into stores thinking in terms of giving gifts. We're not trying to prove a point with a brand new act."

The Capitol-EMI-America/Liberty spots are being bought regionally on local stations, both independent and network affiliates. There are two spots, one lasting sixty seconds and covering seven artists: Bob Seger, Kenny Rogers, Anne Murray, Kim Carnes, Natalie Cole, the Dirt Band and the Little River Band. The thirty-second spot advertises only Seger, Rogers and Murray. In each case, albums by other artists on all three labels are seen on the racks in Santa's workshop, the setting for the spots. The Capitol / EMI - America / Liberty spots, like the CBS ads, allow for the visual tagging of local retail accounts.

At Elektra/Asylum Records, national advertising/sales director Dave Cline pointed to the "very aggressive posture" the company has taken with television in the last six months. "The product we've had has lent itself to TV," said Cline, "like 'Urban Cowboy,' which had a very broad demographic appeal."

The E/A holiday television campaign, which was planned to run from November 4 through December 28, is focused on Eagles' "Live," Linda Ronstadt's "Greatest Hits, Vol. 2," and the "Greatest Hits" album by the Doors. Cline said that artists were selected, once again, for their "broad appeal, with lots of hit singles." Television is an especially important avenue of exposure for such artists at this time of year, reported Cline, because "hits" albums traditionally get little airplay. Cline feels that television, although expensive, helps in reaching the older buyer.

Elektra/Asylum has produced

one spot for each album, developed around the NARM theme and containing, according to Cline, "certain key phrases" designed to demonstrate that records represent an "easy approach to gift-giving." Each spot contains animation and live concert footage.

For labels which do not feel that national, completely label-sponsored advertising is appropriate, there are alternatives. A&M Records vice president of marketing services Bob Reitman reported that his label is running "selected co-operative TV campaigns in local markets." He said the approach is "more reflective of our current state, in terms of our own music, and the state of the music business in general. We're simply taking advantage of the best opportunities in the best places at the best times, consistent with local market conditions."

The Coast (Continued from page 56)

one between the most popular entertainers in Sweden and China. Seems that ABBA has been negotiating with the Chinese to make a television show specially for that market, which might involve a meeting between the four Swedes and China's top singer, **Li Guyi**. The latter, described to us as "a kind of Chinese **Joan Baez**," is said to earn \$35 per month; since ABBA earned about \$15 million last year alone (that's net profit, you understand), maybe they'll want to give Ms. Guyi the name and number of their accountant . . . From our Press Agents Will Go to Any Lengths department comes the news that **Norman Winter** and Associates has purchased a Ford "Surfer" van equipped with typewriter, video tape player, cassette deck, telephone, television and even a bed all designed to help persuade reticent press people to attend Winter-publicized functions. It's called the Hypemobile, which makes sense—Winter's Rolls Royce carries the license plate "Hype 1." We want them to know that this ploy doesn't stand the proverbial snowball's chance in hell of working with us. However, the Winter people might also take note of the fact that we like our champagne chilled to somewhere between 42 and 48 degrees.

FACTS: Publishers **Steve Metz** and **Bob Reno** of Reno/Metz, Inc., said to be the biggest TV music publishers in the world, have just released a single by **Slim Pickens** called "Christmas in November." It's a tearjerker that really doesn't have all that much to do with Christmas, on which Pickens is backed by **Sheb Wooley**, the **Jordanaires**, **Rex Allen** and **Willie Nelson** (Slim appeared with Willie in "Honeysuckle Rose"). The song was written by **Irwin Levine** and **L. Russell Brown**, the pair that brought you "Tie a Yellow Ribbon 'Round the Old Oak Tree" . . . From the studio: Soundcastle Recording Studios in L.A. has installed the new 8108 NEVE mixing desk . . . **Rufus**, **Nicolette Larson** and **Jean Carn** are among those who've been working at Kendun Records . . . **Alex Cima** has been recording at Music Lab Studios. His first record, "Cosmic Connection," will be released by Polydor in Germany; Neuron Music here has concluded a sub-publishing agreement with Germany's Neue Welt Musikverlag for that release . . . Speaking this Tuesday (9) at ASCAP's screen composing workshop (launched November 25 at Tony Bill's Market Street Studios in Venice) will be the three young men responsible for the film "Airplane!"; the two **Zucker** brothers and **Bruce Broughton**, and **Elmer Bernstein**, who composed the music for that movie. The topic will be "The Mechanics and Tools of Scoring" . . . On a personal note, Capitol's **Bruce Garfield** was married to law student **Kellye Grayson** on Thanksgiving Day.

GOODBYE? HELLO—Contrary to an item that ran in one of the film dailies here last week, veteran A&M executive **Marv Bornstein** hasn't left his post as vice president there. Bornstein, long one of the industry's most respected sticklers for tape and disc quality control, was said to have opened his own independent firm, but our sources assure us that he hasn't, nor is he planning to. Welcome back, Marv . . . even if we didn't know you were gone.

Mobile Fidelity Lab Promotes Two in Sales

■ LOS ANGELES — Herb Belkin, president of Mobile Fidelity Sound Lab, has announced the appointment of Michael Dion as director of international sales and marketing. He had been director of national sales.

Mark Wexler will move up from northeast regional sales manager to succeed Dion as director of national sales.

Dion has been with Mobile Fidelity Sound Lab since 1978. Prior to joining Mobile Fidelity, he was with ABC Records, where he served as director of operations and as national operations manager. Wexler joined Mobile Fidelity in February 1980. Prior to that he served as marketing coordinator for Balaton Marketing, representing several audio lines, including Mobile Fidelity's Original Master Recordings.

Black Music Report

(Continued from page 55)

Though he suffered with throat problems for most of his engagement, **Al Jarreau** tied down five performances at the Uris Theatre last week in grand style. Playing before an audience of predominantly first-time followers, Jarreau was forced to rely more than usual on the support of his tightly knit band led by pianist **Tom Canning**. The material consisted mostly of the more popular cuts from his current album. While the crowd was enthusiastic, it was clear that he would in the future have to sustain their interest with more than five or six selections. With the loss of WRVR, which was the first and strongest radio supporter of Jarreau, it is obvious that he has been able to build a new larger following for himself. Hopefully, though, long-time listeners won't be left hanging next time when they cry out for his earlier works.

If you haven't purchased tickets for the 1980 Humanitarian Award Dinner in honor of **Kenny Gamble** to be held this Saturday, Dec. 13, you may still do so by calling (212) 757-6460. The affair begins at 7 p.m. and is not black tie. We hope to see you at this annual effort for the AMC Cancer Research Center.

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Se celebró la "Conferencia Latinoamericana de EMI" en Hollywood, California, con la asistencia de 20 representantes de 10 naciones latinoamericanas, la primera en una serie anual. Durante dos días se trataron todos los aspectos relacionados con las actividades de la empresa, dándole oportunidad a los ejecutivos de Capitol de discutir las diferentes estrategias de mercadotecnia en cada uno de los mercados latinos. La conferencia se celebró en el Estudio A de la Torre Capitol, donde grandes artistas Capitol, como **Frank Sinatra**, **Nat King Cole** y **Dean Martin**, han grabado sus más populares canciones. **Bhaskar Menon**, chairman de EMI Music Worldwide, efectuó la bienvenida al congreso. **Helmut Fest**, vicepresidente de la operación internacional, sirvió como moderador en los "meetings." Por supuesto, en esta reunión se presentaron a los concurrentes las nuevas grabaciones de estrellas Capitol, EMI, Liberty en Español, donde surgieron ciertas interpretaciones en cuanto al Español usado por los artistas, exagerándose al punto tal, que leyendo los boletines Capitol, tal parece que en cada país de los nuestros hablamos "españoles-totalmente-raros," por la impresión recibida de algunos de los asistentes al considerar el producto ya grabado, lo cual es



Bhaskar Menon

de entrada negativo, ya que lo cierto es que con determinadas palabras de nuestro vocabulario, la interpretación puede ser a veces diferida o modificada ligeramente, pero todos, hasta ahora, nos entendemos perfectamente, a menos de aquellas oportunidades en que no queremos hacer nada y todo nos parece mal. En esas ocasiones, siempre será difícil entendernos mutuamente. De todas maneras, todo va adelante con los artistas grabando en Español, aunque en el Caribe le digamos "concha" a una criatura del mar y en España se pasen la vida "cogiendo cosas," que lógicamente, no querrá decir que en Argentina la gente encuentre de todo en el mar o tomen cualquier cosa en la calle, desde un taxi hasta un café. ¡Estamos o no estamos?, pero me aseguro, que todo el que me ha leído me ha entendido sanamente y sin que el asunto hiera susceptibilidades antagónicas.



Helmut Fest

Lanzó CBS de México y Discos CBS de Estados Unidos, la grabación de **Vikki Carr** en Español, que está requetebuena y con un Español que entiende todo el mundo que quiera entenderlo, sin necesidad de elaborar. Los recursos vocales de Vikki y su natural "charisma" harán una gran vendedora de esta grabación . . . Liznel Records lanzó una grabación larga duración en la cual se han incluido los grandes éxitos del **Conjunto Quisqueya**, en total auspicio de la etiqueta y la emisora puertorriqueña WIAC-FM, de San Juan. ¡Muy bien! . . . Se presentará en Diciembre 8, **Ray Barreto** en el Village Gate de Nueva York, en ocasión de la festividad de la "semana de Ray Barreto" durante las presentaciones de "Salsa Meets Jazz," en el rincón del barrio bohemio de Manhattan. Fania Records dará álbumes en obsequio a los asistentes de nuevo "release," con el título de "Giant Force." Se presentará conjuntamente con **Barreto**, **Héctor Casanova** y su Montuno.

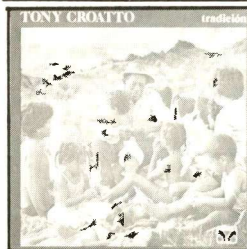


Vikki Carr

Bella la nueva grabación del **Grupo Gaviota**, de Costa Rica, en la cual se han incluido "Vuelo Supremo," (Julián Marchena-C. Guzmán) "En cada despedida," (C. Guzmán) "Yo sin ti" (C. Guzmán) y "Dónde encontraré." (F. Victory) Muy buen acople vocal y excelente

(Continued on page 64)

Latin American Album Picks



"TRADICION"

TONY CROATTO—Velvet 6001

Con arreglos de Rafael Picorelli, Tony Croatto logra de nuevo una superproducción con sonido típicamente puertorriqueño que venderá bien en las fiestas pascuales. "Tradición," (Bobby Capó Jr.) "Fortunato," (Curet Alonso) "Perfiles de mi ciudad" (H. Croatto) y "Arrieros y mulas." (Llorens-H. Croatto)

■ Typical Puerto Rican sound that could top sales during the holidays. With arrangements by Rafael Picorelli, Tony Croatto has again achieved a superb production. "Africa," (C. Alonso-H. Croatto) "Plenísima," (C. Alonso) and "Roberto Cofresí." (C. Alonso)



FRUKO

Fuentes 201290

Con arreglos de Luis Carlos Montoya, Julio E. Estrada y Alberto Barros, el ambiente navideño se mueve con Fruko. Llena de ritmo y sabor en "Tu fotografía," (L. Miranda) "Donde estás," (M. Char) "Na'má pa'quererte." (S. Rivero) y "El son del carangano." (I. Villanueva)

■ With arrangements by Montoya, Estrada and Barros, Fruko is back again with this superb package of Colombian salsa. Very danceable. "Fuiste mi amor," "Juan no seas malo," (S. Palacio) others.

(Continued on page 65)

New Release RAY CONNIFF



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Amigo
Chiquitita
Recuerdos
Hey
Pájaro Chogui Boogie
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LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

San Francisco

By KBRG (AL CARLOS HERNANDEZ)

1. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—RCA
2. AMANTES
JULIO IGLESIAS—CBS
3. HAS NACIDO LIBRE
CAMILO SESTO—Pronto
4. YO NO NACI PARA AMAR
JUAN GABRIEL—Pronto
5. ES TAN TIMIDO
POINTER SISTERS—Planet
6. MI FORMA DE SENTIR
REVOL. EMILIANO ZAPATA—Profono
7. NO ENCUENTRO PALABRAS
OSCAR D'LEON—T.H.
8. SONARTE
IVAN—CBS
9. LENA VERDE
NAPOLEON—Raff
10. CLARIDAD
UMBERTO TOZZI—CBS

Phoenix

By KIFN (GILBERTO ROMO)

1. HAS NACIDO LIBRE
CAMILO SESTO—Pronto
2. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Pronto
3. YO NO NACI PARA AMAR
JUAN GABRIEL—Pronto
4. MI FORMA DE SENTIR
REVOL. EMILIANO ZAPATA—Profono
5. QUE PECADO FUE QUERERTE
LOS LARAS—Atlas
6. ALMA DE NINA
JOAN SEBASTIAN—Musart
7. SENORA
RICARDO CERATTO—Odeon
8. TU ME HACES FALTA
LOS BABY'S—Peerless
9. MANANA VOLVERE
LOS RANDALL—Odeon
10. UNA LAGRIMA EN LA GARGANTA
CARLOS GUZMAN—Falcon

Miami

By FM-92 (BETTY PINO)

1. REGALO DE CUMPLEANOS
JOHANNA ROSALY
2. PALOMA BLANCA
JULIO IGLESIAS
3. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ
4. TE HAS BURLADO DE MI
ALICIA BRUNI
5. EL MUNDO
DYANGO
6. CAPRICORNIO TU MIRAR
BERTHA MARIA
7. REGRESA A MI
MIAMI SOUND MACHINE
8. ME VAS A ECHAR DE MENOS
JOSE LUIS RODRIGUEZ
9. PERDONAME
CAMILO SESTO
10. QUERER Y PERDER
DYANGO

Mexico

By VILO ARIAS SILVA

1. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
2. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—RCA
3. HAS NACIDO LIBRE
CAMILO SESTO—Ariola
4. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Ariola
5. HEY
JULIO IGLESIAS—CBS
6. ESPERANZAS
YURI—Gamma
7. EL PAVO REAL
JOSE LUIS RODRIGUEZ—Musart
8. LO SIENTO MI AMOR
LUPITA D'ALESSIO—Orfeon
9. AHORA NO
MANOELLA TORRES—CBS
10. LO NUESTRO ERA AMISTAD
SONIA RIVAS—Melody

Ventas (Sales)

Mexico

By VILO ARIAS SILVA

1. EL NOA NOA
JUAN GABRIEL—Ariola
2. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
3. HEY
JULIO IGLESIAS—CBS
4. HAS NACIDO LIBRE
CAMILO SESTO—Ariola
5. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—RCA
6. CREI
DAVID SALAZAR—Musart
7. EL GORRION Y YO
MANOELLA TORRES—CBS
8. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Ariola
9. ESPERANZAS
YURI—Gamma
10. EL PAVO REAL
JOSE LUIS RODRIGUEZ—Musart

Argentina

By AUGUSTO CONTE

1. SOLO TU, SOLO YO
TOTO CUTIGNO—Interdisc
2. S.O.S. (AMOR AL RESCATE)
DEE D. JACKSON—Microfon
3. LLEGANDO
PAUL McCARTNEY—EMI-Odeon
4. NO SE PUEDE PARAR LA MUSICA
VILLAGE PEOPLE—RCA
5. REFUGIADO
T. PRETTY/HEARTBREAKERS—Microfon
6. ESTE AMOR ES UN SUEÑO DE LOCOS
JOSE LUIS RODRIGUEZ—Epic
7. LA PRIMERA VEZ
MANOLO GALVAN—Microfon
8. HIMNO A LA AMISTAD
DANIEL TORO—CHANGO NIETO—CBS
9. ERA CE UNA VEZ EL HOMBRE
PARCHIS—Tonodisc
10. VA TODO A GANADOR
ABBA—RCA

Hartford

1. MAESTRA VIDA
RUBEN BLADES—Fania
2. ASI CANTABA PAPA
CELIA, JOHNNY & PETE—Vaya
3. MATAME DE AMOR
CHRISTIAN PANIAGUA—Susy
4. COMPANERA MIA
EL GRAN COMBO—Combo
5. LA COTORRA CRIOLLA
PERUCHO CONDE—Promus
6. UNA EMISORA EN EL CIELO
ANDY MONTANEZ—T.H.
7. 15 EXITOS
CAMILO SESTO—Telediscos
8. LA MUJER POLICIA
ELADIO ROMERO—Almendra
9. LE ROBARON LOS TIMBALES
TITO PUENTE—Tico
10. VESTIDA DE GAZA BLANCA
CONJUNTO QUISQUEYA—Liznel

Rio De Janeiro

By NOPEM

1. SURE SHOT
CROWN HEIGHTS AFFAIR—RCA
2. THE WINNER TAKES IT ALL
ABBA—RCA
3. ON BROADWAY
GEORGE BENSON—Warner Bros.
4. PORTO SOLIDAO
JESSE—RGE
5. JESUS IS LOVE
COMMODORES—Top Tape
6. UPSIDE DOWN
DIANA ROSS—Top Tape
7. BABOOSHKA
KATE BUSH—EMI
8. ROLLER SKATE
VAUGHAN MASON AND CREW—RCA
9. LITTLE JEANNIE
ELTON JOHN—Polygram
10. GRAFFITI
THE PARIS GROUP—RCA

Nuestro Rincon (Continued from page 63)

producción que merece el mejor tratamiento internacional de parte del grupo CBS . . . Bueno, al fin llegó a mis manos el último long playing de **Pablo Abaira**, editado por Alhambra en Estados Unidos, de una grabación original Movieplay de España. La cara B de la producción de **Rafael Pérez Botija**, está fantásticamente interesante y muestra temas de la altura de "En el fondo de tu alma," "Rodando," "Quién tiene un duro de Amor" y "Para qué seguir." (un corte de 0:48 que vale y dice más que otros en 6 minutos de cualquier intérprete) Aunque Rafael se pierde un poco en su producción en la cara A, en la cual "Si tú quisieras Claudia" abre espectacularmente, usando ritmos y expresiones musicales muy equidistantes entre ellas, el aspecto musical en general es en extremo creativo. El caso de **Pablo Abaira** siempre me abre interrogantes. Quizás uno de los mejores intérpretes de España, Pablo se ha visto rezagado en la promoción internacional de modo bastante lamentable. Le sobran a esta producción números para catapultar a **Pablo Abaira** a la posición de privilegio de la cual debiera gozar. ¡No entiendo a Movieplay! . . . Y ahora . . . ¡Hasta la próxima!

The first EMI Latin American convention recently took place in Hollywood, Cal., with 20 representatives from 10 Latin American countries attending. The two days of meetings were held at Capitol's Studio A, where such artists as **Frank Sinatra**, **Nat King Cole** and **Dean Martin** have recorded. **Bhaskar Menon**, chairman EMI, Music Worldwide, welcomed the visitors and **Helmut Fest**, vice president of international operations, served as moderator. Several recordings in Spanish by Capitol, EMI and Liberty artists were played at the meetings.

In a press release, Capitol commented: "One problem generally acknowledged by the conference was that in releasing a Spanish recording by an English-speaking artist, usually accomplished with

the aid of phonetic translations, there are often disparities in dialect, a problem which becomes even more exaggerated between different nations in the Latin American market." We disagree with that concept. Spanish is, with very small exception, the same language all over Latin America, excepting of course Brasil, where Portuguese is the official language.

CBS Mexico and Discos CBS in the States have released the latest LP by **Vikki Carr** in Spanish. Vikki's vocal abilities and her natural charisma should make this album a top seller . . . Liznel Records has released an LP on which all the hits by **Conjunto Quisqueya** have been included. This effort was made in conjunction with radio station WIAC-FM in San Juan, P.R. . . . **Ray Barretto** will perform at the Village Gate in New York on December 8, marking the beginning of "Ray Barretto week" in New York. Fania Records will back "Ray Barretto Week" with give-aways of Ray's latest album, "Giant Force." Also appearing will be **Héctor Casanova** and his Montuno . . . CBS in Costa Rica has released the latest album by **Grupo Gaviota**. Among the best tunes are: "Vuelo Supremo" (Julia Marchena-C. Guzmán), "En cada despedida" (C. Guzmán), "Yo sin ti" (C. Guzmán) and "Donde Encontraré" (F. Victory). The magnificent vocal abilities and excellent production deserve a good international promotional campaign by CBS . . . I finally received the latest **Pablo Abaira** LP released by Alhambra Records in the States, originally on Movieplay in Spain.

The second side of this excellent production by **Rafael Pérez Botija** includes the following tunes "En el fondo de tu alma," "Rodando," "Quién tiene un duro de amor" and "Para qué seguir." The first side is not as good, with the exception of "Si tú quisieras Claudia." Considering that Pablo Abaira is one of Spain's greatest performers, I don't know why he hasn't reached the international status he deserves. And now, that's it!

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Cantando mejor que nunca **Manoella Torres** reapareció oficialmente en México. La intérprete CBS que ha logrado colocar en las temporadas anteriores grandes hits nacionales como "Que me perdona tu señora," "Se te fué viva la paloma" y "El gorrión y yo," presenta esta vez su creación "Ahora no," de la autora **Lolita de la Colina**. El despliegue promocional por parte del sello que dirigen **Manuel Villarreal, Armando de Llano y Raúl Bejarano**, luce como siempre, de primer nivel, por lo que no cabe la menor duda que esta nueva producción de Manoella captará fuertes ventas.

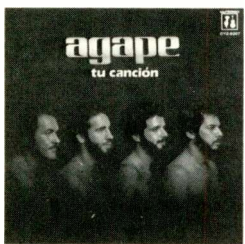
Verdaguer e Iván

Muy interesante la continuación discográfica de **Diego Verdaguer e Iván**, ambos del sello Melody. El argentino con su "Yo quisiera que" y el español con "Loco," están logrando resultados como para pensar que con estos temas sus éxitos disqueros continuarán hasta los primeros meses del 81. ¡Bien por Melody, la promoción está excelente! . . . **Lupita D'Alessio** (Orfeón) en la cumbre de su carrera discográfica. Después de capturar el primer lugar con su "Inocente pobre amiga," ahora avanza con inusitada fuerza con su más reciente lanzamiento "Lo siento mi amor" del autor de moda **Manuel Alejandro**. La forma en que ambos temas logran la aceptación del consumidor, es asombrosa. Normalmente en el mercado, las cifras que alcanzan las producciones de intérpretes femeninas son bastante reducidas, es por eso

que las miles de copias vendidas por el "Inocente pobre amiga" de Lupita, son un record que pocas voces femeninas de fama internacional han podido alcanzar en el mercado mexicano, y lo mismo está sucediendo con "Lo siento mi amor" . . . ¡Sin precedentes la avalancha de intérpretes latinos extranjeros que están visitando México! **Camilo Sesto, Rocío Dúrcal, José Luis Rodríguez, Sandro, José Luis Perales, Alberto Cortez Angela Carrasco, Enrique y Ana** y muchos más, han movilizado de una forma poco acostumbrada las áreas de promoción, publicidad y relaciones públicas de los diferentes sellos discográficos que tienen la representación para México, lo cual ha dado lugar a que se haga notar lo bien cimentadas que están algunas compañías en estas áreas. Por ejemplo, el sello Ariola, dirigido con el acierto que caracteriza a **Fernando Hernández**, supo proteger y aprovechar con un buen criterio comercial la llegada y permanencia de todas sus estrellas, en especial **Camilo, Angela Carrasco y Rocío Dúrcal**, sin desatender la promoción de **Juan Gabriel, José José y Estela Núñez**, intérpretes que están en los primeros lugares. La compañía Musart, del caballeroso y prestigiado apellido Baptista, también se exhibió con gran solvencia apoyando a **José Luis Rodríguez**; y el renovado sello Gamma, se lució con la agresiva promoción que desplegaron en favor de **Enrique y Ana, José Luis Perales y Alberto Cortez** . . . Y ahora . . . ¡Hasta la próxima desde México!

Latin American Album Picks

(Continued from page 63)

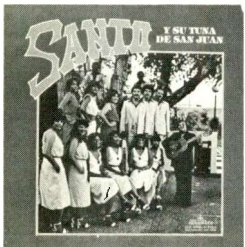


AGAPE

AGAPE—Caytronics CYZ 6007

Nuevo grupo de Miami que logra un sonido muy comercial y contagioso. Tocan sus instrumentos y ofrecen bellos arreglos vocales en "Tu canción," (C. Bonachea) "Canta alegre," (Bonachea) "Siempre juntos" (Oropesa-De Vera) y "Quién fué ese quién?"

■ This group from Miami is starting to move. Good vocal arrangements and musical performances by the group, not by studio musicians. "Tú serás mi amor," (Bonachea) "Chacachaca," (Bonachea) more.



SANTO Y SU TUNA DE SAN JUAN

Alhambra ALS 10104

Llega el tiempo de las Tunas. Esta moverá bien esta nueva grabación en la cual se logran "El Túnel," (D. Santos Jr.) "A que no me la das?," (E. Otero) "Jibaro de mi Borinquen" (E. Otero) y "Pónme la mano Caridad." (D.R.) Arreglos de Deogracia Santos, Jr.

■ This is the time for Tunas. This is one of the top ones and could mean good sales in Puerto Rico and New York for Christmas. "El arcoiris," (Santos) "José y María," (Santos) and "Apriétame más." (E. Otero)

Joe Bataan Sues Salsoul For Over Five Million Dollars

■ NEW YORK — Salsoul Recording artist Joe Bataan has filed a complaint in New York State Supreme Court charging Salsoul Records and Lucky Three Music Publishing Company with improper payment of royalties and asking the court to make void the existing contracts between Bataan and Salsoul. (Lucky Three Music is wholly owned by Salsoul Records.) In addition, the complaint asks the court to award Bataan \$750,000 in damages and \$5,000,000 in punitive damages.

Joe Cayre, chairman of the board of Salsoul Records, called the complaint "absolutely ridiculous" when reached by *Record World* and said that he was going to respond to the charges with a countersuit asking for "twice as much money." Cayre said that Bataan's suit is a "legal ploy to get a lot more money than his contract calls for."

According to the complaint, the last contracts signed between Bataan, Salsoul and Lucky Three Music, in October 1979, was "unconscionable, overreaching and against public policy." The complaint states that when Bataan signed his contract with Salsoul he did so without legal advice.

Specifically, the complaint alleges several instances of improper payment of royalties to Bataan as a result of a contract that is full of "convoluted definitions." The complaint claims that royalties are computed based on a wholesale price definition that "contemplates a deduction of a

distribution fee before computing the artist's royalty (which is entirely contrary to the custom and practice in the industry"; that the royalties paid on sales of tapes are half those paid for sales of LPs; that the royalties paid for sales outside the U.S. are half the rate paid for sales in the U.S.; that the accounting process outlined in the contract imposes an "unreasonable administrative burden on plaintiff (Bataan) and requires plaintiff's constant vigilance to defendants' potential defaults." The complaint also alleges that while Salsoul has sold hundreds of thousands of records in foreign territories earning "substantial copyright royalties, (Bataan) has not received one cent of the advances or royalties from either the defendant or its licensees."

Bataan is being represented by the law firm of Harris, Pieniek, Glinert & Warren.

Vanwarmer Touring Japan, Hong Kong

■ LOS ANGELES—Bearsville recording artist Randy Vanwarmer will be touring in Japan and Hong Kong this month to promote his new album, "Terraform." Vanwarmer will also be presented with a gold album in Hong Kong signifying the sale of 50,000 units.

Vanwarmer has just completed a promotional tour of Italy, Spain, Germany, Denmark, Holland, London, and Portugal.

Disco File (Continued from page 23)

of an Oldsmobile Ninety-Eight driven by **Joey Robinson**, who had invited them to audition for his mother, All Platinum's **Sylvia Robinson**. Gee left a handyman's job in a grocery store to record: he was fired that night when he declined to leave the studio. Hank was picked up on Gee's recommendation ("I'm good, but he's vicious . . ."), and left his job in a pizza parlor "with dough all over his hands and money still in the cash register." Very quickly, of course, it became obvious that there would be no turning back for the group, and they've been appearing behind their singles, currently devising a tour that would bring local rappers to the stages of their communities. In this way, one can imagine, a new crop of rappers could arise to rock the houses of America.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
● "Has Nacido Libre"
● (Camilo Blanes)
● CAMILO SESTO
● (Ariola-Pronto)

(Salsa)
● "Así Cantaba Papá" *
● (Pete "El Conde" Rodriguez)
● CELIA, JOHNNY & PETE
● (VAYA)
● * Second Time-Segunda Vez

UA Music Meetings To Stress Marketing

■ NEW YORK — United Artists Music executives and professional managers will huddle during four days of national meetings to be held at the firm's Los Angeles headquarters between December 9 and 12. The theme of the convention is "Full Spectrum Marketing of the Copyright," reflecting UA Music president Harold Seider's goal of "maintaining a growth pattern in recorded uses and extending copyright uses in all ancillary areas," including commercials, theatrical and television properties, films, concert presentations, video and music print.

Over the past year, this new marketing thrust has gotten underway with an extensive reach program targeting advertising agencies and film, television and theatrical contacts, in addition to record company personnel. New marketing support materials have been developed and will be reviewed on a department-by-department basis during the meetings.

Also on the agenda: Jimmy Gilmer, Nashville operations VP, Barry Bergman, creative affairs VP and Danny Strick, west coast professional activities director will meet to review professional department plans and update staff writer programs established in New York, Los Angeles and Nashville. They will be joined by motion picture music VP Danny Crystal, who will report on current and future film music projects. Professional division VP/standard catalog Victor L. Guder will outline special projects for the coming year including record and hard-cover licensing of UA standards, and concept development to encourage wider use of standards in films.

International director/VP Frank F. Banyai will meet with all department heads to discuss adaptation of marketing strategy for UA overseas branches and affiliates. Print division general manager/VP Stephen Cotler will review new print releases.

New marketing support materials, including professional song samplers, catalogs and an in-depth discography volume, will be presented in a demonstration panel headed by UA Music special projects consultant Ed Slatery and Music Agency Ltd. public relations and advertising consultant Jay Leipzig. Other major participants include New York business affairs staff member Linda Wohl, west coast professional manager Loretta Munoz, Buzz Arledge, of UA Music Nashville and print division licensing coordinator Steve Francis.

Goldman (Continued from page 6)

sales have fallen off in the last two years, he insisted that the drop has been well within the percentage that any business could expect after a period of unusually high sales. The real problem, said Goldman, was not the decrease in sales, but the failure of the industry to adapt to the increase in costs, a failure that often made even platinum sales unprofitable.

Goldman stated that while the costs of signing, recording, artist royalties and manufacturing have all risen by enormous percentages, it is "variable marketing costs (those costs directly attributable to working a specific piece of product, as opposed to the fixed cost of maintaining a sales, promotion and marketing staff)" which have "escalated so rapidly . . . that it's almost impossible to predict the range involved."

Goldman advised that variable marketing expenses such as promotion; print, radio and television advertising; and all expenses involved in artist touring, have simply not been kept under control in the record industry. If the industry is to achieve some sort of profit/growth stability and rid itself of the "boom or bust" image it has in the general business community, said Goldman, variable marketing expenses must be brought under control.

The Arista vice president said that every record company should be "sitting down with its basic gross profit figure, deducting from that gross profit the fixed overhead of the company, allocating a portion of the balance to the desired profit level on a percentage basis, and lo and behold, we have a remaining portion of the sales dollar that can be spent, on the average, on the variable marketing costs of each piece of product." Goldman admitted that while such calculations are easy to make, their practical application, especially in a record company atmosphere, is "terribly difficult."

Goldman explained that while some element of risk would always remain in the record business, there is no reason for the marketing of an LP to be a "high risk area." The maximum risk amount, he said, should be whatever it takes to expose "new product from new artists where even the limited budgets will be well beyond the established guidelines on a percentage basis." After that, Goldman continued, reaction in the marketplace should decide whether

further marketing steps should be taken, and what steps should be taken.

He also suggested, in the subsequent question - and - answer period, that an album's sales dollars should begin to generate that album's marketing dollars, ideally, between the 25,000 and 100,000 unit marks. Once past 100,000 units, Goldman said that his studied opinion was that a good marketing program, expending more dollars than those generated, could carry an album to the quarter-million unit mark.

"In reality, it is the marketplace that will tell us whether we have a hit artist or a hit record," he warned, "not the executive of a record company."

Goldman stressed that his guidelines were not inflexible, but he emphasized that such sound business practices should be flexible only to a predetermined point. "Of course, there are some individual examples where vast amounts of money have been spent on a particular product and the product has had chart success," he contended, "but I question the ultimate profitability of those projects and I would observe that the road to bankruptcy is paved with the bodies of those people who thought they could teach the music public what to buy."

Capitol Names Kleber

■ LOS ANGELES — Mick Kleber has been appointed creative director, merchandising and advertising, Capitol Records, Inc., it was announced by Dan Davis, vice president, creative services/press & artist relations, CRI.

A former Marine infantry officer and White House social aide, Kleber has been a freelance entertainment journalist, editor of San Fernando Valley Magazine and road manager for Don McLean.

'Beatin' The Odds' in New York



Epic recording group Molly Hatchet is pictured backstage at New York's Palladium, one of the stops on their recent tour in support of their current LP, "Beatin' The Odds." Pictured in the front are Debby Gould, regional album promotion manager, Epic/Portrait/Associated Labels, and Dave Hlubeck of Molly Hatchet. Pictured in the back are, from left: Al DeMarino, vice president, artist development, E/P/A; Don Dempsey, senior VP & general manager, E/P/A; Steve Holland, Molly Hatchet; Pat Armstrong, manager; and Jimmy Farrar, Duane Roland and Banner Thomas, Molly Hatchet.

Motown

(Continued from page 8)

packaging," he says. Those albums would probably carry an added graphic component touting the series.

Like his peers at other labels where the lower-priced album has made inroads, Lushka points to the rekindled multiple purchase as a key goal, but he resists the use of "midline" terminology "because it cheapens the image—the packages we've done are all attractive in every respect." With new title lists pushing into the \$9.98 realm, however, he feels a more varied pricing policy now makes economic sense.

As for applying a lower list price to new releases from unknowns, Lushka says the label will keep watch on the overall market to see how consumers fare with rising list prices. "That's a possibility down the road," he says of using lower tickets to lure buyers for new developing artists. "There may be certain acts that will be appropriate in this price just so we can generate added initial excitement at retail."

Record Rental

(Continued from page 21)

a record for \$1 if the record is returned the same day it's bought. For \$1.50 a record may be kept overnight. The worker said that the store rents "a couple dozen" records a week but does most of its business in sales. Play It Again Sam has done local radio advertising for its policy, which it calls "risk-free record buying."

The worker also said that the store is "never" visited by record company promotion workers and hasn't gotten any complaints about its policy. "We don't overstep our bounds," said the worker. "We try to keep it low-key. We know that the record companies have a lot of power, but unless we (rent) in a big way, they won't bother us."

Image Consultants (Cont. from page 16)

as I'm aware of it, a new act gets one, possibly two shots from a company, and if they don't hit, they're going to have a real problem making it, unless they're a special case," Small said. "But in Nashville they generally look toward a longer term of development. However, Nashville artists are still more limited in terms of booking stage jobs, and they're probably more limited in clubs in terms of what they feel they can try. An artist may be expected in a country venue to meet certain requirements with their show, and if they don't deliver, they don't get asked back."

Cathcart Works as Stylist

Kent Cathcart calls himself "a live show producer—a stage stylist." He has worked with such acts as Lacy J. Dalton, Bobby Braddock, Johnny Rodriguez, Ronnie McDowell, Jim Ed Brown and Helen Cornelius, Jessi Colter, Charly McClain, and, more recently, Dickey Lee and Nightstreets, "patterning the energy of their shows" and "tuning the artist's personality and talent so they are accessible to a wide range of people."

Cathcart's work involves examining an artist's wardrobe, stage act, and TV appearances.

Advice to Dalton

"For example, Lacy was very strident when I first worked with her," he said. "She'd wear a cowboy hat, jeans, and boots, and she'd stalk the stage. This released her energy which is fine, but it was too aggressive. I got her to find some poignancy and vulnerability in herself and let that come across. I had her cut her hair and shake it, bend down to one side as she sang, watch her lyric content more closely, and to listen to what she was saying as well as singing."

Cathcart, who has a bachelor of fine arts degree from Columbia University, has acted on and off

Broadway, and has taught acting in New York, California and his native Nashville, says some acts misunderstand his work. "I'm not here to 'slick up' their act or make it too theatrical," he explained. "I find out where an artist is strong already, and help them capitalize on their strength."

Fear of 'Hollywood' Image

Kevin Carlisle, who runs the Los Angeles-based Kevin Carlisle and Associates, said "I'm a director. A choreographer. A stager. An image consultant." Carlisle, who directs Barry Manilow's live show, has worked recently with Janie Fricke and Charley Pride, and before that Ed Bruce, Charly McClain, Lynn Anderson, and Glen Campbell.

"Janie made the biggest transformation of anyone I've dealt with," he said. "When I first worked with her, she didn't care about being a star. She was happy doing backup work, singing in the studio, doing commercials, and staying at home with pets. I spent a couple of months with her, getting her to examine her self-image. We wound up changing her hairstyle, makeup, wardrobe, and other aspects, and today I think she's more comfortable with herself on stage, and therefore more able to make her audience feel comfortable."

Carlisle said he has noticed "sometimes a fear in the country market that someone like myself is going to come in and make an act 'Hollywood.' But I think what's important is for a performer to bring everything they can to the stage, everything about themselves they want the audience to know."

Susan Grooms has helped the "images" of such artists as Mickey Gilley, Lacy J. Dalton, Don King, Johnny Duncan, and Dickey Lee. Her primary work is with an artist's stage wardrobe but she handles other details relating to an

The Breakfast Club



Mickey Gilley and Johnny Lee recently attended a broadcast breakfast in Nashville with country radio representatives in town for the Grand Ole Opry's birthday celebration. From left are: Peter Svendsen, independent promotion; Wayne Waters, WITL, Lansing, Mich.; Lee; Bill Bailey, KENR, Houston; Gilley; Dale Turner, WSAI, Cincinnati; and Bruce Hinton, independent promotion.

artist's stage communication.

"I work with a person's physical image so it enhances who he or she is," Grooms said. "I want their appearance to relate to the kind of music they do. When I work with an artist it's very important for me to find out who the person is, what's going on inside them." She said she has taken such performers as King and Gilley out of bell-bottoms and polyesters, respectively, and put them into designer jeans and other clothes that give a "city-country look."

Hard to Describe Role

Barbara John is working full-time with musician and entertainer Terry McMillan, and is on a retainer with Dimension Records. She has worked in the past with Johnny Duncan and Conway Twitty, and formerly directed advertising and public relations for Johnny Cash.

"Nobody knows what I do for a living," she joked, describing herself as a "stage consultant/image builder." "The show has to

(Continued on page 69)

Music City News Sets Awards Show

■ NASHVILLE—Music City News, a monthly country music publication based here, and Multimedia Program Productions, Inc., of Cincinnati, have announced an agreement for a two-hour TV awards show, "Music City News Top Country Hits of the Year Awards," to be broadcast live from the Grand Ole Opry House April 1, 1981.

The show, said by Music City News to be the first fan-voted awards event to honor country songwriters, is to be produced by Jim Owens Productions of Nashville and syndicated nationally.

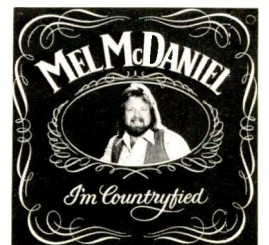
Music City News subscribers will be polled on their favorite songs from among titles provided by the Nashville Songwriters Association International. Because of the new awards shows, the publication will remove the songwriter of the year category from its annually televised "Cover Awards" show.

PICKS OF THE WEEK

SINGLE RONNIE McDOWELL, "WANDERING EYES" (prod.: Buddy Killen) (writer: J. O'Hara) (Cross Keys, ASCAP) (3:00). A light, bouncy tune with an up-tempo beat and catchy lyrics makes one of the best single efforts McDowell has had in a while. A sure shot for radio. Epic 19-50962.

SLEEPER TIM REX & OKLAHOMA, "GETTIN' OVER YOU" (prod.: L. D. Allen) (writer: C. L. Rutledge) (Phono/Big Crusher, SESAC) (2:55). This pretty ballad could well prove a perfect launching pad for the career of Rex & Oklahoma. The sensitive, professional treatment will catch plenty of ears. Dee Jay 107.

ALBUM MEL McDANIEL, "I'M COUNTRY-FIED." Mel captures a comfortable country sound, with a down-home feeling spread throughout such outstanding tracks as "Louisiana Saturday Night," "If I Keep On Going Crazy," "Goodbye Marie," and the title cut. Capitol ST-12116.



Country Single Picks

COUNTRY SONG OF THE WEEK

JIM STAFFORD—Warner/Viva 49611

COW PATTI (prod.: Snuff Garrett) (writer: J. Stafford) (Senor/Cibie, ASCAP) (3:12)

"High Noon" and "Gunfight At The OK Corral" haven't got a thing on "Cow Patti," a very funny musical spoof done as only Stafford can.

JOE SUN—Ovation 1162

READY FOR THE TIMES TO GET BETTER (prod.: Brien Fisher) (writer: A. Reynolds) (Aunt Polly's) (3:48)

Sun's version of a Crystal Gayle hit adds new depth and atmosphere, giving the song fresh appeal and a strong chance to hit again.

SEAN MORTON DOWNEY—ESO 12 932

GREEN EYED GIRL (prod.: Jerry Fuller) (writer: J. Fuller) (Blackwood/Fullness, BMI) (3:19)

A solid country foundation is the right musical base for this smooth love song, a strong chart contender.

WAYNE MASSEY—Polydor 2147

DIAMONDS AND TEARDROPS (prod.: Joel Diamond) (writers: B. Morrison/B. Morrison) (Music City, ASCAP) (3:08)

Massey's convincing vocals give the ballad its character and a good shot at the charts.

SCOTT BEARD—Soundwaves 4623

DON'T GO CHASING RAINBOWS (prod.: Dean Whitney) (writer: D. Whitney) (Brother Bear/Buckhorn, BMI) (2:15)

Using the popular cheatin' theme, Beard creates a nice little record worth a good listen and a spin on the air.

Arnold's Art



RCA artist Eddy Arnold (right) discusses his love of art with Nashville WSM-TV's Dan Miller (second from left) as Susan Passi presents Miller with a copy of Arnold's favorite picture during a taping of "Miller and Company," a local talk show. At left is Jerry Flowers, RCA Nashville's manager of artist development.

COMPOSER. Ten years as composer in a style that combines classical, jazz and bluegrass music. Must be able to read and write music and demonstrate compositions on an accompanying instrument. Professional recording studio experience necessary. Must have a knowledge of musical instruments. Salary: \$3,000 month; 35-hour week. Send resume to Free Flow Productions, Route 7 Old Hillsboro Road, Franklin, Tenn. 37064.

April/Blackwood Inks Holly Dunn

■ NASHVILLE — Charlie Monk, head of operations for April/Blackwood Music's Nashville office, has announced the signing of Holly Dunn to his company's staff of writers. Dunn is added to a roster of writers that includes Roger Murray, Keith Stegall, Chris Waters, Stewart Harris, and Foster and Rice.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Tanya Tucker — "Can I See You Tonight"

Tim Rex & Oklahoma — "Gettin' Over You"

Con Hunley — "What's New With You"

Ronnie McDowell — "Wandering Eyes"

Con Hunley starts off strongly with "What's New With You" at WMC, KBUC, KFDI, WBAM, WGTO, WSM, WPNX, WIVK, WTSO, WTMT, KMPS, KEBC, WKKN, KYNN, KVOO, KRMD, WCXI.

Newcomers **Tim Rex & Oklahoma** rack up first week adds at KYNN, KGA, WFAI, WTOP, KFDI, WBAM, WWVA, WPNX, KSO, KMPS, KDJW, KEBC, KVOO, WXCL, KWKH, KKYX, WSLC, KCKN, WKKN, KWMT.

Tanya Tucker

Tanya Tucker is seeing action at WIRK, KNIX, WFAI, KKYX, WMZQ, WTSO, KSO, KVOO, WGTO, KSOP, KEBC, KWJJ, WBAM, KRMD, KBUC, KFDI, KWKH, WPNX, WIVK, KMPS, WKKN, WCXI.

Jack Grayson has play on "A Loser's Night Out" at KRMD, WFAI, KGA, WIRK, KFDI, WTOP, WSLC, KVOO, KSSS, KWMT, WKKN, KEBC, KWKH, WCXI. "Bad Guy" **Larry Hagman** sings the "Ballad of the Good Luck Charm," now spinning at WQIK, KSOP, KEBC, WPNX.



Ronnie McDowell

Jim West's "Slip Away" playing at WBAM, WFAI, WTOP, KVOO, WTOP, KSOP, KWKH, WSLC **Patsy Cline's** "I Fall To Pieces" added at WMZQ, KBUC, KKYX, WFAI, KNIX, WIRK, WSLC, WIVK, WPNX, KFDI, KSSS, KEBC, KSOP.

Stephanie Winslow moving with "Anything But Yes Is Still A No" at WTOP, WKKN, WFAI, KGA, WSLC, WIRK, KYNN, KSOP, KFDI, KSSS, WPNX, KSO, KWKH, WHK, KWMT, KVOO, WIVK, KKYX, WSM, WBAM, WJQS, KEBC, KRMD.

Jerry Reed tells about "Caffeine, Nicotine, Benzedrine (And Wish Me Luck)," playlisted at KSSS, KCKC, KFDI, KEBC, KKYX, WFAI, KNIX, KRAK, WIRK, KVOO, WQQT, KRMD, KSOP. **Ronnie McDowell's** "Wandering Eyes" is an add at WSM, WGTO, WPNX, WQIK, WMZQ, WFAI, KNIX, WEEP, KMPS, KVOO, KSOP, KSO, KEBC, KFDI, WXCL, KBUC, KRMD.

Super Strong: **Mel Tillis, T. G. Sheppard, Lacy J. Dalton, Eddy Arnold, Bobby Bare, Rex Allen, Jr. & Margo Smith.**

SURE SHOT

Ronnie McDowell — "Wandering Eyes"

LEFT FIELDERS

Jim Stafford — "Cow Patti"

Tim Rex & Oklahoma — "Gettin' Over You"

Sean Morton Downey — "Green Eyed Girl"

AREA ACTION

Billy Larkin — "20/20 Hindsight" (KFDI, KVOO)

Bonnie Raitt — "Once In A Lifetime" (KSOP, KVOO, WIVK)

Roy Head — "I've Never Gone To Bed With A Ugly Woman" (KRMD, KEBC, KBUC)

Image Consultants

(Continued from page 67)

reflect the artist," she explained. "I simply try to teach a performer how to relate to an audience."

'Pick Them Up'

"Record hits don't always make a good stage show. You sometimes have to go elsewhere for the songs that will create the flow you want to achieve in a show. You want to grab the crowd, level them off, then pick them up."

Barbara said her work with Duncan and Twitty involved getting each artist to perform "for the first time without their electric guitars. This can be unsettling for them at first if they've never done it, but it makes a great difference in setting the mood of your show."

Bobby Bare

Doug Casmus, a project manager for Sound Seventy Management in Nashville, said one aspect of his work is "enhancing stage shows, and dealing with an artist's image as it relates to the stage show." His current "projects" include Jimmy Hall, Dobie Gray, and the Winters Brothers Band, but his most extensive work has been done on Bobby Bare's live show.

"Bobby can be very humorous

on stage, but he has a dry sense of humor, and sometimes it takes the audience a few seconds to catch on to what he's doing," Casmus said. "I worked with him to pace his show differently. We also placed the backup members differently on stage, and worked on their interaction as it comes across to the audience."

'Having Fun'

"If an audience sees from a band's gestures, movements, eye contact, and other signs that the band is having fun on stage, then the audience is going to feel more involved, and they're going to have fun, too."

American Management Bows Nashville Office

■ NASHVILLE—Jim Wagner, president of the American Management booking and management agency, has announced the opening of his company's Nashville branch, to be operated by VP Alan Lawler.

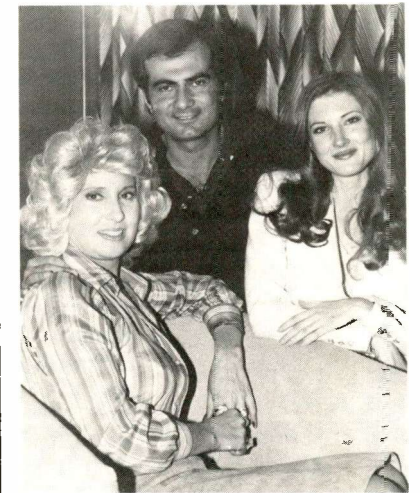
Lawler will retain his International Talent Management firm, and will handle all his bookings through American Management. American represents such artists as Donna Fargo, Freddie Hart, Eddie Raven, Susie Allanson, Johnny Tillotson, and others.

The new office is located at 1300 Division St., suite 200. Phone is (615) 256-6898.

Martine to Unichappell

■ NEW YORK—Irwin Schuster, senior VP, creative of Chappell Music, and Henry Hurt, VP and GM of Chappell's Nashville division, have announced signing Layng Martine Jr., writer of such hits as "Way Down" and "Rub It In," to an exclusive publishing agreement with Unichappell Music (BMI).

Two Tammys



Epic artist Tammy Wynette (left) and actress Anette O'Toole, who will portray Wynette in the CBS-TV movie based on Tammy's autobiographical "Stand By Your Man," met with the TV movie's producer Bob Papazian in Las Vegas recently. Wynette was in town to appear at the Frontier Hotel. The CBS-TV movie is slated to be shot in Los Angeles and Nashville.

Country Christmas Albums

CLASSIC CHRISTMAS

JOHNNY CASH—Columbia JC 36866

COUNTRY CHRISTMAS

VARIOUS ARTISTS—Epic JE 36823

CHRISTMAS WITH SLIM WHITMAN

SLIM WHITMAN—Epic/Cleveland International JE 36847

LIGHT OF THE STABLE

EMMYLOU HARRIS—Warner Bros. BSK 3484

CHRISTMAS

CHARLIE McCOY—Monument ZX33176

THE CROWN JEWEL

of the Recording Industry

 TIARA RECORDS

Presents

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SINGING

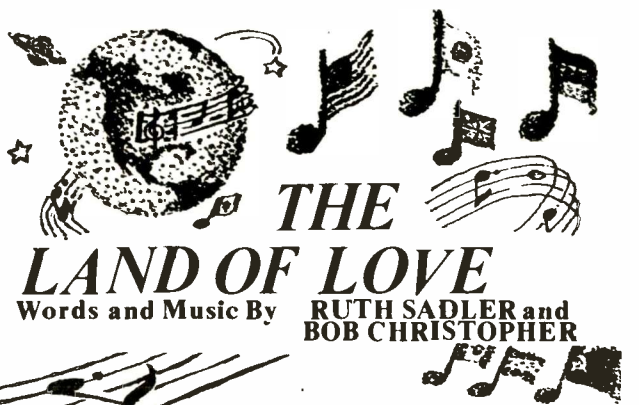
CHRISTMAS IS FOR GIVING

Words and Music By

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BOOK AT MY BEDSIDE

Words and Music By The Late WILLARD ROBISON



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Words and Music By RUTH SADLER and BOB CHRISTOPHER

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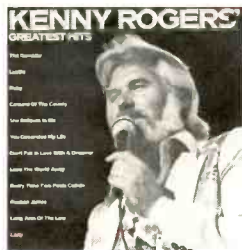
Record World Country Albums

DECEMBER 13, 1980

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

DEC. 13 DEC. 6

1 **1** **KENNY ROGERS' GREATEST HITS**
Liberty LOO 1072
(7th Week)



WKS. ON CHART

2	3	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110	11
	2	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	15
	4	URBAN COWBOY (ORIGINAL SOUNDTRACK) /Full Moon/Asylum DP 90002	31
5	6	THE OAK RIDGE BOYS GREATEST HITS /MCA 5150	6
6	5	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	16
7	9	HORIZON EDDIE RABBITT/Elektra 6E 276	23
8	7	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	19
9	10	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	84
10	8	RONNIE MILSAP'S GREATEST HITS /RCA AHL1 3772	9
11	11	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	6
12	14	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	12
13	15	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	28
14	18	STARDUST WILLIE NELSON/Columbia KC 35305	135
15	12	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	9
	13	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	13
17	22	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	61
18	17	I AM WHAT I AM GEORGE JONES/Epic JE 36586	13
19	23	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	27
20	24	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	106
	16	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239	10
22	26	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	104
23	21	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	26
24	29	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	30
25	19	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5139	6
26	25	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	155
27	27	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	24
28	33	LIGHT OF THE STABLE—THE CHRISTMAS ALBUM EMMYLOU HARRIS/Warner Bros. BSK 3484	7
29	20	ENCORE MICKEY GILLEY/Epic JE 36851	5
30	30	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	26
31	34	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	2
32	32	LOOKIN' GOOD LORETTA LYNN/MCA 5148	6
33	35	GIDEON KENNY ROGERS/United Artists LOO 1035	35
34	63	PORTER & DOLLY /RCA AHL1 3700	14
35	31	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland International JE 36768	9
36	36	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027	18
37	41	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	89
38	40	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	81

39	39	THE LEGEND OF JESSE JAMES VARIOUS ARTISTS/A&M SP 3718	3
40	43	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	37
41	37	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751	83
42	28	BEST OF EDDIE RABBITT /Elektra 6E 235	56
43	38	DREAMLOVERS TANYA TUCKER/MCA 5140	7
44	50	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	253
45	47	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK) /MCA 6101	16
46	42	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	40
47	46	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	58
48	44	BEST OF BARBARA MANDRELL /MCA AY 1119	96

CHARTMAKER OF THE WEEK

49 — **ANY WHICH WAY YOU CAN**
(ORIGINAL SOUNDTRACK)
Warner/Viva HS 3499



50	64	RAZZY BAILEY /RCA AHL1 3688	15
51	49	KENNY KENNY ROGERS /United Artists LWAK 979	64
52	54	HANK WILLIAMS, SR. 24 GREATEST HITS /MGM SE 4755	28
53	52	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol SOO 12064	147
54	59	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	24
55	53	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	83
56	51	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	56
57	58	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	87
58	60	ELECTRIC HORSEMAN FEATURING WILLIE NELSON /Columbia JS 36327	48
59	61	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK) /MCA 5107	38
60	48	OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	88
61	69	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202	60
62	67	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II /Mercury SRM 1 5024	47
63	68	TOGETHER OAK RIDGE BOYS/MCA 3220	41
64	—	SONS OF THE SUN BELLAMY BROTHERS/Warner/Curb BSK 3491	1
65	66	A WOMAN'S HEART CRYSTAL GAYLE/Liberty LOO 1080	2
66	57	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	7
67	70	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548	41
68	55	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	30
69	75	FAMILY BIBLE WILLIE NELSON/MCA 3258	12
70	56	HARD TIMES LACY J. DALTON/Columbia JC 36763	11
71	71	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	32
72	62	FOLLOWING THE FEELING MOE BANDY/Columbia JC 36789	3
73	—	SOUTHERN RAINS MEL TILLIS/Elektra 6E 277	1
74	—	REFLECTIONS CHET ATKINS & DOC WATSON/RCA AHL1 3701	1
75	—	COAST TO COAST (ORIGINAL SOUNDTRACK) /Full Moon FM 3490	1



"If 'Hard Times' is Dalton's assertion of affirmative values, 'Hillbilly Girl With the Blues' is her personal signature"

ERIC SIEGEL—The Baltimore Sun

"HILLBILLY GIRL WITH THE BLUES"
LACY J. DALTON'S smash single
From the album "HARD TIMES"
On Columbia Records

Management: David E. Wood • Music Artist Management, 10880 Wilshire Blvd., Suite 912, Los Angeles, CA 90024 • 213/478-0243
Exclusive Representation: Variety Artists • 4120 Excelsior Blvd., Minneapolis, MN 55416 • 612/925-3440
Responsible agent: Rod Essig
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Record World Country Singles

DECEMBER 13, 1980

TITLE, ARTIST, Label, Number

DEC. 13 DEC. 6

WKS. ON CHART

1	1	SMOKY MOUNTAIN RAIN RONNIE MILSAP RCA 12084 (2nd Week)		10
2	4	LOVERS LIVE LONGER BELLAMY BROTHERS/Warner/Curb 49573		10
3	3	YOU ALMOST SLIPPED MY MIND CHARLEY PRIDE/RCA 12100		12
4	7	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic 9 50940		11
5	8	ONE IN A MILLION JOHNNY LEE/Full Moon/Asylum 47076		8
6	2	LADY KENNY ROGERS/Liberty 1380		10
7	9	THE BEST OF STRANGERS BARBARA MANDRELL/MCA 51001		10
8	10	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305		10
9	12	A BRIDGE THAT JUST WON'T BURN CONWAY TWITTY/ MCA 51011		9
10	13	I THINK I'LL JUST STAY HERE AND DRINK MERLE HAGGARD/MCA 51014		8
11	5	WHY LADY WHY ALABAMA/RCA 12091		13
12	15	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066		6
13	6	TAKE ME TO YOUR LOVIN' PLACE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11369		12
14	16	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH CHARLIE RICH/Elektra 47047		10
15	19	I CAN SEE FOREVER IN YOUR EYES REBA McENTIRE/ Mercury 57034		9
16	20	GIVING UP EASY LEON EVERETTE/RCA 12111		9
17	22	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309		10
18	18	THERE'S ANOTHER WOMAN JOE STAMPLEY/Epic 9 50934		12
19	23	NO ONE WILL EVER KNOW GENE WATSON/Capitol 4940		8
20	24	DOWN TO MY LAST BROKEN HEART JANIE FRICKE/ Columbia 1 11384		7
21	25	BEAUTIFUL YOU OAK RIDGE BOYS/MCA 51022		5
22	26	DON'T FORGET YOURSELF STATLER BROTHERS/Mercury 57037		6
23	27	GOODBYE MARIE BOBBY GOLDSBORO/Curb 9 5400		8
24	29	IF YOU GO, I'LL FOLLOW YOU PORTER WAGONER & DOLLY PARTON/RCA 12119		6
25	28	CHEATIN' ON A CHEATER LORETTA LYNN/MCA 51015		8
26	30	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC RAZZY BAILEY/RCA 12120		4
27	31	GIRLS, WOMEN AND LADIES ED BRUCE/MCA 51018		6
28	36	9 TO 5 DOLLY PARTON/RCA 12133		3
29	34	ACAPULCO JOHNNY DUNCAN/Columbia 1 11385		6
30	32	BLUE BABY BLUE LYNN ANDERSON/Columbia 1 11374		8
31	35	AN OCCASIONAL ROSE MARTY ROBBINS/Columbia 1 11372		7
32	40	1959 JOHN ANDERSON/Warner Bros. 49582		4
33	37	YOUR MEMORY STEVE WARINER/RCA 12139		5
34	38	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic 19 50948		3
35	39	NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER) DEAN DILLON/RCA 12109		7
36	47	I FEEL LIKE LOVING YOU AGAIN T. G. SHEPPARD/ Warner/Curb 49615		2
37	42	I'LL BE THERE (IF YOU EVER WANT ME) GAIL DAVIES/ Warner Bros. 49592		3
38	41	SWEET CITY WOMAN TOMPALL & THE GLASER BROTHERS/ Elektra 47056		6
39	43	LOST IN LOVE DICKEY LEE/Mercury 57036		6
40	44	DANCE THE TWO STEP SUSIE ALLANSON/Liberty/Curb 1383		6
41	45	WHO'LL TURN OUT THE LIGHTS MEL STREET/Sunbird 7555		7
42	14	NORTH OF THE BORDER JOHNNY RODRIGUEZ/Epic 9 50932		13
43	49	FOLLOWING THE FEELING MOE BANDY & JUDY BAILEY/ Columbia 11 11395		3
44	11	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359		14
45	46	TAKE IT LIKE A WOMAN DEBBY BOONE/Warner/Curb/ 49585		6
46	53	DON'T YOU EVER GET TIRED (OF HURTING ME) WILLIE NELSON & RAY PRICE/Columbia 11 11405		3
47	56	THERE'S ALWAYS ME JIM REEVES/RCA 12118		4

48	21	A REAL COWBOY BILLY "CRASH" CRADDOCK/Capitol 4935	9
49	59	ANY WHICH WAY YOU CAN GLEN CAMPBELL/Warner/ Viva 49609	4
50	52	SWEET RED WINE GARY MORRIS/Warner Bros. 49564	10
51	58	SILENT TREATMENT EARL THOMAS CONLEY/Sunbird 7556	4
52	17	SHE CAN'T SAY THAT ANYMORE JOHN CONLEE/MCA 31321	14
53	55	WHATEVER HAPPENED TO THOSE DRINKING SONGS FOXFIRE/Elektra/Curb 47070	5
54	61	COUNTRYFIED MEL McDANIEL/Capitol 4949	3

CHARTMAKER OF THE WEEK

55	—	SOUTHERN RAINS MEL TILLIS Elektra 47082		1
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56	57	CHEATER'S TRAP JOHN WESLEY RYLES/MCA 51013	6
57	—	HILLBILLY GIRL WITH THE BLUES LACY J. DALTON/ Columbia 11 11410	1
58	60	A LITTLE BITTY TEAR HANK COCHRAN/Elektra 47062	5
59	63	BEERS TO YOU RAY CHARLES & CLINT EASTWOOD/ Warner/Viva 49608	4
60	79	DON'T LOOK NOW (BUT WE JUST FELL IN LOVE) EDDY ARNOLD/RCA 12136	2
61	62	LEAVE THIS WORLD LOVING YOU WAYNE KEMP/Mercury 57035	8
62	65	WHEN IT'S JUST YOU AND ME KENNY DALE/Capitol 4943	5
63	67	NOBODY'S FOOL DEBORAH ALLEN/Capitol 4945	4
64	33	BROKEN TRUST BRENDA LEE/MCA 41322	13
65	69	HOLD ME, THRILL ME, KISS ME MICKI FUHRMAN/MCA 51005	5
66	70	YELLOW PAGES ROGER BOWLING/NSD 71	2
67	82	YOU BETTER MOVE ON GEORGE JONES & JOHNNY PAYCHECK/Epic 19 50949	2
68	68	THAT SILVER HAired DADDY OF MINE SLIM WHITMAN/ Epic/Cleveland Int. 19 50946	4
69	—	WILLIE JONES BOBBY BARE/Columbia 11 11408	1
70	—	CUP OF TEA REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49626	1
71	73	SOMEBODY'S GOT TO DO THE LOSING STEPHANIE SAMONE/MDJ 1006	3
72	90	I JUST WANT TO BE WITH YOU SAMMI SMITH/Sound Factory 425	2
73	76	WHERE COULD YOU TAKE ME SHEILA ANDREWS/Ovation 1160	3
74	78	I AIN'T GOT NOBODY ROY CLARK/MCA 51031	2
75	89	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE DANNY WOOD/RCA 12123	2
76	48	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JACKY WARD/Mercury 57032	14
77	51	SEEING IS BELIEVING DONNA FARGO/Warner Bros. 49575	7
78	75	COLORADO COUNTRY MORNING PAT BOONE/Warner Bros. 49596	4
79	50	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920	15
80	77	IF I HAD IT MY WAY NIGHTSTREETS/Epic 19 50944	5
81	54	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	16
82	71	A LITTLE GROUND IN TEXAS THE CAPITALS/Ridgetop 01080	12
83	—	ARE YOU HAPPY BABY DOTTIE WEST/Liberty 1392	1
84	66	TUMBLEWEED SYLVIA/RCA 12077	15
85	87	I MUSTA DIED AND GONE TO TEXAS AMAZING RHYTHM ACES/Warner Bros. 49600	3
86	94	SONG OF THE SOUTH JOHNNY RUSSELL/Mercury 57038	2
87	88	THE KING OF WESTERN SWING HANK THOMPSON/MCA 51030	2
88	92	SILVER EAGLE ATLANTA RHYTHM SECTION/Polydor 2142	2
89	—	ANYTHING BUT YES IS STILL A NO STEPHANIE WINSLOW/ Warner Bros. 49628	1
90	—	YOU ARE A LIAR WHITEY SHAFER/Elektra 47063	1
91	93	TEN ANNIVERSARY PRESENTS JIM OWEN/Sun 1157	3
92	99	FAT 'N SASSY PACIFIC STEEL COMPANY/Pacific Arts 45 111	2
93	74	DEVIL'S DEN JACK GREENE/Firstline 709	6
94	80	DRINK IT DOWN LADY REX ALLEN, JR./Warner Bros. 49562	12
95	72	THE BOXER EMMYLOU HARRIS/Warner Bros. 49551	14
96	64	WILLOW RUN RANDY BARLOW/P.A.I.D. 110	8
97	97	LOVE FIRES DON GIBSON/Warner/Curb 49602	2
98	—	THE PLEASURE'S ALL MINE LOUISE MANDRELL & R. C. BANNON/Epic 19 50951	1
99	—	A LOSER'S NIGHT OUT JACK GRAYSON/Koala 328	1
100	96	THE LAST TIME JOHNNY CASH/Columbia 11 11399	4

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