

Record World

JANUARY 31, 1981 \$2.50



Gap Band

Hits of the Week

SINGLES

NEIL DIAMOND, "HELLO AGAIN (Love Theme From 'THE JAZZ SINGER') (prod. by Gaudio) (writers: Diamond-Lindgren) (Stonebridge, ASCAP) (3:35). Diamond's deep tenor resonates to maximum dramatic intensity, with a monumental string/piano arrangement backdrop. Capitol 4960.



BLONDIE, "RAPTURE" (prod. by Chapman) (writers: Stein-Harry) (Rare Blue/Monster Island, ASCAP) (4:55). Debbie's sweet, enticing vocal transforms itself into a streetwise vamp on this infectious funk slice from the "Autoamerican" LP. The hypnotic rhythm is laced with brass. Chrysalis 2485.



BARBRA STREISAND & BARRY GIBB, "WHAT KIND OF FOOL" (prod. by Gibb - Galuten - Richardson) (writers: Gibb - Galuten) (Stigwood / Unichappell, BMI) (4:04). The Streisand-Gibb magic went top 10 with "Guilty." This follow-up with its shimmering score is likely to follow suit. Col 11-11430.



EARTH, WIND & FIRE, "AND LOVE GOES ON" (prod. by White) (writers: White - White - Dunn - Foster - Russell) (Almo / Verdangel / Cherubim, ASCAP/Foster Frees/Irving, BMI) (3:38). Augmented by exciting percussion, the sharp rhythm drive & harmony glide give pop appeal. ARC/Cel 11-11434.



SLEEPERS

RICK NELSON, "IT HASN'T HAPPENED YET" (prod. by Nitzsche) (writer: Hiatt) (Bug/Bilt, BMI) (3:32). Nelson turns this John Hiatt-penned tune into one of his signature love ballads with the help of an outstanding band and Jack Nitzsche's definitive production. Capitol 4974.



GROVER WASHINGTON, JR., "JUST THE TWO OF US" (prod. by Washington, Jr. - MacDonald) (Antasia, ASCAP) (3:40). Guest vocalist Bill Withers' soft, soulful phrasing is a perfect mate for Grover's toasty sax excursions. From the "Wine-light" LP, it's multi-format hit-bound. Elektra 47183.



GRAF, "COME TO MY ARMS" (prod. by Katz) (writer: Pellino) (Cactus, ASCAP) (3:42). The Ohio-based quartet utilizes a bold pop arrangement and a recurring title hook on this debut release from the forthcoming self-titled LP. Potent harmony vocals stand out. Precision 6-9905 (CBS).



JOHNNY LEE, "PICKIN' UP STRANGERS" (prod. by Norman) (writer: Hill) (Welbeck, ASCAP) (2:51). Smooth vocal caresses, gentle acoustic guitar backing and delightful chorus coos make this easy ballad from Lee's "Lookin' For Love" LP a must for country pop & A/C radio. Full Moon/Asylum 47105.



MARVIN GAYE, "IN OUR LIFETIME." Gaye's sleek vocals once again combine with crisp, clean backing tracks to create an unmistakable blend that will be welcome at varied formats. The simmering rhythmic pulse of cuts like "Funk Me" won't fail to hypnotize. Tamla TB-474M1 (Motown) (3:98).



TOTO, "NO TURNING BACK." The striking artwork is a good indication of what's inside Toto's third album. Production by the group and Geoff Workman brings out the best in their vocals and instrumentals, and songs like "Goodbye Eleator" will catch on in varied formats. Columbia FC 35813 (8:98).



DON McCLEAN, "CHAIN LIGHTNING." As his cover version of Roy Orbison's "Crying" gets off to an auspicious start, McClean follows up with a Larry Butler-produced LP that promises sustained chart activity. Includes a cover of "It Doesn't Matter Anymore." Millennium BXL1-7156 (RCA) (7:98).

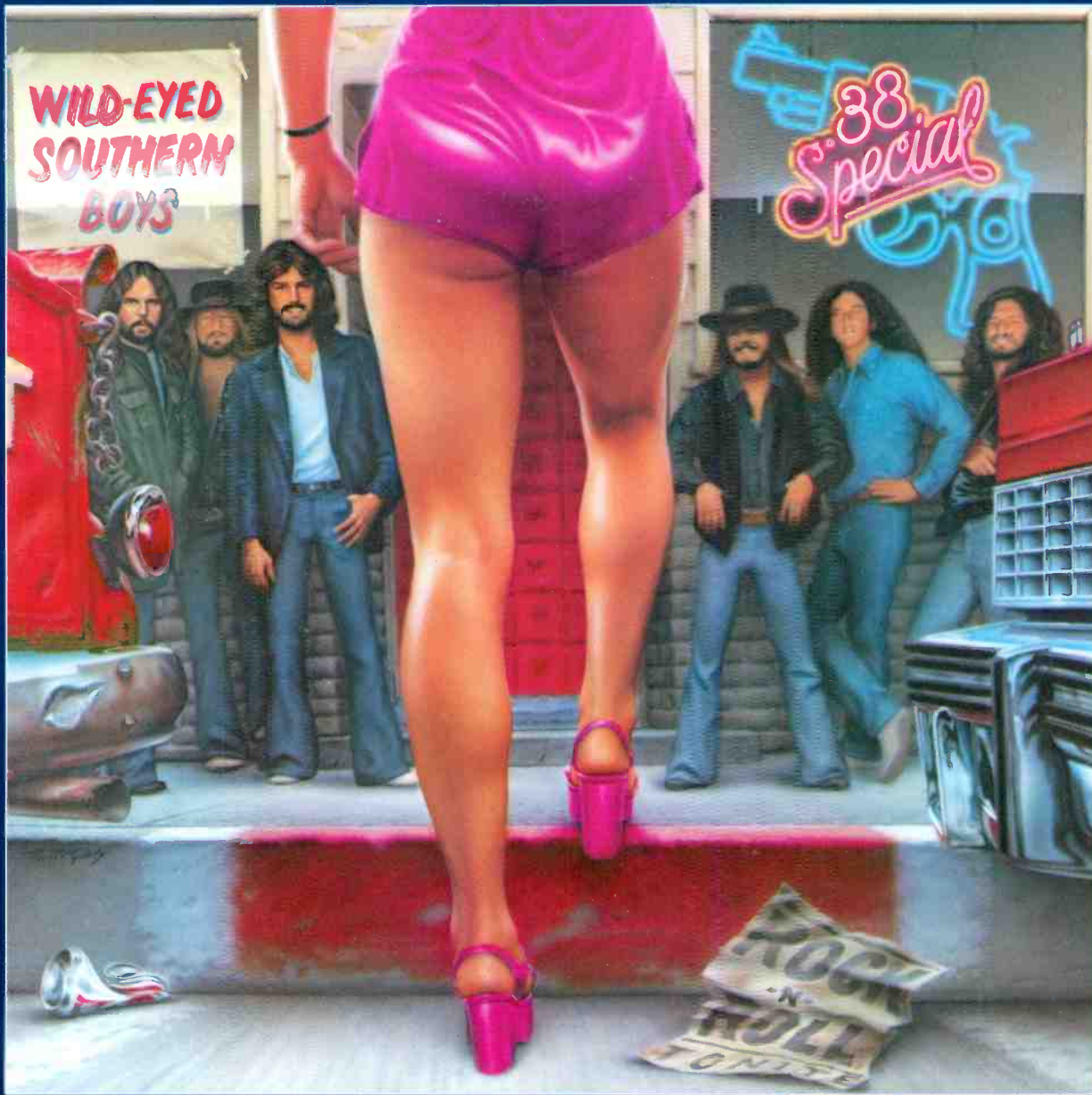


THE JOHNNY AVERAGE BAND, "SOME PEOPLE." Reggae, soul and pure pop are all marked influences on this band's debut. "Give Us All The Money" has a timely lyric and the dialogue between Average and Nikki Willis on "Public Image" is most entertaining. Bearsville BRK 3514 (WB) (7:98).



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Record World



JANUARY 31, 1981

Judge Sets New Date For Goody Trial, But RIAA Papers Issue Faces New Snag

By JEFFREY PEISCH

■ NEW YORK — The Recording Industry Association of America (RIAA) has turned over part of its long-sought-after investigative field reports to lawyers for Sam Goody Inc., but Goody counsel Kenneth Holmes said that he's not satisfied with the papers he received from the RIAA.

At the same time, U.S. District Court Judge Thomas Platt, who is presiding over the Goody proceedings, in which the retail chain and its president George Levy and vice president Samuel Stolen are charged with trafficking in counterfeit product, set March 2 as a tentative starting date for the actual trial to begin. This is the second time Platt has designated a date for the proceedings to start. Last June, he set September 2 as the day he wished the trial to begin. A series of motions and appeals have delayed the trial nearly a year

now. The turning over of the RIAA documents is the only major course of business that must be cleared up before the trial can begin.

Holmes had subpoenaed thousands of pages of the RIAA's reports last summer in an effort to prove that counterfeiting activities are widespread in the industry and that the Goody chain unknowingly dealt in counterfeits. The RIAA had been unwilling to turn over the documents for fear of hurting the progress of

(Continued on page 38)

Few Contemporary Performers At Elaborate Reagan Inaugural

By BILL HOLLAND

■ WASHINGTON — The thousands of Republican well-wishers who shelled out hundreds of dollars—in some cases thousands—to come to Washington for a seat at the various inaugural festivities all over town last week had one hell of a good time.

As billed, the celebration surrounding President Reagan's inauguration was the largest, the most elaborate and the most expensive ever. Vegas and Hollywood they wanted, and Vegas and Hollywood they got — an

estimated ten million, three hundred thousand dollars' worth.

The entertainment, by and large, was in a mainstream area geared to an older audience, with dozens of performers and bands on hand who had made their musical mark in the fifties, the forties and even the thirties. The most *outré* group to perform at any of the nine inaugural galas was the Pointer Sisters, who appeared at the youth ball at the Mayflower.

The only other performers present at the ceremonies who

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Siner Hopes To Solidify MCA's Gains By Stressing a 'Full Service' Roster

By SAMUEL GRAHAM

(This is the second in a continuing series of interviews with the top executives of the major record labels).

■ LOS ANGELES — If a "full service" record label, with thorough representation in pop, black and country music, is the way to go in the industry today—and mounting evidence shows that it is—then MCA Records is in a good position to continue to increase its share of the marketplace. Having acquired the ABC label some two years ago and incorporated much of that roster into the MCA fold, and having just completed the most successful year in company history, MCA president Bob Siner looks for 1981 to be "just as strong, if not stronger."

In an interview with *Record*

World last week, held after MCA's national meeting, Siner said that "1980 was a great year for us. Everyone put in a lot of time and worked very hard; and we were fairly successful, if you consider the type of business it was (for everyone) last year."

What Siner called a "fairly successful" year included September as the best month in label history, with October's results even better; and the "overall figure" for the year, he noted, was "the greatest we've ever had. To have

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Highlights and photos of the recently concluded MCA convention on page 10.

Many New U.K. Indies Attending MIDEM

■ CANNES—Though fewer people from the U.K. are attending MIDEM '81, the number of companies registered has topped 140, surprisingly high in view of the recession. This is because of the number of new independents attending the convention. Last minute additions were RSO, Polydor, Motown, Island Music and Ensign Records, though EMI, as usual, will not attend.

Several of the delegates are former major company executives who, for one reason or another, are now in business on their own. The list is the usual healthy mix of major and independent record companies, publishers, importers, exporters, consultants, and a few

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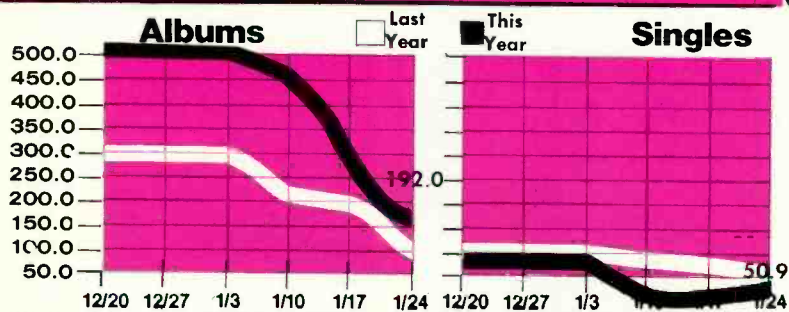
Radio Deregulation Sparks Controversy

By PHIL DIMAURO and BILL HOLLAND

■ NEW YORK — As expected, broadcasters and public interest groups differed sharply in their reactions to the FCC's recent decision to deregulate the nation's radio stations (*Record World*, January 24). While the interest groups' criticism was swift and intense, especially in the area of public affairs broadcasting, most broadcasters said that the ruling would have little effect on the

(Continued on page 24)

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.

Record World Names Rodden Marketing VP

■ NEW YORK — Record World has announced the appointment of Tom Rodden to the position of vice president, marketing. Based in Los Angeles, Rodden will be involved in all of Record World's marketing and planning activities and will oversee the operation of the magazine's Los Angeles and Nashville offices. Rodden will also be involved in Record World's ongoing entrance into the video industry and other electronic media.

Rodden replaces Spence Berland, who has left the magazine to pursue interests outside the record industry.

Rodden joined Record World



Tom Rodden

in 1977 as a vice president and southeastern manager, based in Nashville. Before that he worked as VP and GM for Monument

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Contents

Record World



■ **Page 12.** Noted producer (Alice Cooper, Kiss, Peter Gabriel, Pink Floyd, Lou Reed, et al) Bob Ezrin recently completed a study of the current state of the music business and its prospects for the future. This week, in the first part of an exclusive RW Dialogue, Ezrin discloses his findings.



■ **Page 31.** CBS Records and CBS Video Enterprises recently joined forces for a series of conceptual concerts featuring some premiere jazz keyboard artists. The concerts were taped for release as a two-record set and were also video-recorded for future use on pay TV, video cassette and videodisc. Details of this unique joint venture are provided in this week's issue.

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Powerhouse Picks

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

Don McLean (Millennium) "Crying"
The remake of this old hit is meeting with quick success. Its airplay has blanketed the country in two weeks.

Neil Diamond (Capitol) "Hello Again (Love Theme From 'The Jazz Singer')"
The out-of-the-box activity at pop and A/C radio is outstanding. A fast climb up the charts is predicted by programmers.

RCA Names Thorward To New Global VP Post

■ **NEW YORK**—Richard F. Thorward has been appointed division vice president, marketing, RCA Records, it was announced by Robert Summer, president of the label.



Richard Thorward

In this newly-created position, Thorward, who reports directly to Summer, will have a wide range of responsibilities pertaining to marketing and marketing concepts on a global basis for RCA Records' multi-national operation.

Thorward, who will be based in RCA Records' New York home office, comes to the record business with a broad background in consumer packaged goods mar-

(Continued on page 50)

CBS Names Al Teller Operations Vice Pres.

■ **NEW YORK**—M. Richard Asher, deputy president and chief operating officer, CBS Records/Group, has announced the appointment of Al Teller as vice president, operations, on the staff of the deputy president.

Teller will report directly to Asher on combined U.S. and international technical, manufacturing and logistical operations. He will work closely with the operations heads of CBS Records Division and CBS Records International.

Teller has been president of Windsong Records since 1979. He began his career in 1969 as assistant to the president, CBS Records Division, and in 1970 moved to Playboy Enterprises as director,

(Continued on page 50)



Al Teller

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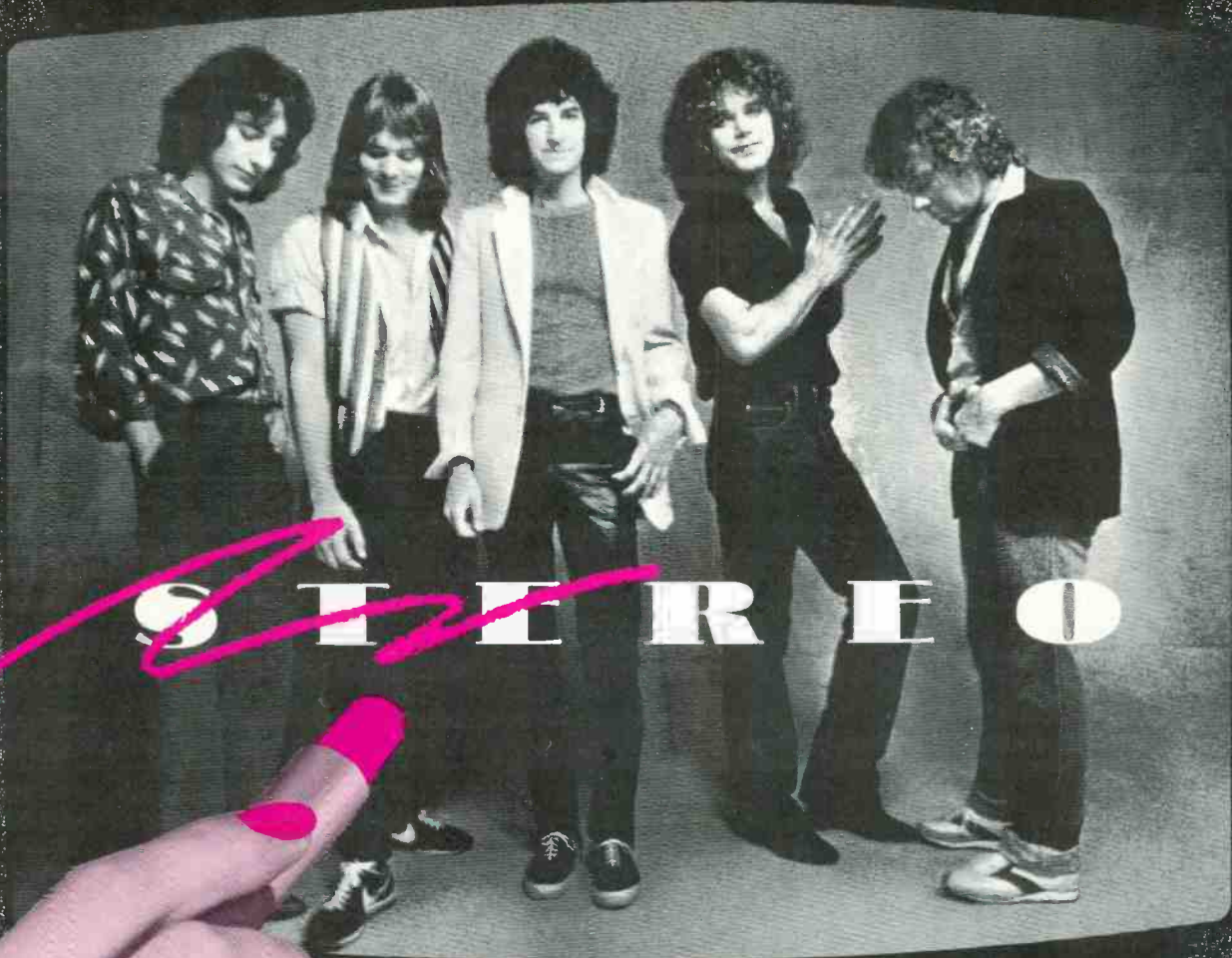
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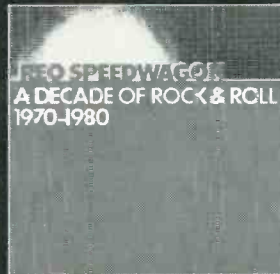
STEREO

SPEEDWAGON DOES IT AGAIN.

To a generation raised on rock, the spirit of stereo is a band called REO Speedwagon. After a decade on the road, on the radio, on TV and on the turntable, after the years of platinum and gold, this classic band has busted out with its biggest hit ever. It should come as no surprise. Hi Infidelity is in the great tradition of REO Speedwagon. A well-earned name in the best game there is.



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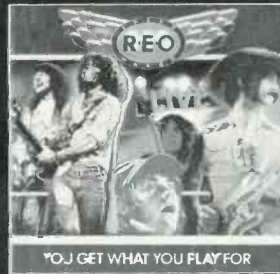
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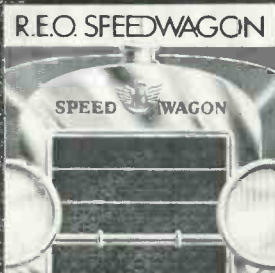
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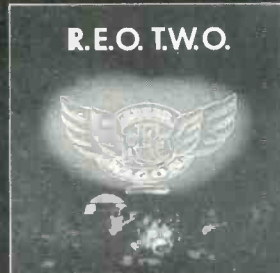
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ON EPIC RECORDS AND TAPES.

Produced by Kevin Cronin, Gary Richrath, Kevin Beamish. Co-produced by Alan Gratzner.

Management: John Baruck Management.

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PolyGram Taps Colberg



Don Colberg

■ NEW YORK—Don Colberg has been named vice president of promotion for PolyGram Records, it was announced by Bob Sherwood, executive vice president and general manager of the company. In his new post, Colberg will be in charge of national promotion for all PolyGram record product, with the pop, rock and country, national regional and local promotion staffs all reporting directly to him.

Colberg had been with CBS Records for eleven years. Prior to joining PolyGram, he was managing director of national promotion for Columbia Records.

N.Y. Court To Decide Site of CRT Appeal

By JEFFREY PEISCH

■ NEW YORK — The U.S. Court of Appeals for the Second Circuit in New York, has set a timetable for arguing the issues that will determine whether the appeal of the Copyright Royalty Tribunal's recent mechanical royalty rate hike decision will be heard in New York or Washington.

Both the Recording Industry Association of America (RIAA) and the National Music Publishers Association (NMPA) appealed the CRT's decision last month (*Record World*, January 10). The CRT decided on December 19 to raise the mechanical copyright royalty from two and three-fourths cents to four cents per song.

The NMPA filed its notice of appeal in New York and the RIAA filed in Washington. Since the NMPA's notice was filed before the RIAA's, the New York Court has the authority to determine which court will hear the case.

In a notice to lawyers for the RIAA, the NMPA and the American Guild of Authors and Composers (AGAC), a Second Circuit staff council instructed the RIAA to file its argument explaining why the appeal

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RCA Posts Record Earnings For 1980

■ NEW YORK — RCA chairman Edgar H. Griffiths has announced that the firm set a new high in earnings in 1980 for the fourth consecutive year, and that sales for the year and sales and earnings for the fourth quarter also set new records.

Although RCA does not break down the performance of each of its divisions, Griffiths' prepared statement said that the record division experienced a "strong performance" in 1980.

In 1980, for the first time in RCA's 61-year history, sales surpassed \$8 billion, according to the company's report. The report also states that for the first time in RCA's history, sales for one quarter exceeded the \$2 billion level.

Net Income

RCA's net income for 1980 rose eleven percent to a record \$315.3 million, equal to \$3.35 per common share, from \$238.8 million, or \$3.72 per share in 1979.

Earnings for the three months ended December 31, 1980, rose thirteen percent, reaching a new fourth quarter high of \$79.1 million, or 82 cents per share, compared with \$70.1 million or 92 cents per share in the same period a year earlier.

Feb. 3 To Mark Copyright Anniversary

■ NEW YORK—Songwriters, civic officials and publishers in five major music centers spanning the entire country will be celebrating 150 years of federal copyright

(Continued on page 37)

Atlantic To Market Radio



Atlantic Records will market and distribute the Florida-based Radio label under the terms of an agreement signed last week by Radio Records chairman Ed McGlynn and Atlantic chairman Ahmet Ertegun. The first releases under the new deal will be a single, "Hold On," and an album, "Say No More," by the recently re-formed group Badfinger. Dick Kline, who was recently named president of Radio Records, had been with Atlantic from 1967 to 1978. His last position at the label was senior vice president/promotion. Shown at the signing are, from left: Atlantic executive vice president/general manager Dave Glew; Ed McGlynn; Atlantic vice chairman Sheldon Vogel; Ahmet Ertegun; Dick Kline; and Atlantic president Doug Morris.

AFM Members Return To Work; Local 47 Sets Strike Fund

By ELIOT SEKULER

■ LOS ANGELES — American Federation of Musicians (AFM) members returned to work last week following announcement of a tentative agreement between the union and TV and film producers, ending a strike that began last July 31. Details of the proposed agreement were withheld by both sides pending ratification by AFM members, expected within the coming month. It was widely reported that the AFM had dropped some key issues—most notably payment for re-use of television and feature film work—and has agreed to discuss the issue of home video at an unspecified later date.

According to AFM president Victor Fuentealba, the tentative

contract has been mailed to all AFM members for ratification and no obstacles to rank and file acceptance was foreseen. The settlement is said to include a substantial wage increase and was described by Fuentealba as "the best agreement we could get."

A strike benefit staged by Local 47 the day after the agreement was reached (15) went on as scheduled to raise funds for the beleaguered union membership, many of whom had been out of work for almost six months. The benefit, which took place at the Shrine Auditorium, drew an audience of close to 4,500 and featured such artists as Henry Mancini, Anthony Newley, John Williams, Billy Eckstine, Sarah Vaughan and Tony Bennett. Later, the local decided to use money raised by the benefit as well as future pledges to create a permanent strike relief fund.

According to Louise DiTullio, chairperson of the benefit steering committee the only previous emergency funds available to the local was a \$50,000 maxi-

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Rodden, Berland

(Continued from page 3)

Records and also worked for 20th Century-Fox Records and MCA Records. Rodden has been in the record industry for twenty years.

Berland joined *Record World* in 1968 as assistant ad salesman, based in New York. He left the magazine in 1970 and worked for Polydor Records, and then returned to *Record World* in 1972 as west coast manager. In 1975 he was named vice president, and, in 1978, senior vice president.

Regional Breakouts

Singles

East:

John Lennon (Geffen)
Styx (A&M)
Hall & Oates (RCA)
Yarborough & Peoples (Mercury)

South:

John Lennon (Geffen)
Styx (A&M)
Ronnie Milsap (RCA)
Outlaws (Arista)
Leo Sayer (Warner Bros.)
Elvis Presley (RCA)

Midwest:

John Lennon (Geffen)
Styx (A&M)
Pat Benatar (Chrysalis)
Randy Meisner (Epic)

West:

John Lennon (Geffen)
Styx (A&M)
Don McLean (Millennium)

Albums

East:

Styx (A&M)
UFO (Chrysalis)
April Wine (Capitol)
Loverboy (Columbia)

South:

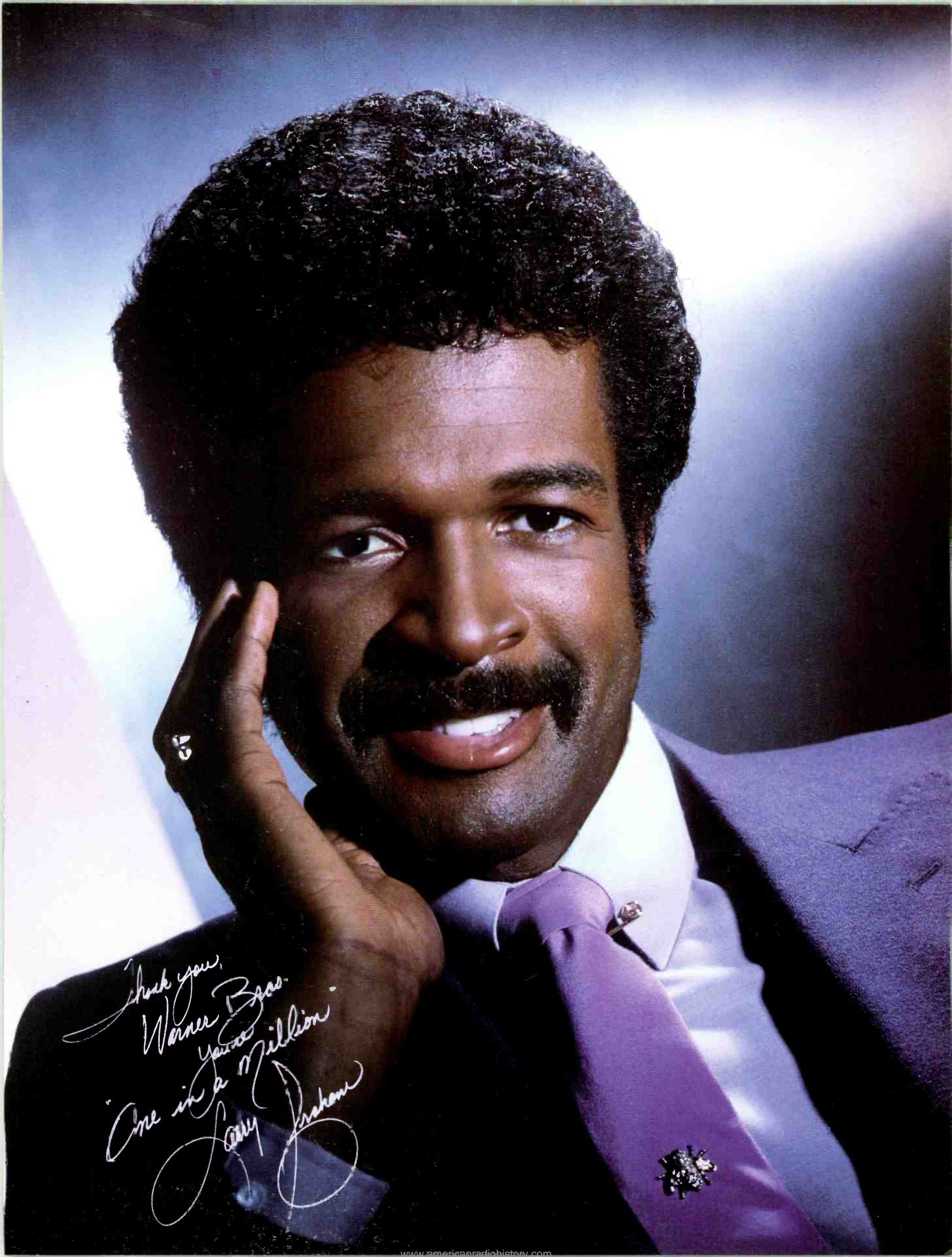
Styx (A&M)
UFO (Chrysalis)
April Wine (Capitol)
Loverboy (Columbia)

Midwest:

Styx (A&M)
UFO (Chrysalis)
April Wine (Capitol)
Loverboy (Columbia)
Shoes (Elektra)

West:

Styx (A&M)
UFO (Chrysalis)
April Wine (Capitol)



Thank you,
Warner Bros.
You're
One in a Million!
Larry Jackson

POPVOX



Polygram

Columbia
Records

Mercury

We put it all together.

GRAM

PolyGram Records™ The One Company.



MCA Concludes Annual Convention



Pictured at the recent MCA convention are, from left: (top row) Sid Sheinberg, president and chief operating officer, MCA Inc.; Gene Froelich, head of the MCA Records Group; Bob Siner, president, MCA Records; Al Bergamo, president, MCA Distributing; (middle row) Jim Foglesong, president, Nashville division and Ron Chancey, VP, A&R, Nashville present country product; Sam Passamano, Sr., executive VP, MCA Distributing; Ed Keelan, Baltimore branch manager (accepting video branch of the year award), Bergamo, and Bud O'Shea, VP, MCA Video; Siner, Sheinberg and Danny Bramson, president, Backstreet Records; Siner, Pat Pipolo (VP, promotion), Frank Falise (Baltimore regional promotion), and Froelich; (bottom row) Siner and Pipolo present Martha Thomas, Miami regional promotion manager of black product with R&B promotion person of the year award; Siner, Pipolo, co-promotion men of the year Sam Calle (Minneapolis regional promotion director) and Jay McDaniel (Atlanta regional promotion director), and Froelich; Bergamo, Cleveland (branch of the year) representatives Lew Zellman, Rick Weber, Riley Parker and Tim Sullivan, and Siner; Bergamo, co-salespersons of the year Jan Bozarth and Cheryl Gersch (Houston branch representatives), Rod Tremblay (Dallas branch representative), and Siner.

■ LOS ANGELES — The MCA Recording Group, including MCA Distributing Corporation and MCA Records, held its annual national convention January 16-18. The purpose of the event was not only to discuss plans for the upcoming year, but also to celebrate 1980, the best sales year in the company's history.

The three-day conference, held at the Sheraton Universal and Universal Studios, also featured live performances at The Palomiro, Donte's and Universal's Alfred Hitchcock Theatre. Numerous seminars, product sessions and roundtable conferences were a featured part of the convention which included all MCA personnel from both the United States and Canada. Additionally, awards were given to both distribution and record division employees for their contributions in the previous year.

Featured in keynote speeches on Saturday (7) were: Sid Sheinberg, president and chief operating officer of MCA Inc.;

Al Bergamo, president of MCA Distributing Corporation; and Bob Siner, president of MCA Records.

Sheinberg noted the tremendous growth of MCA Records in the last year, especially with the acquisition in 1979 of ABC Records. Talking in terms of the future, he touched upon what he called "realistic expectations" in the industry as well as seeing a closer relationship amongst music, video and film divisions. Sheinberg also projected a stronger and more competitive music industry.

Bergamo, who chaired the Saturday morning meeting for both records and distribution, told the conference that 1980 was financially the best year in the company's history.

Bob Siner, during his presentation, mentioned many of the recording artists who helped contribute to the company's success. He elaborated on the essential cohesiveness of both divisions under the Records Group umbrella.

The MCA Records Group

convention kicked off Friday (16) with a party at the Los Angeles headquarters of MCA. Along with MCA personnel, press, management and other guests, there were numerous MCA recording artists including: Olivia Newton-John, Bernadette Peters, Small Talk, Alicia Myers, Steve Cropper and Donnie Iris.

On Saturday, during a full-day schedule for both distribution and records in joint and separate meetings, awards were presented. Sales person of the year was shared by Jan Bozarth and Cheryl Gersch, both from the Houston branch. Cleveland was named branch of the year, followed by Baltimore, then Houston.

Ed Keelan, branch manager in Baltimore, in a separate ceremony, was presented with a plaque for Baltimore as video branch of the year.

MCA Records honors for promotion person of the year went to Martha Thomas (Miami) for black product; and jointly to Jay McDaniel (Atlanta) and Sam Calle (Minneapolis) for pop. Additionally, Frank Falise was honored for

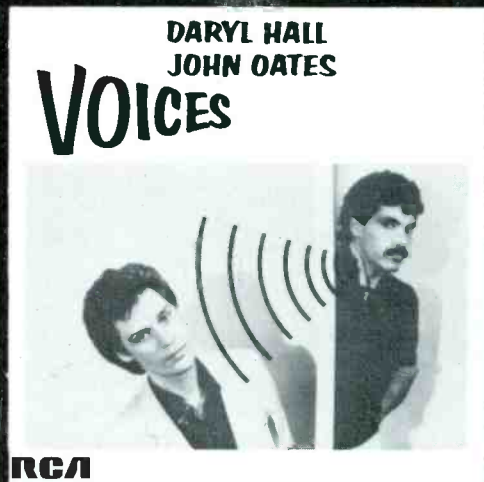
meritorious service to the company during his more than eleven years with MCA. A number of roundtable meetings were also held during the convention.

Also on Saturday, MCA Distributing held an independent labels concert at the Hitchcock Theatre. Performing was Joe Chemay, debuting on Unicorn Records with the album "The Riper the Finer," and Regency Records' recording artist James Le Stanley, who performed music from his debut release, "Midnight Radio."

Sunday morning, following an address by Gene Froelich, head of MCA Records Group, a product presentation of upcoming albums from MCA Records was held in the Hitchcock Theatre. Directed by Siner, Denny Rosencrantz, vice president of A&R; and Jim Foglesong, president of MCA Records, Nashville Division; presented product, including pop, R&B and country. Additionally, Danny Bramson, president of Backstreet/MCA Records talked about upcoming LPs from Tom Petty and Nils Lofgren.

Daryl Hall and John Oates add another hit single to their list from "Voices."

"Kiss On My List,"
PB-12142
their third and
new single
from their album.



Produced by Daryl Hall & John Oates AQL1-3646

Seven months ago Daryl Hall and John Oates released "Voices." Thus far, it has already given us two tremendous singles: "**How Does It Feel To Be Back**" and the classic, "**You've Lost That Lovin' Feeling**" which was a Top-3 National Airplay record.

Now this magnificent duo is going for a triple-play and judging by the reaction, it shows they've made it!

RCA
Records 


Give the gift
of music.



Management & Direction: Tommy Mottola
Champion Entertainment Organization, Inc.

Bob Ezrin & A Vision of the 21st Century in Music

By DAVID McGEE



Bob Ezrin

■ When the history of rock music in the '70s is written, Bob Ezrin will figure prominently in the story. What Leiber and Stoller were to the '50s; what Phil Spector was to the '60s; Ezrin was to the previous decade: a producer whose records were as much a personal statement of the man behind the board as they were of the featured artists. And like Spector and, to a lesser degree, Leiber and Stoller, Ezrin has been accused of being exploitative and manipulative, using artists merely as tools to advance his own

theories and designs of rock as either human comedy or Grand Guignol. The bottom line is that Ezrin's made first-rate records at every turn: with the Alice Cooper group; with Kiss; with Lou Reed; with Peter Gabriel; with Pink Floyd. Some of his lesser-known projects, such as the Kings' debut album, Nils Lofgren's "Cry Tough" and Tim Curry's debut album, further demonstrate the producer's taste and his sensitivity to a wide variety of musical styles. Beyond this, Ezrin views himself as a productive and committed member of the community known as the "music industry." As such he is among those concerned with the fate of this industry in light of the recent downturn in sales. His curiosity led him to embark on a study, based on figures supplied to the trade by the RIAA; from this he not only discerned some disturbing trends but also constructed a vision of, as he puts it, "the 21st century in music." An eloquent, articulate and persuasive man, Ezrin sets forth his findings and conclusions in this exclusive two-part *Record World Dialogue*.

Record World: You've done a cursory study—some of it in graph form—of the state of the music industry, based on figures readily available to the trade publications, labels and just about anyone else who wants to call the RIAA and ask for them. Why did you, of all people, decide to invest your time and effort in this project when you might just as well have been out producing Pink Floyd or somebody else?

Bob Ezrin: First of all, in case you haven't noticed, there has been a general air of depression riding over the entire music business for the last few years and a kind of sky-is-falling mentality permeating every phase of the business in the two major centers in the United States, New York and Los Angeles. What really motivated me to start looking at the whole industry problem in the first place was just my distate at having to face this depression every time I travelled from my wonderful, happy little home in Canada down to New York or out to Los Angeles to do business. Every time I've come into town I've been happy as a lark when I get off the plane and depressed as all hell by the time I get back on it, because people were trying to convince me that this business is going down the shitter. I began to think about it. I was prodded by another force, too. I have teenage children who care about records and who are "into" music and who want to own things; experiencing their problems in dealing with the way we've structured our business now has been a frustration for me, 'cause I have no answers for them. All I can do is get freebies from record companies, which I refuse to do, or tell them, I'm sorry, we cannot afford to buy that record this week. You'll have to live without the Police this week; you'll have to live without XTC this week. And I also have to live through their frustration after they've bought albums and found out that only the single they've been hearing on the radio is worth anything; the other nine tunes are dross. They feel ripped off, and justifiably so. Now, I participate in this, and I make records really only for—I was going to say I make records only for children—I make records, yeah—I primarily make records for children, secondarily for anyone who wants to enjoy them at home as an entertainment medium. It's a contradiction in terms to give someone something that they're supposed to enjoy that in fact frustrates them and makes them feel as if they've been ripped off. And I begin to wonder whether or not I'm doing my job. When

I say doing my job I mean whether we as an industry are doing our job and whether we are giving the market what the market wants. It feels like we are approaching the condition of the American automobile industry where we are giving the consumers much less at a much higher cost and we are losing them. So I ask questions of my friends who run record companies and who are involved with record companies and I find that they give all kinds of reasons for why things aren't as good as they should be. Some suggest it's poor administration; some say we spend too much on signing, others say we don't spend enough on signing; some say we develop too many artists, others say we don't develop enough artists. Most people have some kind of catch phrase that sums it all up and gives you the answer in a nutshell, but which is essentially bullshit. The fact is that the industry is suffering from some basic malaise, and if we don't identify it then the record producer doesn't know what to produce, the performer doesn't know what to perform, and the companies don't know what to sell. I think that's already happened to a large extent. But I don't think I've lost my focus; I feel I still have a handle on what people would like to hear and I'm concentrating very much on making that for them, giving them something.

(The LP) isn't consistent with the modern world, and we're being very silly if we continue to pretend that it is.

However, I do feel somewhat like a conspirator with the rest of the business when the thing that I've made for them is then turned into a physical thing that they can't really afford to have anyway and that they don't really like in its present form. In other words, I don't feel I'm giving them the full pleasure that they deserve when they buy my record. Not because of the content but because of the disc and the mechanism behind selling the disc.

RW: These were opinions you had formed which were then verified, in effect, by the RIAA's figures?

Ezrin: That's right.

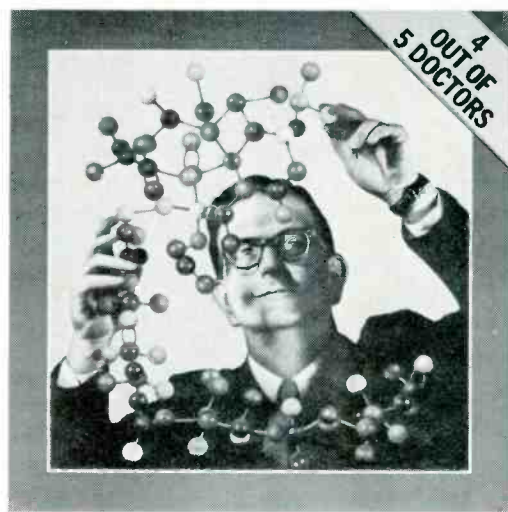
RW: And one of those opinions is that the long-playing record is terminally ill.

Ezrin: Absolutely. I don't know when it's going to die; I just feel it, and I think that anyone who can put aside the paranoia that naturally comes when you start worrying about your whole industry, if you can put that in the back of your head for a second it stands to reason that the LP, which was hip as hell a few years ago, doesn't quite look the same in the days of Intellevision and remote control light switches and digital security systems and cable everything. It isn't consistent with the modern world, and we're being very silly if we continue to pretend that it is. We've got to be honest with ourselves.

There's nothing new about records, short of laserdiscs, meaning the one that Split Enz put out with little pictures on it and so on. But hell, I was buying those when I was four. They weren't made by lasers, but they had little pictures, and I had Peter Rabbit records and Snow White records and the picture was printed on them. There's nothing new to that. The kids of this generation who will become our record buyers, the ones being born today, are being born into a world full of little buttons and little dials and digital readouts and television screens and complete, immediate accessibility. If nothing else it's the immediacy of everything else that is going to turn them off to records, 'cause nothing else has to be pulled off a shelf, pulled out of a sleeve, put on a turntable and be cued up before you can listen or play with it. Everything else is just turned on and let go. We've got to get in step. The problem exists today. I'm bored; you're bored; our friends are bored; we're all bored. It's a boring business pulling an album off the shelf now and it used to be quite exciting. The album itself is a boring medium; the songs,

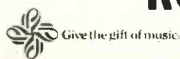
(Continued on page 38)

THE ALBUM 4 OUT OF 5 DOCTORS RECOMMEND.



"4 OUT OF 5 DOCTORS?" JZ 36575

THE DEBUT ALBUM BY 4 OUT OF 5 DOCTORS. FEATURING THE SINGLE, "I WANT HER?"
ROCK 'N' ROLL IN LARGE DOSES. ON NEMPEROR RECORDS AND TAPES. ZS 607538



Produced and Engineered by Alan Winstanley. Management: Larry Mazer. Nemperor Records is distributed by CBS Records. © 1981 CBS Inc.



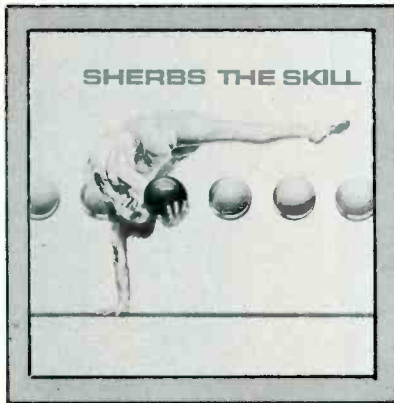


Record World Album Picks



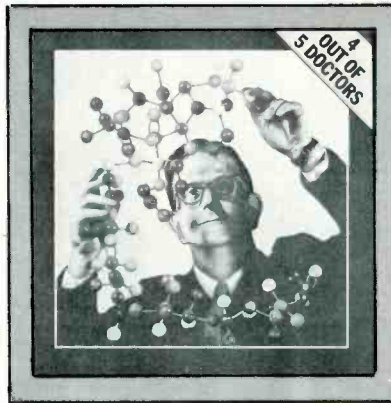
KILIMANJARO
THE TEARDROP EXPLODES—Mercury
SRM-1-4016 (PolyGram) (8.98)

Prior to U.S. release, this Liverpool quartet's LP was one of the hottest imports of the year. It's no wonder: while they favor titles like "Ha, Ha, I'm Drowning," "Suffocate" and "Sleeping Gas," they actually are a breath of fresh musical air, unafraid to frustrate normal rock expectations just a little. The creative use of horns is a case in point.



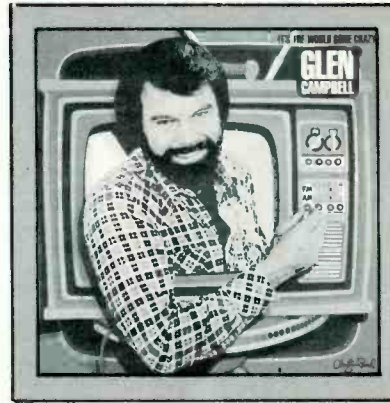
THE SKILL
SHERBS—Atco AD 38-137 (7.98)

Sherbs are a reincarnation of Sherbert, an immensely popular Australian group that suffered one of those hopeful U.S. near-misses. The cute hooks have been replaced by dramatic rock 'n' roll crescendos, and lead vocalist Daryl Braithwaite tackles his more expressive role with gusto. Imaginative instrumentation, especially keyboards, rounds out the sound.



4 OUT OF 5 DOCTORS
Nemperor NJ 36575 (CBS) (7.98)

This debut LP of a D.C. area-based group reflects a strong British rock influence, which is enhanced by the production of Alan Winstanley. "Modern Man" sparkles with synthesizer details, while the harmony vocal inflections of "Waiting For A Change" are an attractive feature. The soulful "Jeff, Jeff" should also attract airplay.



IT'S THE WORLD GONE CRAZY
GLEN CAMPBELL—Capitol SOO 12124
(8.98)

Campbell proves he's anything but crazy with this LP. He's been quite visible on cable and network TV lately, often performing with Tanya Tucker, which whom he does two duets here. The theme from "Any Which Way You Can" and songs by Shel Silverstein and Jud Strunk make this a package that could take hold with many audiences.

COGNAC AND BOLOGNA
DOUG AND THE SLUGS—RCA AFL1-3887
(7.98)



Doug Bennett is a Canadian rocker with a lot to get off his chest, lyrically speaking. "To Be Laughing" is an ode to humor that many rock artists should hear, and "Soldier Of Fortune" is a captivating monologue.

NOTHING BUT TIME
BLUE STEEL—Asylum 6E-308 (7.98)



The group's second LP presents a strong variety that ranges from the bluesy rock of the lead cut, "Molly," to country blues-influenced tunes like "All For The Price (Of One Love)." Includes a rocking cover of "Oh, Pretty Woman."

NORTH SOUTH
PAUL BUTTERFIELD—Bearsville BRK 6995
(WB) (7.98)



Mr. Blues Harmonica is sounding better than ever with the Memphis production of Willie Mitchell, who produced many of Al Green's classics. Includes new tunes written by his band members and a cover of Sedaka and Greenfield's "Baby Blue."

GOTHAM CITY
DEXTER GORDON—Columbia JC 36853
(7.98)



The master tenor saxman pulls new and old melodies out of the air, weaving tonal tapestries with the help of George Benson, Art Blakey, Percy Heath, Woody Shaw and Cedar Walton. A fine production.

ROCKET 88
Atlantic SD 19293 (7.98)



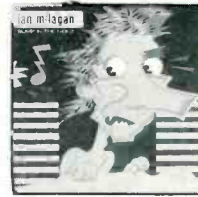
Charlie Watts, Jack Bruce and Alexis Korner are among the stars of this live British boogie-woogie jam (some tunes are 1940s vintage) produced by sometime Stones piano man Ian Stewart. His extensive notes complement the LP's wonderful spontaneity.

PERRY COMO LIVE ON TOUR
RCA AOLT-3826 (8.98)



Fulfilling contemporary responsibilities with songs like "Send In The Clowns" and "Beautiful Noise," Como and producer Mike Berniker make a really smart move by including medleys of Como's and Bing Crosby's hits. An MOR automatic.

BUMP IN THE NIGHT
IAN MCLAGAN—Mercury SRM-1-4007
(PolyGram) (7.98)



Fans of the Small Faces will remember McLagan's facile keyboard work and personable vocal delivery. It's all here in a set of Stones-ish rock 'n' roll that's spiced with the participation of his old cohort Ron Wood.

A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE
ORIGINAL BROADWAY CAST—DRG SBI
12580 (8.98)



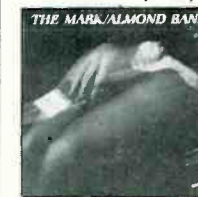
The unique two-part hit, which includes a "Marx Brothers movie" that was never made, features songs by Frank Lazarus and Dick Vosburgh, plus three tunes by "Hello Dolly" composer Jerry Herman. Great packaging will attract fans of the play.

DISCONNECTED
STIV BATORS—Bomp BLP-4015 (7.98)



The former lead singer of the Dead Boys is back, telling us, in one song, that he's an "evil thing," and, in another, that "this is the last year of (his) life." Good to see ya again Stiv!

BEST OF . . . LIVE
THE MARK/ALMOND BAND—Pacific Arts
PAC7-142 (7.98)



Jon Mark's individual lyric impressions and Johnny Almond's sweeping sax lines provided one of the 1970's freshest musical fusions, and this current live set shows they haven't grown stale. With a cover of "New York State Of Mind."

THE BOYS ARE BACK
STONE CITY BAND—Gordy G8-100
(Motown) (8.98)



Rick James' writing and production brainchild has all bases covered with this LP. West Indian trends are notable in titles like "Ganja," and the cover of the Kinks' "All Day And All Of The Night" is unique.

LOVING COUPLES
ORIGINAL MOTION PICTURE SOUNDTRACK
—Motown M8-949M1 (8.98)



An intelligently conceived soundtrack to the film starring Shirley MacLaine. Produced by Teddy Randazzo, it features the Temptations, Billy Preston and Syreeta plus Jermaine Jackson's "Bass Odyssey."



OUR M.V.P.'S*

Best New Artist

Robbie Dupree
ELEKTRA

**Best Pop Vocal Performance By
A Duo or Group with Vocal**

He's So Shy
Pointer Sisters
PLANET (single)

Best Rock Vocal Performance, Female

How Do I Make You
Linda Ronstadt
ASYLUM (single)

Best Rock Vocal Performance, Male

Boulevard
Jackson Browne
ASYLUM (single)

**Medley: Devil With The Blue Dress/Good
Golly Miss Molly/Jenny Take A Ride**
(track from "No Nukes")

Bruce Springsteen
ASYLUM

Best Rock Performance By A Duo or Group With Vocal

Another One Bites The Dust
Queen
ELEKTRA (single)

Best Country Vocal Performance, Male

Drivin' My Life Away
Eddie Rabbitt
ELEKTRA

Lookin' For Love
Johnny Lee
FULL MOON/ASYLUM

Best Country Instrumental Performance

Orange Blossom Special/Hoedown
Gilley's "Urban Cowboy" Band (track
from "Urban Cowboy")
FULL MOON/ASYLUM

Best Country Song

Drivin' My Life Away
Eddie Rabbitt, Even Stevens & David
Malloy, songwriters (Debdave
Music/Briarpatch Music, Publishers)

Lookin' For Love
Bob Morrison, Wanda Mallette, Patti
Ryan, songwriters (Southern Nights,
Publisher)

THE 23RD
ANNUAL
GRAMMY
AWARD
NOMINEES

**Best Album of Original Score Written
for a Motion Picture or a Television Special**

Urban Cowboy
Various Artists
FULL MOON/ASYLUM

Best Album Package

Cats (Cats)
Ron Coro/Johnny Lee, Art Directors
ELEKTRA

Producer of the Year

Queen and Mack

Best Opera Recording

Weill: Silverlake-Julius Rudel cond.
N.Y. City Opera Orchestra & Chorus
Principal Soloists: Joel Grey,
William Neill, Elizabeth Hynes, Jack
Harrold, Elaine Bonazzi
NONESUCH

Elektra/Asylum's

*Most Valuable Players



Record World Single Picks

Pop

MOLLY HATCHET—Epic 19-50965

THE RAMBLER (prod. by Werman) (writers: Hlubek-Farrar) (Mister Sunshine, BMI) (3:20)

In the classic southern rock mold, this mid-tempo cut from the "Beatin' The Odds" LP focuses on rambunctious guitars and Jimmy Farrar's convincing vocal heat.

THE BABYS—Chrysalis 2495

POSTCARD (prod. by Olsen) (writers: Waite-Stocker-Brock-Phillips) (Paperwaite/Stock Car/Toot-A-Tune/Coid/Hudson Bay, BMI) (2:40)

John Waite's exuberant lead vocals and Wally Stocker's flaming guitar solo spark this driving rocker from the "On The Edge" LP. The harmony vocal chorus is an ear-grabber for pop radio.

SUZI QUATRO—Dreamland 107 (RSO)

LIPSTICK (prod. by Chapman) (writers: Chapman-Chinn) (Chinnichap/Careers, BMI) (3:44)

Quatro is back in her rock-tough mode and it works perfectly on this angry cut from the "Rock Hard" LP. Crisp, stark drumming and biting guitar work benefit from Mike Chapman's expert production touch.

LARRY and LAURA SANTOS—Overture 701

I'LL COME BACK TO YOU (prod. by Santos) (writers: Dean-Glover) (Petoskey, BMI) (3:59)

Larry scored a top 40 hit with his "We Can't Hide It Anymore" in '76. He returns on this duet with his daughter that's a touching ballad aimed at the pop-A/C audience.

McGUINN-HILLMAN—Capitol 4973

LOVE ME TONIGHT (prod. by Wexler-Beckett) (writer: Seidman) (Kinaalda, ASCAP) (3:16)

Two of country-rock's fusing fathers add a hard edge to their roots with an accent on the drum kick and guitar attack. Chris Hillman has the vocal solution for everyone.

MICHAEL MAURO—Sutra 102

SUSIE Q (prod. by Bohe) (writers: Hawkins-Broadwater-Lewis) (Arc, BMI) (3:35)

Mauro takes this honored classic and reshapes it into a gritty bopper. His bedeviled vocals and marvelous guitar work leave their mark long after the first spin. Already sparking interest at the club level, it's likely to do the same on radio.

JOEL DIAMOND—Motown 1504

THEME FROM RAGING BULL (Cavalleria Rusticana) (prod. by Diamond-Wheeler) (writers: Wheeler-Diamond) (United Artists, ASCAP) (3:56)

Stately strings weave a triumphant backdrop for the regal horn calls and theatrical piano rolls on this extravagant piece from the popular motion picture. A good bet for pop and A/C programmers.

CRAZY JOE AND THE VARIABLE SPEED BAND—Casablanca 2298 (PolyGram)

EUGENE (prod. by Renda-Frehley) (writers: Renda-Frehley) (Madam Palm, BMI) (4:09)

Crazy Joe Renda is the principal here and with co-producer Ace Frehley, he concocts a humorous and danceable rocker. The rhythm gallop and bright sound are made for pop radio.

CHEAP TRICK—Epic 19-50970

WORLD'S GREATEST LOVER (prod. by Martin) (writer: Nielsen) (Adult/Screen Gems-EMI, BMI) (4:21)

Guitars wail alongside Robin Zander's cries while a steady rhythm plod underscores the feeling of anguish. From the "All Shook Up" LP, it's suited for AOR formats.

JOEY WILSON—Modern 7324 (Atl)

HOLD ON GIRL (prod. by Destri) (writer: Wilson) (Pub. Pending) (3:11)

Wilson's vocal plead, lilting keyboards and explosive rhythm thunder are all captured succinctly by Jimmy Destri's production. Great for AOR and pop.

B.O.S./Pop

PURE ENERGY—Prism 317

WHEN YOUR DANCIN' (prod. by Marcus-Hudson-group) (writer: Hudson) (Prismatic, BMI) (3:42)

The Jersey-based trio makes an auspicious debut with this marvelous tune from the forthcoming, self-titled LP. Lisa Stevens' vocal is dynamite and the band delivers a straight-ahead funky dance groove that's destined for a long life at clubs and on the airwaves.

CHARLES EARLAND—Col 11-11427

COMING TO YOU LIVE (prod. by Butler) (writers: Earland-Kendrick) (Fairlyland, ASCAP/Visions of Music, BMI) (3:55)

The veteran jazz keyboard artist goes after pop recognition with this funky title track from his latest LP. A star-studded horn and rhythm section provide the spirit while Sheryl Kendrick delivers the vocal sass on the recurring chorus hook.

LINX—Chrysalis 2461

YOU'RE LYING (prod. by Carter-Martin-Grant) (writers: Grant-Martin) (Solid/Aves) (3:25)

The London-based duet hit England's top 20 with this provocative dancer. Vocalist/writer/producer David Grant has an attractive light tenor that reaches easily into the falsetto ranges while bassist/writer/producer Sketch creates the funky wall of sound with the aid of session musicians.

FORECAST—Ariola 812

LOVE LINE (prod. by Schatz) (writers: Bayyan-Bayyan) (Bayyan, BMI) (3:03)

Based in Ohio, this colorful sextet boasts multi-vocal enthusiasm headed by Armenta Bayyan and Greg Fitz. An omnipresent boss bass ignites the motion music for clubs and black radio.

THE DAZZ BAND—Motown 1500

SHAKE IT UP (prod. by group) (writers: Calhoun-Harris) (Jazzy Autumn/Three Go, ASCAP) (3:40)

With separate horn, rhythm, and vocal sections, the Dazz Band offers a striking ensemble that punches out potent dance funk. This piece from the "Invitation to Love" LP is a club natural with enough gloss for pop radio.

RAMSEY LEWIS—Col 11-11428

COME BACK JACK (prod. by Dunn) (writer: Poret) (Persuky, BMI) (3:38)

Lewis pounds out a refreshing, thoroughly entertaining melody on the keys while stellar studio pros rock hard underneath. Allen Toussaint's arrangement and Larry Dunn's production give AOR potential.

LEON WARE—Elektra 47093

BABY DON'T STOP ME (prod. by Ware) (writers: Ware-Valle-Oliveira-Cetera) (Almo/Calunga/Quitanda/Double Virgo, ASCAP) (4:02)

From his forthcoming "Rockin' You Eternally" LP comes this initial single with Ware's seasoned vocal in the spotlight. Spicy chorus interaction benefits from the stylish arrangement.

IDRIS MUHAMMAD—Fantasy 907

FOR YOUR LOVE (prod. by Kaffel-Jimmerson) (writers: Jimmerson-Richardson) (Jonady, BMI) (4:25)

Clayton's sensuous vocals ride the percussion-clad rhythm while Muhammad pumps a deadly beat. A rubbery bass and pulsating keyboards extend invitations to dancers and pop listeners.

SEAWIND—A&M 2302

THE TWO OF US (prod. by Duke) (writers: Wilson-Vieha) (Seawind/Black Bandana, BMI) (3:29)

This romantic ballad has plenty of spunk thanks to lead vocalist Pauline Wilson's enthusiastic interpretation and the powerful rhythm section. Bright horns season the attractive hook for varied formats.

Country/Pop

CRYSTAL GAYLE—Col 11-11436

TAKE IT EASY (prod. by Reynolds) (writer: McClinton) (Duchess/MCA, BMI) (3:58)

Crystal tackles this Delbert McClinton blues ballad and the results are both impressive and inspired. Excellent guitar runs complement her emotional vocal for heavy multi-format action.

LEON RUSSELL & NEW GRASS REVIVAL—Paradise 49662 (WB)

I'VE JUST SEEN A FACE (prod. by Russell) (writers: McCartney-Lennon) (Maclean, BMI) (1:39)

Culled from his latest tour and forthcoming "The Live Album," this Beatles' cover is a rollicking picker's fest. Leon harmonizes in his own inimitable style and closes with a humble "thank you."

HANK WILLIAMS, JR.—Elektra/Curb 47102

TEXAS WOMEN (prod. by Bowen) (writer: Williams, Jr.) (Bocephus, BMI) (2:26)

Hank and his Bama Band must be experts on this topic. Sparkling piano accompaniment and harmony vocals by Waylon Jennings help make the good-time tune a pop sleeper and a country hit cinch.

RANDY GOODRUM—Posse 5007

LOVE (prod. by Masser) (writers: Masser-Goodrum) (Golden Torch/Colgems-EMI/Prince St./Chappell & Co./Sailmaker, ASCAP) (3:37)

Goodrum is one of Nashville's hottest songwriter/singers. This dramatic ballad from the "Stir Crazy" film should attract the attention of pop and A/C programmers with his spotlighted vocal poignancy cushioned by a delicate piano/string arrangement.

DAVE & SUGAR—RCA 12168

IT'S A HEARTACHE (prod. by Bradley-Rowland) (writers: Scott-Wolfe) (Pi-Gem, BMI) (2:38)

The popular team turns this Bonnie Tyler hit into a bouncy pop-A/C item via the relaxed, rolling beat and their sweet vocal fluff.

NARM CONVENTION '81

"PLAN TO BE THERE"



Give the gift of music.



APRIL 11-15, 1981 — HOLLYWOOD, FLORIDA

NARM follows the sun to Florida for its convention in 1981. PLAN TO BE THERE! At the Convention? Yes! But more important, PLAN TO BE THERE when your industry emerges from the economic doldrums of the recent past into the warm sunshine of the future. PLAN TO BE THERE in 1982 and 1985, and 1989, when the planning you do today makes you an integral and successful part of that future.

PLAN TO BE THERE when advances in audio technology give this industry a product of superior quality and worth undreamed of in the past.

PLAN TO BE THERE when home video entertainment merges with home audio entertainment into one synthesized leisure time business.

PLAN TO BE THERE when creative tape packaging revolutionizes the merchandising of cassettes, the fastest growing of all industry product.

PLAN TO BE THERE as bar coding of all records and tapes leads the way to professional effective inventory management.

AND PLAN TO BE THERE to reap the true benefits of the "Give the Gift of Music" campaign, through increased sales of records and tapes, as the consumer no longer sees giving the gift of music as a revolutionary new concept, but embraces it as part of a daily accepted, ingrained buying pattern.

PLAN TO BE THERE at the exciting 1981 Convention Business Sessions! They will deal with planning for the opportunities ahead. PLAN TO BE THERE when experts in dozens of fields of endeavor, examine, analyze and help you PLAN TO BE THERE, in the exciting future of the 1980's.

The energy and warmth of the Southern sun symbolizes the strength and optimism which guides the 1981 NARM Convention.

PLAN TO BE THERE!

FOR REGISTRATION INFORMATION CONTACT

NARM

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By SAMUEL GRAHAM and ELIOT SEKULER

■ **LAW AND ORDER DEPT.:** Oh those **Plasmatics**, always in the news, never a dull moment. In L.A. last week for an appearance on ABC's "Fridays," the group participated in a "Plasmatics Look-Alike" contest which caused some 400-odd hopefuls to crowd the cramped confines of Licorice Pizza's Sunset store. By all accounts, it was a rather unruly event, with extensive property damage reported by both the record store and an adjacent liquor shop, which was briefly commandeered by some thirsty enthusiasts. "Fridays" talent bookers **Chuck Hull** and **Bibi Green**, who were supposed to have judged the contest, gave up on the project when some of the group's more vocal fans became insistent in their pleas for Plasmatics star **Wendy O. Williams** to "take it off." Wendy demurely (and uncharacteristically) refused the request, and as our sources left the store, at least one contest participant was observed standing astride a record rack, disrobed and displaying his posterior anatomy. All in good fun, if you like that sort of thing, but the mood was grimmer in Milwaukee last Saturday when, following a performance at the Palm Club, Wendy O. was arrested by undercover officers for "prohibited conduct on a licensed premises." Ushered into a police van, Wendy objected to what was described as an overly thorough body search by male police officers; tempers flared, fists flew and when the dust had settled, both she and manager **Rod Swenson** faced additional charges of battery on a police officer and resisting arrest. Both were hospitalized—Wendy with a cut requiring seven stitches, Swenson with a possible concussion—and, according to Milwaukee Police Captain **Corlewski**—released on \$4000 bond. The case has been adjourned to March 10.

TALENT: Contrary to a report in this column last week, a reliable source denies that **Rick Derringer** will be signing with Geffen Records . . . **Albert Collins**, the great blues guitarist who records some funny stuff for the Alligator label, was recently given an award by the French Academie du Jazz in Paris for his "Ice Pickin'" album (released on the Vogue label in Europe). The name of the award is great: they call it the "Prix **Big Bill Broonzy**" . . . **James Brown** might not have known what he was getting into when he agreed to show up at Tower Records on the Sunset Strip for two hours of album autographing. The thing is, the Godfather has three albums out on three different labels, so his signing hand had to be a little tired . . . The latest touring assault by the **P-Funk** mob should begin in early March and is scheduled to cover some 30 cities. As always, a huge array of funksters will be making the scene, with **Bootsy**, the **Sweat Band** and others joining the Parliament-Funkadelic crowd. What's more, in keeping with the new austerity that is the rule for most touring acts these days, **George Clinton** and company plan to include what they're calling "a traveling carnival-like atmosphere" at each show, replete with elephants, jugglers and clowns (and a few geeks, maybe?) . . . When the heads of L.A.'s major film studios host a gathering for the king and queen of Spain next month (February 11, to be exact), **Melissa Manchester** will be the only artist to perform, musical or otherwise. Just remember, Melissa, Francisco Franco is no longer that country's dictator . . . The first single from **Quincy Jones'** new album for A&M, "The Dude" (the single is called "Ai No Corrida"), shipped last Wednesday (21), with the album to follow on March 17. The LP features four songs sung by **Patti Austin**, whose own album will be by "Q" for his Qwest label; there's also a song written by **Stevie Wonder**, as well as a Brazilian tune called "Velas" that features a harmonica/guitar/whistling work-out (seriously—it's the guy's trademark) by the amazing **Toots Thielmans** . . . Just to show that you can, in fact, go home again, and least once in a while, the **Ventures** will be performing at the Roxy this week, on January 30 and 31. And the original four guys who brought us "Walk Don't Run," "Slaughter on Tenth Avenue," "Caravan" (with a drum solo, of course) and oh-so-many others are all going to be there: guitarists **Nokie Edwards** and **Don Wilson**, bass player **Bob Bogle** and drummer **Mel Taylor**. This is the Ventures' second gig here within the last month—they played at the Starwood not long ago—and they'll be accompanied on the bill by the **Go Go's** . . . January 31 and February 1 at the Whisky, **Roy "Good Rockin' Tonight" Brown** will open for **Doug Sahm** at the Whisky. If you have plans to see that show, don't miss the opening act.

TAKE THE BEATERS AND THE POINTS: The smart money in Vegas last week may have been on Oakland, but here in L.A., it was all on (Continued on page 42)

In Rare Interview, Marvin Gaye Says He Left the U.S. To Get 'More Respect'

By NELSON GEORGE

■ **NEW YORK**—Marvin Gaye is both a prolific songwriter-singer and a reclusive personality, two conflicting sides that have produced memorable music and rare public statements. With the release of his latest Motown album, "In Our Lifetime," the maker of such acknowledged pop classics as "What's Going On," "Let's Get It On" and "Got To Give It Up" consented to an interview with *Record World* from his new home in London.

Gaye sounded like a man seeking a new start and a new direction after a period of difficulty. He says the album cover, which portrays him as both an angel and a devil, is representative of the music on "In Our Lifetime."

"As the cover illustrates, the music deals with the two principal forces we all struggle with in life, the good and the evil of one's environment. Having emerged from quite a long negative period, I am looking for many years of good positive energy."

Gaye recently relocated from Los Angeles to London, where he has lived for several months. Calling Los Angeles "a psychological hellhole," he said he felt he had to flee that city to get his work done.

"I wanted more love, more respect as an artist," Gaye said. "There were lots of things said about me there that tarnished my image. So I plan to give life on this side of the ocean a try for the next few years. I'll be concentrating all my work here. I also have a home in Senegal, West Africa. My roots have been traced back there, so I intend to spend a good deal of time there as well."

In fact, Africa and its musical potential are very much on Gaye's mind: "I'm listening to a lot of third-world music, reggae and various African musics, because I think that is the direction things are heading toward. The African

record market is a few years away from maturity, and I have hopes of working with some friends from Nigeria and building a company there.

"I feel I will only be actively involved in making music another eight or ten years, so I want to do as many things as possible while I can. I want to test myself and venture outside what people say I can or cannot do. The commercial aspects are not as important as the artistic."

Tension

Gaye said that his musical interests have caused some tension between himself and Motown records: "Motown is one of the finest companies in the world, but they are very commercially oriented and they want my music to come from a traditional R&B point of view. I love that music, but from an artistic point of view there are other things I want to do."


The arrangements on "In Our Lifetime" fuse elements of many contemporary black pop styles into a distinctive sound. "That makes sure you can't tell who I stole from," he laughed, adding, "you just try and take ideas that your contemporaries have developed and try to redesign it, to make it new and fresh. If you just go in and use somebody else's ideas, put a little something on top, and push it out then you're just stealing."

"All the music came off the top of my head. Not one note of music was written out beforehand. I walked in, had the musicians in the studio and just did it. Later I added the lyrics and the sweetening. On and off it took a year and a half to record, with two or three months between lengthier sessions. I am capable of working faster than that, according to what the budgetary constraints are. But I don't have to rush, so I don't."

Boardwalk Signs Ohio Players



Neil Bogart, president of The Boardwalk Entertainment Company, has announced the signing of the Ohio Players to his label. The group's first Boardwalk LP, "Tenderness," is scheduled for February release. The first single, "Try A Little Tenderness," will be released prior to the LP. Pictured at the signing are, from left: Marvin Pierce, David Johnson and L. "Sugar" Bonner of the Ohio Players; Bogart; and Bill Traut, representative for the Ohio Players.



Record World Presents a Special Issue

Music Publishing

For the fifth consecutive year, Record World will examine the trends and trendsetters in the world of music publishing in a special section.

Included will be detailed coverage of the domestic and international publishing scene, a look at key issues facing the industry, and highlights of the past year in this field. Don't miss it.

**Issue Date: February 14
Ad Deadline: February 3**

By DAVID MCGEE

■ ON THE TOWN: Ray Wylie Hubbard is generally considered a "second generation" outlaw country artist. In fact, he was purveying his particular brand of music around the midwest and southwest long before some of the younger folks in that region ever heard of Willie and Waylon. Although revered as the writer of "Up Against the Wall, Redneck Mother," Hubbard's achieved little success on his own, at least in terms of recognition by audiences outside his home turf.

Part of Hubbard's problem has been the erratic nature of his concerts. The book on him reads, "Great one night, lousy the next. Never builds up any momentum." One doesn't know if Hubbard has the "Big Mo" in his favor yet, but his appearance at the Lone Star Cafe last week found him and his superlative band at the top of their form. After you get past the rocking but jingoistic musings-in-song about the virtues of Texas life (and there really was no reason for the crude joke about Oklahoma—after all, nothing sucks like the Big Orange of Texas, nyock, nyock, nyock), it becomes apparent you're in the hands of a master songwriter and interpreter, close in sensibility to Michael Murphey, a woefully-overlooked artist with whom Hubbard shares a singular and persuasive point of view regarding homo sapiens' role in and responsibility for preserving the things that count in this world.

Like Murphey, Hubbard never stays on the soapbox too long, just long enough to make his point before getting down to the basics of wine and women. His earthy baritone voice easily slides into a lonesome upper register that adds real bite to the more contemplative tunes in his repertoire, particularly, and surprisingly, the two Bruce Springsteen selections he performed, "Little Girl I Want to Marry You" (there's the hit single) and "Racing in the Streets."

Opening the show was the **Floyd Domino Band**, the nominal leader being the former keyboardist for Asleep at the Wheel. Domino's stylings are as energetic and delightful as ever, and the group certainly had a formidable drummer sitting in in **Howie Wyeth**, but there was little else to recommend it. Lead singer and guitarist **Johnny Jakes'** deadpan vocal style recalls Rob Stoner, but Jakes has none of Stoner's charm and personality. A strictly pedestrian unit, particularly when juxtaposed against a professional, roaring outfit such as Hubbard's.

JOE TURNER, the legendary and influential blues singer, is seriously ill with an undisclosed ailment at Cedars of Lebanon Hospital. At press time he was said to be "holding his own." Letters and cards should be directed to the Intensive Care Unit of the hospital.

PAUL McCARTNEY opened the purse recently and, for the second consecutive year, donated \$10,000 to the New York Times Neediest Cases Fund, proceeds from which are used to provide food, clothing and shelter for underprivileged families and individuals.

McCartney figures to recoup the amount of his gift, and more, in publishing royalties this year, since his holdings are among the most extensive in the music industry. The Buddy Holly catalogue alone must be worth a mint. And don't forget "On Wisconsin." Wisconsin hasn't. Last week the Governor of the state, **Lee S. Dreyfus**, wrote to McCartney asking him to make a gift of the song, which McCartney obtained when he purchased the Edward H. Marsh Company, "to all the people of Wisconsin."

"I would further ask you to consider making the gift in honor of your former colleague, **John Lennon**, who was so tragically murdered," the Governor wrote in a letter reprinted in part by the New York Times. Royalties, of course, are due on the song every time it is played. Wisconsin adopted the Carl Beck-W. P. Purdy tune as its state song in 1959, long after it had become one of the most renowned college fight songs in America.

John Eastman, a member of the New York law firm representing McCartney, had no comment to make on Dreyfus's letter.

HAPPY BIRTHDAY to **Major Bill Smith**, who celebrated on January 21 by calling New York, N.Y. with exclusive news of his latest LeCam release which he claims has "absolutely exploded" out of the box. The song, "Four in the Morning," is sung by **Vicki Rhodes**, described by the Maj as a "tall, sexy blonde" who currently works in sales at the Fort Worth Hilton Hotel. Rhodes could indeed be a find. She has a sensuous, husky voice, much like **Anne Murray's** or **Terri Gibbs'**, although she's sultrier than either of those artists. The guess here is that she's not long for the Hilton.

(Continued on page 42)

Jazz Labels Remain Optimistic Despite a Trying Year in 1980

By PETER KEEPNEWS and SAMUEL GRAHAM

■ NEW YORK — If the jazz record business emerged from the economic struggles of 1980 looking somewhat the worse for wear, it's nonetheless beginning 1981 with a hopeful attitude.

The feeling among those people in the industry who make their living from jazz is that, as long as there is any kind of audience for the music, it will survive no matter what conditions prevail in the marketplace—and that there will always be an audience for it.

"It's like an animal you can't kill," Joe Fields, whose small Muse label has remained one of the most active of the jazz independents, told *Record World*. "Jazz is an art form and an art form may diminish for a while in the public's eyes, but it won't go away."

Still, Fields acknowledged, as did other executives, that things weren't easy for him in 1980. "If you measure your success in terms of retail sales, it was a terrible year," he said. "But as far as the music is concerned it's been a great year, for jazz in general and for my company in particular. . . . Money is so tight, though, that many fine young artists I might have taken a chance on recording a few years ago are going to have to go by the boards."

Concord Jazz

One small jazz label that claims to have gone untouched by the money problems is Concord Jazz, whose president Carl Jefferson told RW that his business actually went up 34 percent, adding, "We expect a substantial increase this year as well." The California-based

label also garnered three Grammy nominations and expanded its staff.

"I think what's happened is that our general acceptance has improved," Jefferson said. "We're just penetrating a larger share of the marketplace. Our distributors are confident in us, and we seem to be making good progress. I don't know what we're doing right, but we are trying to give the consumer the best possible dollar's worth we can—good engineering, good pressing, good jackets, good annotators and so on. First, of course, you have to have the music in the grooves, and we think we're doing that."

Concord's success story in 1980 was the exception that proved the rule—not only because the label did as well as it did, but because it concentrated almost exclusively on what is sometimes called "pure" jazz, as opposed to fusion. In contrast, Irv Kratka of Inner City Records, who said his company increased its volume 20 percent last year, attributed that rise to two things: the fact that his label deals directly with about 2000 retail accounts, bypassing the independent distribution route ("I don't know how you can be a distributor in the current economic climate"), and originally specialized in acoustic jazz, has shifted its emphasis to fusion.

"I turn away tapes if the music is too improvisational," Kratka said. "I've discovered, after four years, that a 'blowing date' won't be played on the

(Continued on page 37)

New England in Los Angeles



Elektra/Asylum recording artists New England recently played at the Country Club in Los Angeles as part of the band's tour supporting "Explorer Suite," their first LP for the label. Pictured backstage following the show are, from left: Marty Schwartz, E/A national album promotion director; Bill Aucoin of Aucoin Management, which handles the band; New England member Hirsh Gardner (top); Bryn Bridenthal, E/A vice president/public relations; New England's John Fannon; Kenny Buttice, E/A vice president/A&R; New England's Jimmy Waldo (top); Scott Burns, E/A west coast regional promotion manager; New England's Gary Shea; Ric Aliberte of Aucoin (rear); Dave Cline, E/A national sales advertising director; Jikki Bowman, KIQQ-FM/Los Angeles music director; Jay Bolton, E/A west coast marketing director; and Roy Smith, E/A local promotion representative/Los Angeles.

At Volunteer Jam VII



Backstage at Volunteer Jam VII, held Jan. 17 at Nashville's 9900-seat Municipal Auditorium, Epic's Charlie Daniels, who hosted the Jam, was presented with a platinum LP marking sales of over one million units of the Charlie Daniels Band's "Full Moon." Shown from left in the first photo are: Maurice Oberstein, chairman, CBS Records, United Kingdom; John Boylan, executive producer, Epic A&R, CBS Records, Los Angeles; Don Dempsey, senior VP and GM, E/P/A, CBS Records, New York; Daniels; Rick Blackburn, VP and GM, CBS Records, Nashville; Joe Sullivan, president, Sound Seventy Corp.; Roy Wunsch, VP, marketing, CBS Records, Nashville; Ron Huntsman, VP, artist promotion, Sound Seventy; and Dan Beck, director, product management, E/P/A, CBS Records, New York. (Photo Two) More than 25 artists and groups totalling over 120 musicians performed at the Jam. Broadcasters, Jam guests, and executives are shown in the second photo following a live broadcast backstage at Volunteer Jam VII. From left are Alan Sneed, PD, WKLS, Atlanta; Dennis McNamara, WLIR, New York; Columbia artist Billy Joel; Epic's Dave Hulbeck, guitarist for Molly Hatchet; Epic artist Ted Nugent; unidentified guest; Red Beard, PD WZZR, Memphis; Bob Feineigle, director, E/P/A album promotion, CBS Records, New York; and Epic artist Mickey Gilley. Some of the other artists who performed at the Jam included Delbert McClinton, Bobby Bare, the Marshall Tucker Band, Crystal Gayle, and John McEuen.

Nominations Announced For ASCAP Board

■ NEW YORK—ASCAP president Hal David has announced that the writers and publishers nominating committees have selected the candidates for election to the Society's board of directors for a two-year term commencing April 1.

Elections are held every two years for ASCAP's board, which consists of 12 writer directors elected by the writer members and 12 publisher directors elected by the publisher members. The board, which governs the Society's affairs, meets every month.

Nominations

Mitchell Parish, chairman of the writers nominating committee, reported that the candidates were as follows: In the popular/production category, incumbent writers Stanley Adams, Sammy Cahn, Cy Coleman, Hal David, George Duning, Sammy Fain, Arthur Hamilton, Gerald Marks, and Arthur Schwartz; and Marilyn Bergman, Sheila Davis, Edward Eliscu, Dino Fekaris, Randy Goodrum, John (Johnny) Green, Marvin Hamlisch, Rupert Holmes, Bronislaw Kaper, Jack Keller, David Lahm, Burton Lane, Jack Lawrence, Johnny Marks, Joe Raposo, Harold Rome, Charles Strouse, Julie Styne, and Billy Taylor.

Candidates for the standard field are incumbents Morton Gould, Elie Siegmester, and Virgil Thomson along with Dominick Argento, David Del Tredici, William Kraft, Ezra Laderman, Vincent Persichetti and A. George Rochberg.

Ivan Mogull, chairman of the publishers nominating committee, presented the candidates as follows: In the popular/production publishing field, incumbents Leon Brettler of Shapiro Bernstein & Co.; Salvatore T. Chantia of MCA

Music; Leonard Golove of Warner Bros. Music; Sidney Herman of Famous Music Corp.; Irwin Z. Robinson of Chappell and Co. Inc.; Wesley Rose of Acuff-Rose Music; Larry Shayne of Larry Shayne Enterprises; Lester Sill of Colgems-EMI Music, Inc.; and Michael Stewart of April/Blackwood Music Inc. Also nominated were: Stig Anderson of Artwork music Co., Inc.; Robert J. Beckham of Music City Music; Freddy Bienstock of the Herald Square Music Co.; Bonnie Bourne of Bourne Co.; Buzz Cason (James E.) of Buzz Cason Publications; Phil Kahl of Planetary Music Publishing Corp.; Buddy Killen of Cross Keys Publishing Co.; Bob Montgomery of Bobby Goldsboro Music Inc.; Edward J. Penny of Chiplin Music Co.; and Naomi Saltzman of Narrow Gate Music, Inc.

Incumbents

In the standard field the incumbent candidates are Arnold Boido of Theodore Presser Co.; Edward Murphy of G. Schirmer, Inc.; and W. Stuart Pope of Boosey and Hawkes. Also nominated in this category were Frank Ledlie Moore of Novello Publications Inc.; Steven R. Lorenz of The Lorenz Corp.; and David K. Sengstack of Summy Birchard Co.

Reed Returns to RCA

■ NEW YORK—Robert Summer, president of RCA Records, has announced that the label has signed Lou Reed to a long-term, exclusive recording contract. This marks Reed's return to RCA after five years.

Reed, the co-founder of the influential Velvet Underground, will begin work shortly on a new studio album for RCA.

PMP Keeps Lead In Japan Chart Survey

■ TOKYO — Pacific Music Publishing Co., Ltd. (PMP) has retained its first place ranking in the leading Japanese trade paper Original Confidence's annual chart survey for singles. PMP sold 8.4 million singles, up 30 percent from the previous year. Five out of the twelve number one songs on the Original Confidence chart last year were PMP songs: "Runaway" by the Chanel, "Kazewa Kiiri" by Seiko Matsuda, "Dancing All Night" by Monta & Brothers, "Koibitoyo" by Mayumi Itsuwa, and "I'm in the Mood for Dancin'" by the Nolans. The latter became the first foreign record to reach number one in over four years. All of those acts except Itsuwa are new artists.

PMP will be marking its 15th anniversary this March. At present, the firm manages more than seven million compositions in a variety of categories. Among its hits have been cover versions of such foreign records including hits like "YMCA" (Hideki Saijo's "Young Man") and "New York City Nights" (Toshihiko Tahara's "Aishu Date").

PMP has recently been asked to handle the administrative policies of several smaller publishers, which has enhanced the company's reputation and success.

"It has been said," remarked Ichi Asatsuma, PMP's managing director, "that the Japanese were lagging behind Western music. This concept was held by both Westerners and Japanese musicians. Recently though, young Japanese are making great strides and are becoming proficient in music. Therefore, I think it's possible to create a collaboration between the Japanese and the foreign publishers."

Reno/Metz Video Shown at MIDEM

■ LOS ANGELES — Reno/Metz Inc. will debut an hour-long video presentation at MIDEM featuring many of the recording artists and television stars whose projects are represented by the company's publishing, record manufacturing or management umbrellas. The video presentation, titled "From 9000 Sunset To The World," features Willie Nelson, Slim Pickens, Jaclyn Smith, Cheryl Ladd, David Soul, Robert Wagner, Carroll O'Connor and John Travolta.

The participation of Reno/Metz at MIDEM is aimed at securing licensing agreements for the firm's television music publishing interests which include such catalogues as Spelling-Goldberg Music, MTM Music and music generated by such TV production firms as Tandem Productions, Bob Banner Associates and Factor-Newland Films.

In addition, the film will be presenting the upcoming LP, "Slim Pickens and Friends," due for U.S. release in February on the Reno/Metz label. The company will also seek to acquire midline product for their new record venture with Howard Silvers, QuickSilver Records and will be seeking music catalogues for North American representation.

E/A Names Shindler

■ LOS ANGELES—Bruce Shindler has been appointed Elektra/Asylum Records' associate director of album promotion, it was announced by Marty Schwartz, E/A's national album promotion director.

This appointment marks Shindler's return to E/A. He's previously been with the label five years, first as New York local promotion rep and then San Francisco promotion rep. Shindler is based in E/A's New York office and reports directly to Schwartz, who's headquartered at the label's main Los Angeles office.

RIAA Corrects Count

■ NEW YORK—Due to a discrepancy in the official certification count, the Record Industry Association of America actually certified one more platinum album and three more gold albums in 1980 than it officially announced (RW, Jan. 17). The correct totals are 69 platinum awards, for 66 albums and/or their counterparts on pre-recorded tape, and three singles; and 204 gold awards, for 162 albums/tapes and 42 singles.

The Record World

1



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

ABBA: 43-39 WABC, 19-12 WCAO, 15-12 WFBR, 27-23 WFIL, 14-8 WIFI, 9-7 WKBW, 18-16 WYRE, 29-26 KEARTH, on KFI, a KFRC, on KRLA, a F105, 12-10 JB105, 12-8 ROCK102, 28-22 14Q.

P. Benatar: ahp WABC, a WAXY, a WBBF, a27 WBSB, 28-24 WFBR, d28 WIFI, d26 WKBW, 19-7 WPGC, d24 WYRE, d28 KEARTH, on KFI, 31-25 KFRC, on KRLA, d17 KSF, 30-27 JB105, on Q107, 37-34 ROCK102, 33-32 Y100.

Blondie: a WAXY, on WKTU, on WXKS, on KEARTH, on KSF, 27-25 ROCK102, 27-26 Y100.

Con Funk Shun: a29 WCAO, a WKTU, a28 WPGC, a WXKS, on KFRC, a35 BJ105, 34-31 Y100.

N. Diamond: ahp WABC, a WAXY, a WBBF, a WBSB, a WCAO, a28 WFBR, a26 WFIL, a WIFI, a WKBW, 25-17 WKTU, a27 WPGC, d28 WRKO, a WYRE, a KEARTH, a KFRC, a F105, on JB105, a30 KC101, a39 ROCK102.

Eagles: 29-25 WCAO, 20-18 WFBR, 30-24 WFIL, 17-14 KFI, 24-22 F105, 20-16 JB105, 20-16 ROCK102, 27-25 14Q.

D. Fogelberg: hp-34 WABC, 17-6 WAXY, 10-9 WBBF, 21-17 WBSB, 11-6 WCAO, 11-11 WFBR, 25-20 WFIL, 29-20 WIFI, 20-12 WKBW, 16-13 WRKO, 22-16 WXKS, 12-11 WYRE, 25-18 KEARTH, 4-3 KFI, 26-20 KFRC, on KSF, 21-17 F105, 26-20 JB105, 14-10 KC101, 14-3 Q107, 8-9 ROCK102, 24-19 Y100, 10-7 14Q.

D. Hall & J. Oates: a WCAO, d30 WFBR, on WFIL, on WIFI, d20 WYRE, on KEARTH, a KSF, a33 JB105.

Jacksons: 20-17 WAXY, 5-2 WBSB, 5-5 WFBR, 30-24 WIFI, 10-10 WKBW, 15-13 WKTU, 7-6 WPGC, 1-1 WXKS, 17-14 WYRE, 8-6 KEARTH, d26 KFI, 21-19 KFRC, 16-16 KRLA, on KSF, a F105, 27-22 JB105, a29 KC101, 9-7 ROCK102, 13-11 Y100, 26-23 14Q.

Lakeside: on WKTU, 8-6 WXKS, d27 KFRC.

J. Lennon (W): hp-30 WABC, 29-21 WAXY, 22-16 WBBF, 22-20 WBSB, 27-23 WCAO, 25-20 WFBR, 28-21 WFIL, 16-11 WIFI, 26-16 WKBW, 18-11 WPGC, 15-10 WRKO, d25 WXKS, 22-18 WYRE, 21-9 KEARTH, 15-5 KFI, d35 KFRC, d26 KRLA, d24 F105, 31-21 JB105, 25-18 KC101, d24 Q107, 32-22 ROCK102, 32-30 Y100, 27-21 14Q.

D. McLean: ahp WABC, d29 WAXY, a WBSB, d18 WCAO, 27-21 WFBR, d29 WFIL, on WIFI, on WKBW, 28-25 WPGC, a WRKO, a WXKS, 19-15 WYRE, on KEARTH, on KFRC, a F105, 29-26 JB105, 29-22 KC101, a36 ROCK102, 29-28 14Q.

D. McClinton: 40-29 WABC, 23-20 WAXY, 16-11 WBSB, 14-8 WCAO, 7-4 WFBR, d27 WFIL, 26-22 WIFI, 24-22 WKBW, 14-12 WPGC, 4-3 WRKO, 15-13 WXKS, 9-9 WYRE, 26-24 KEARTH, 16-15 KFI, 17-12 KFRC, 22-18 F105, 8-4 JB105, 20-14 Q107, 21-18 ROCK102, 21-20 Y100, 24-16 14Q.

R. Milsap: a WBBF, d30 WCAO, 18-14 WFBR, d28 WFIL, d30 WIFI, on WKBW, 26-22 WRKO, a WYRE, 28-25 KEARTH, on KFI, 23-19 F105, d32 JB105, a29 14Q.

A. Parsons: a40 WABC, 24-23 WBBF, 24-22 WBSB, a WCAO, 29-26 WFBR a30 WFIL, 27-23 WIFI, 21-20 WKBW, 24-19 WYRE, on KSF, 25-23 F105, 25-23 JB105, 16-13 ROCK102, 20-19 14Q.

D. Parton: d25 WABC, 26-23 WAXY, 25-20 WBBF, a WBSB, 18-14 WCAO, 9-6 WFBR, 19-12 WFIL, 13-4 WIFI, 22-14 WKBW, 27-15 WPGC, 6-4 WRKO, 11-2 WXKS, 10-10 WYRE, 20-15 KEARTH, d30 KFI, 18-11 KFRC, 22-21 KRLA, 17-11 KSF, 17-13 F105, 17-11 JB105, 19-12 KC101, 29-21 ROCK102, 12-6 14Q.

E. Rabbitt: 26-22 WABC, 14-4 WAXY, 9-7 WBBF, 8-5 WCAO, 13-7 WFBR, 15-9 WFIL, 20-14 WIFI, 13-6 WKBW, 24-18 WPGC, 11-6 WRKO, 11-6 WYRE, 18-17 KEARTH, 22-18 KFI, 25-22 KFRC, 23-22 KRLA, a KSF, 15-9 F105, 10-7 JB105, 13-8 KC101, 29-25 Q107, 13-11 ROCK102, 11-8 14Q.

REO Speedwagon: 41-42 WABC, 18-13 WAXY, 18-13 WBBF, 10-5 WBSB, 30-19 WCAO, 21-8 WFBR, d26 WIFI, 6-4 WKBW, 4-2 WPGC, 15-13 WYRE, 27-23 KEARTH, on KFI, d33 KFRC, on KSF, 28-26 F105, 18-15 JB105, 15-4 Q107, 10-6 ROCK102, 31-28 Y100, 14-13 14Q.

C. Richard: ahp WABC, 28-27 WAXY, 23-21 WBBF, a26 WBSB, 22-16 WCAO, 19-16 WFBR, 26-22 WFIL, on WIFI, 23-23 WKBW, 25-21 WPGC, 18-12 WRKO, d27 WXKS, 21-17 WYRE, on KEARTH, 23-22 KFI, on KFRC, on KSF, 29-27 F105, 21-13 JB105, 23-17 KC101, on Q107, 22-15 ROCK102, 18-15 14Q.

B. Springsteen (F): a WFIL, a WIFI, a40 ROCK102.

Styx: d28 WAXY, a25 WBBF, 26-21 WBSB, d28 WCAO, 30-25 WFBR, on WIFI, d25 WKBW, 23-16 WPGC, d14 WXKS, d22 WYRE, d29 KEARTH, on KFI, on KSF, d28 F105, 32-28 JB105, 30-28 KC101, on Q107, 38-35 ROCK102, 30-29 Y100, a30 14Q.

S. Wonder: hp-40 WABC, 19-15 WAXY, 23-18 WBSB, 29-25 WFIL, 18-12 WIFI, 25-17 WKBW, 6-4 WPGC, 22-20 WRKO, 24-19 WXKS, 13-12 WYRE, 23-19 KEARTH, d24 KFI, 26-23 KRLA, on KSF, 30-29 F105, 28-24 JB105, 28-23 KC101, 25-22 Q107, 26-24 ROCK102, 29-25 Y100.

2



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

P. Benatar: d26 WANS-FM, d27 WAYS, 27-22 WBBQ, e WBSR, d28 WCGQ, d27 WCIR, a30 WCKX, d25 WERC, a WFLB, e WGH, d32 WHHY, a30 WISE, 33-29 WIVY, a WMC-FM, 30-27 WRFC, d29 WRJZ, a29 WSGA, d24 WSKZ, e BJ105, 23-18 KJ100, d30 KX104, 24-18 KXX106, 30-27 Q105, e V100, d27 Z93, 29-27 Z102, 24-19 94Q.

Blondie: 12-8 WANS-FM, 25-21 WAYS, a WCGQ, 22-17 WCKX, d23 WERC, 30-24 WHHY, e WMC-FM, d31 WRJZ, 21-15 WSGA, a17 WSKZ, 23-21 KX104, 13-7 KXX106, 24-22 Q105, a29 Z93, 22-19 Z102.

N. Diamond: a31 WAKY, a WANS-FM, d29 WAYS, e WBBQ, a WCGQ, a WCIR, a WGH, a WFLB, a29 WHBQ, e WHHY, e WISE, 35-28 WIVY, a WKIX, a WQXI, d29 WRFC, e WRJZ, 33-28 WSGA, a WSGN, a35 BJ105, a KX104, a30 Z93, 27-20 94Q.

J. Lennon (W): 13-9 WANS-FM, 16-11 WAYS, 30-24 WBBQ, 30-24 WB-R, 28-18 WCGQ, 30-26 WCIR, a WCKX, 23-14 WERC, 33-17 WFLB, 9-5 WGH, 19-14 WHBQ, 36-33 WHHY, 36-33 WISE, 31-23 WIVY, a WKIX, 25-23 WMC-FM, d25 WQXI, 23-17 WRFC, 29-22 WRJZ, 22-12 WSGA, 25-15 WSGN, 18-12 WSKZ, e KJ100, 25-22 KX104, 19-16 KXX106, 27-23 Q105, 22-13 V100, 22-16 Z93, 7-4 Z102, 19-13 94Q.

D. McLean: d36 WANS-FM, e WAYS, d28 WBBQ, 28-27 WBSR, e WCGQ, e WCIR, 25-21 WERC, d31 WFLB, 17-17 WGH, a30 WHBQ, 34-31 WHHY, 34-31 WISE, d29 WIVY, a WMC-FM, e WQXI, 21-18 WRFC, d30 WRJZ, 30-25 WSGA, d23 WSGN, d36 BJ105, d29 KX104, d25 KXX106, e Q105, d27 V100, 24-18 Z93, 21-15 94Q.

R. Meisner: d28 WANS-FM, a WAYS, e WBBQ, d29 WCIR, e WHHY, e WISE, 38-38 WIVY, a WRFC, e WRJZ, a WSGN, a WSKZ, a39 BJ105, a KJ100, e KX104, d27 KXX106, a Q105, a Z93, a33 Z102, a30 94Q.

A. Parsons Project: 20-18 WAKY, 31-22 WANS-FM, d26 WAYS, 22-14 WBBQ, e WBSR, 13-7 WCGQ, 17-13 WCIR, 20-13 WHHY, 20-13 WISE, 25-19 WIVY, a WMC-FM, 28-26 WRFC, 27-24 WRJZ, 14-14 WSKZ, e BJ105, 29-23 KX104, 12-8 KXX106, 25-24 Q105, 21-19 V100, 29-23 Z93, 25-23 Z102, 17-14 94Q.

D. Parton: 9-5 WAKY, 18-10 WANS-FM, 17-15 WAYS, 13-6 WBBQ, 21-20 WBSR, d29 WCGQ, 19-14 WCIR, 4-4 WERC, 28-9 WFLB, 21-15 WGH, 29-24 WHBQ, 29-22 WHHY, 29-22 WISE, 21-15 WIVY, 22-12 WKIX, 23-21 WMC-FM, 9-1 WQXI, 19-8 WRFC, 16-9 WRJZ, 25-20 WSGA, 22-13 WSGN, 17-11 WSKZ, 39-29 BJ105, 18-15 KX104, a15 KXX106, 23-20 Q105, 24-20 V100, 20-15 Z93, 24-22 Z102.

C. Richard: 19-17 WAKY, 32-30 WANS-FM, d30 WAYS, 29-26 WBBQ, 27-22 WBSR, 25-22 WCGQ, 23-20 WCIR, 13-10

Hottest:

Rock

Pat Benatar, Blondie,
Neil Diamond

Disco

Blondie

Radio Marketplace

WERC, 20-13 WFLB, 33-28 WHHY, 33-28 WISE, 24-21 WIVY, 24-22 WMC-FM, e WQXI, 27-25 WPEC, 28-25 WRJZ, 32-27 WSGA, 20-18 WSGN, 16-13 WSKZ, 28-25 BJ105, 27-26 KX104, 14-9 KXX106, 18-16 V100 e Z93, 28-26 Z102, 30-27 94Q.

B. Springsteen: a30 WSGA, a KX106, a Z93.

B. Streisand/B. Gibb: a WAYS, a WCGQ, a WERC, a WSGN, a KX104, a30 Q105.

Styx: 30-22 WAKY, 35-25 WANS-FM, 26-20 WAYS, 26-18 WBBQ, d31 WBSR, d25 WCGQ, e WCIR, 29-24 WCKX, 26-20 WERC, e WFLB, d27 WHBQ, d34 WHHY, d34 WISE, d30 WIVY, d25 WMC-FM, a WQXI, d28 WRFC, d28 WRJZ, 31-26 WSGA, d24 WSGN, d16 WSKZ, d40 BJ105, 25-21 KJ100, d28 KX104, d22 KXX106, d26 Q105, d29 V100, 30-22 Z93, 25-27 Z102, 28-24 94Q.

B. Scaggs: d26 CKLW, d28 WDRQ, 22-14 WGCL, 24-24 WOKY, 15-14 WZUU, 20-15 WZZP, a KBEQ, 11-10 KSLQ, 22-19 KXOK, 24-20 Q102, 17-13 92X, 25-23 96KX.

B. Springsteen: 34-31 Q102, a 92X, a 32 96KX.

B. Streisand/B. Gibb: a WDRQ, a WYYS, on KSLQ, a24 KXOK.

Styx: d30 CKLW, d26 WDRQ, d21 WGCL, d30 WIKS, d44 WLS, a WNDE, d30 WOKY, 34-29 WSKS-FM, a34 WYYS, a29 WZZU, 11-6 KBEQ, d14 KSLQ, 33-29 Q102, 23-20 92X, 28-20 96KX.



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

Con Funk Shun: a WQUE, a KGB, a B97.

N. Diamond: a WTIK, on KGB, 38-37 KILT, on KRBE, a KRLY, a K TSA, a28 B100.

J. Lennon (W): 17-13 WQUE, 32-17 WTIK, on20 KFMK, a28 KGB, 37-27 KILT, 25-15 KNOE-FM, 21-20 KRBE, on KRLY, d11 KROY-FM, 26-22 K TSA, 21-16 B100, 17-13 B97.

D. McLean: d20 WQUE, d34 WTIK, 29-22 KFMK, 39-38 KILT, a KNOE-FM, d29 B100.

R. Meisner: d34 WQUE, a WTIK, on B97.

R. Milsap: 35-28 WQUE, 25-23 WTIK, on29 KFMK, 31-29 KILT, on KRLY, on K TSA, 24-19 B100.

D. Parton: 19-16 WQUE, 24-21 WTIK, 15-10 KFMK, a 27 KGB, 3-2 KILT, 13-12 KNOE-FM, 14-8 KRBE, a13 KRLY, on K TSA, 27-21 B97.

REO Speedwagon: 30-19 WQUE, 29-22 WTIK, on24 KFMK, 20-15 KGB, 11-10 KNOE-FM, 10-6 KGBE, 5-3 KROY-FM, d27 K TSA, 19-9 B97.

B. Springsteen: a KRLY, a K TSA, a WTIK, a28 B100.

Styx: d32 WQUE, d25 WTIK, on KFMK, d25 KGB, d30 KNOE-FM, 17-14 KRBE, a KRLY, d15 KROY-FM, d24 K TSA, d28 B97.



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

P. Benatar: a29 CKLW, d27 WDRQ, d30 WGCL, on WLKS, d40 WLS, on WNDE, a KSLQ, on Q102, 22-17 92X.

J. Cougar: a WOKY, a KBEQ, on KSLQ.

N. Diamond: a CKLW, d29 WDRQ, on WFFM, a WGCL, a15 WHB, a WIKS, on WLS, a WOKY, a33 WSKS-FM, a WYYS, a KSLQ, a23 KXOK.

D. Hall & J. Oates: a WDRQ, a WGCL, a WNDE.

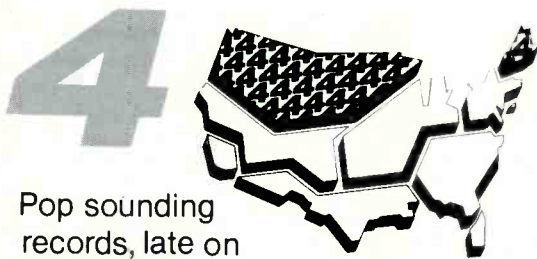
J. Lennon (W): d24 CKLW, 29-20 WDRQ, d20 WGCL, a17 WHB, on WLKS, on WNDE, 29-27 WOKY, 25-19 WSKS-FM, 25-18 WYYS, 28-24 WZUU, a WZZP, d21 KBEQ, d19 KSLQ, 17-12 KXOK, 30-24 Q102, 21-18 96KX.

D. McLean: on CKLW, on WDRQ, on WGCL, 20-19 WHB, d34 WIKS, on WNDE, d29 WOKY, a35 WSGS-FM, 29-25 WZUU, d15 KBEQ, d23 KSLQ, 25-22 KXOK.

R. Meisner: a WDRQ, a WLS, a KBEQ, 31-28 96KX.

D. Parton: 19-11 CKLW, 19-13 WDRQ, 17-16 WGCL, 3-2 WHB, 32-28 WIKS, a9 WLS, 17-13 WNDE, 19-15 WOKY, 10-7 WSKS-FM, 26-20 WYYS, 13-10 WZUU, d20 WZZP, 15-9 KSLQ, 18-15 KXOK, 27-23 Q102, 24-15 92X.

C. Richard: 29-28 CKLW, 28-22 WDRQ, 26-25 WGCL, on WLKS, 31-29 WLS, 30-28 WOKY, a32 WSKS-FM, a28 WZUU, d19 WZZP, 22-20 KSLQ, 21-18 KXOK, 26-23 92X, 16-13 96KX.



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

N. Diamond: a WJBQ, a28 WOW, d24 KCPX, a KFXD, a KJRB, a KMJK, a KS95-FM, a KYYX, a28 KWKN.

D. McLean: a WJBQ, 28-27 WOW, 31-18 KCPX, a KFXD, d28 KJRB, e KMJI, a KS95-FM, d28 KYYX, d30 KWKN.

R. Meisner: a WSPT, a KCPX, a KFXD, e KJR, e KJRB, a KMJK, d29 KYYX.

R. Milsap: d29 WJBQ, 12-9 KCPX, d28 KFXD, e KJR, 30-23 KJRB, d30 KMJK, a KS95-FM, 29-25 KYYX, 19-14 KWKN.

D. Parton: 23-16 WJBQ, 16-12 WOW, 18-12 WSPT, 6-3 KCPX, 22-17 KFXD, 24-19 KGW, 14-7 KJR, 13-6 KJRB, 22-16 KMJK, d16 KS95-FM, 19-14 KYYX, 9-6 KWKN.

C. Richard: 27-23 WJBQ, 17-15 WOW, 22-17 WSPT, 13-10 KCPX, 29-16 KFXD, 28-25 KGW, d30 KJRB, 26-20 KWKN, a KS95-FM, 16-12 KYYX, 30-25 KWKN.

B. Streisand/B. Gibb: d28 KJR, d29 KJRB, aKMJK, a KYYX.

Styx: a WJBQ, 23-20 WOW, d24 WSPT, d28 KCPX, d27 KFXD, 20-12 KDWB, d26 KJR, d27 KJRB, d29 KMJK, a KS95-FM, d26 KYYX.



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

N. Diamond: a KIMN, 30-26 KOPA-FM, a KTLK, a KVIL, a28 KZZP.

J. Lennon (W): d20 KIMN, 19-17 KQFM, 22-18 KOPA-FM 35-26 KTLK, d18 KUPD, d20 KVIL, 17-11 KZZP.

D. McLean: d30 KIMN, d22 KOFM, e KOPA-FM, a KTLK, d24 KVIL, 28-23 KZZP.

D. Parton: 26-24 KIMN, 21-19 KNUS, 4-2 KOFM, d28 KOPA-FM, 30-20 KTLK, 16-8 KVIL, 19-16 KZZP.

Steely Dan: 8-4 KIMN, 15-14 KNUS, 16-12 KOPA-FM, 4-3 KTLK, 3-3 KUPD, 13-10 KVIL, 2-1 KZZP.

Styx: d21 KIMN, d21 KOFM, 28-25 KOPA-FM, a KTLK, a29 KUPD, a KVIL, 27*22 KZZP.

B.O.S.

Con Funk Shun, Lakeside, Yarbrough & Peoples

Country

Elvis Presley

A/C

Neil Diamond, Don McLean

LP Cuts

Bruce Springsteen (Fade Away)

Cover Story:

The Gap Band Fills In The Spaces

■ The year is still young, but the Gap Band's "Gap Band III" album already looks like 1981's leading crossover success stories. It has reached the top 50 on *Record World's* Album Chart and the top five on the Black Oriented Album Chart. The single "Burn Rubber" is in the BOS top 10 and has become a black radio favorite. Currently, the Gap Band is on tour in Europe, accompanied by producer Lonnie Simmons, to capitalize on strong album sales in Holland, Germany and England.

Tulsa, Oklahoma native Ronnie Wilson, the oldest of three brothers in the Gap Band, says this about the trio, which he founded back in 1967: "The Gap Band is about filling the spaces between other musical forms, filling the holes, the gaps." Since their father was a minister, it isn't surprising that Ronnie, Charles and Robert made their debut in a church choir, and the gospel influence remains an important aspect of The Gap Band's sound.

When Ronnie first formed the Gap Band, he used other local Tulsa musicians, as his brothers were still in school. At that time, the group was dubbed the G. A. P. Band—the initials standing for the Greenwood-Archer-Pine streets which were the three main arteries in the heart of the Tulsa black business community.

In the early '70s, the Gap Band played with the likes of the Rolling Stones, Ike Turner and Leon Russell, whose Shelter label released the first album by the group in 1975. Shortly afterward, the band moved to Los Angeles and—now composed solely of the three Wilson brothers—came to the attention of nightclub impresario/record producer Lonnie

Simmons. Simmons subsequently took the Gap Band under his wing, inking them to his own Total Experience Productions and then to Mercury Records.

Their self-titled Mercury debut, released in February 1979, climbed the black charts, producing a number one hit single in "Shake" and a very successful second single in "Open Up Your Mind (Wide)." The second album, "The Gap Band II," achieved gold status, yielding three hit singles: "Steppin'," "Oops (Upside Your Head)" and "Party Lights."

Following their recent guest appearance on Stevie Wonder's "Hotter Than July," the Gap Band's newest LP represents yet another step in their increasing musical maturity. "It's musical adulthood," says Ronnie. "With this album, we've grabbed even more people. There's no limit to what we can do."

Musexpo '81 Set

■ NEW YORK — Roddy S. Shashoua, president of International Music Industries, Ltd., has announced that the Seventh Annual International Record/Video and Music Industry Market in America—Musexpo '81—will be held from November 1-5, 1981 at the Fort Lauderdale Marriott Hotel and Marina, Florida, U.S.A.

The Marriott Hotel and Marina has been reserved completely as the headquarters hotel for Musexpo '81. Pier 66 Hotel and other nearby hotels will accommodate the room reservation overflow. This represents the fifth year the Musexpo will take place in Florida, but the first time in Fort Lauderdale, instead of Miami.

Millennium Inks Knockouts



Millennium Records has announced the signing of Franke & the Knockouts. The group's debut Millennium album, "Franke & the Knockouts," is scheduled for February release; a single, "Sweetheart," will be released February 14. Pictured at the signing are, from left: Don Jenner, vice president/director national promotion, Millennium Records; Franke Previte of Franke & the Knockouts; Jimmy Jenner, president, Millennium Records; Billy Elworthy and Blake Levinsohn of Franke & the Knockouts; and Ken Franklin, manager, national secondary college promotion, Millennium Records. Claude LeHenaff and Leigh Foxx of Franke & the Knockouts are not pictured.

Deregulation (Continued from page 3)

programming and day-to-day running of their stations, except to make it less complicated by removing time-consuming paperwork. Several broadcasters suggested that deregulation would help them to serve their listeners better.

In Washington, the United Church of Christ filed a petition for review with the U.S. Appeals Court within 15 minutes of the six to one FCC deregulation vote on Wednesday (14). Everett Parker, chief of the Church's communications wing, told RW that the FCC had "overstepped their statutory limits" by voting to deregulate radio, stating that the Commission had "failed to fulfill its regulation statute under the law."

He said he felt that if the vote became law, the burden of proof to provide public interest programming and access would now fall on the stations, and if broadcasters kept no records in the form of logs and program reports, "even if the FCC says it's alright, the law doesn't."

Andrew Schwartz, managing director of the Media Access Project, called the decision "an illegal and bad policy, and eminently reversible" in the Courts, and "an affront to minorities, the elderly, the handicapped and other groups who don't have economic clout."

Schwartz also pointed out that to people in the record business, from advertisers to listeners to record company promotion staffers, the probable "clutter of commercials" would give "less opportunity for music and less impact for ads."

He added that he felt stations will only respond to marketplace forces "who have economic power," and that "experience has shown that broadcasters only do what they are forced to do in the areas of ascertainment and public affairs programming."

The Citizens Communications Center's Jeffrey Olson called the ruling "an egregious order," and said that the "mind-boggling reason for deregulation—since most of the people are following the rules, then get rid of the rules—is beyond childlike (thinking)."

Pluria Marshall of the Black Media Coalition, is also upset about the ruling, especially the areas of ascertainment and informational programming.

"The radio stations don't want to address the needs of the black community if they don't have to, and they won't talk to us because we're not on the normal stop," Marshall told RW.

He suggested that without FCC safeguard, white owners of black stations will revert "right back to 'colored radio'—dance 'em to death and don't give them no in-

formation."

All three groups suggested that they would also file re-consideration appeals in the courts.

In formal statements, both the ABC and NBC radio divisions welcomed the FCC decision, at the same time calling for extensions on the ruling. NBC Radio president Dick Verne asked the FCC to "go a step further, as we have urged, and provide broadcasters and the public some idea of what it believes constitutes operation in the public interest." The ABC statement also called for "another essential ingredient . . . the adoption of minimum standards, which, if voluntarily followed, would provide radio station operators with a legitimate expectation of renewal of license."

At the station level, broadcasting executives contacted by RW said they felt that if the ruling were to have any effect, it would be both to the stations' and the public's advantage. "I don't see it affecting us a whole lot," said John Gehron, program director of WLS, Chicago. "If anything, it's a big advantage. Instead of requiring us to cover such a broad range of topics in our public affairs programming, we'll be able to target programs more carefully to the needs of our listeners. Involvement in the community will always be one of our main concerns . . . it's good business."

Gehron also said that suggestions that stations would become overloaded with commercials are completely absurd. "Most of us are already running way under the 18 minutes per hour suggested in the current guidelines," said Gehron. "Competitive pressure doesn't allow anything else."

At WHN in New York, vice president-general manager Nick Verbitsky echoed Gehron's feelings, adding that stations would also certainly not be able to abandon current logging procedures simply because of deregulation. "We have to file notarized affidavits with our advertisers," Verbitsky explained. "If we didn't keep accurate logs, we wouldn't get paid." (Continued on page 30)

Inaugural

(Continued from page 3)

had their greatest success in the last decade were Debby Boone, who sang at the Frank Sinatra-organized gala at the Capitol Centre on inauguration eve; and Tanya Tucker, who appeared with Glen Campbell at the Washington Hilton.

It was very different from the festivities surrounding the 1977 inauguration of Jimmy Carter, which RW billed as "America's first rock 'n' roll inauguration."

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ ARE YOU ROCKIN'? We've heard two surpassingly classy albums this week, by **Kleer** and **Gene Dunlap**. Kleer's rhythm section has been sitting in on a number of major sessions over the last year or so, notably with Candido, Sylvester and the Two Tons. Their third album, "License to Dream" (Atlantic), is a strong set of songs that proves them—uh, kleerly—a superior band of composer/players. They jump into a hard-funk group cheer in the opening cut, "De Kleer Ting," a pulsating, fusion jazz-flavored rouser; they're also at home in a rock setting on "Running Back to You." The best of the bunch for the club audience will be "Get Tough" (8:17), which, according to a liner note, is dedicated to the now-returning American hostages. Based on the proverb, "when the going gets tough, the tough get going," there's even a vocal reference to John Wayne that pops up periodically: campy, maybe, but heartfelt. The sound on this track seems to be one too-unified buzz, which obscures the cooking bass and conga interplay—more space would have showed the playing off better, and so would some editing on the tag following a jumping percussion break. Even so, "Get Tough" is an animated, forceful track, the star piece of an intriguing album. "The Way I Feel" (Capitol), drummer Gene Dunlap's self-produced album, is a flawlessly crafted work of jazz-funk, that delves deeply enough into both forms so that one can foresee a welcome on the dance floor as well as in the living room. On it, Dunlap shares his billing with the **Ridgeways** (the trio formerly know as Sweet Cream), whose contributions are considerable: their exuberant harmonies bring all sorts of drama and beauty to each vocal cut. Although both are short, at 3:50 and 4:35 respectively, we were totally taken with the openers, "Rock Radio" and "Love Dancin'," two lean, tight boogies. "Rock Radio," in particular, scores with fine hooksmithing ("Are you rockin'?") and early Miami-style funk power — even **Tommy Ridgeway's** colorful tenor lead recalls George McCrae. Although the beat goes slack at one point and the guitars become a little busy by the end of the track, the feel is real. We'd request a lengthened version of this cut and "Love Dancin'," a bright, pretty chant-and-riff that's a fine alternate. Also note two knockout ballads on side one, "Before You Break My Heart" and a resounding, gospel "I Got You." A four-star album, for sure.

DISCO DISCS: **Edwin Birdsong** sounded out in left field the last time we heard him on Philly International, but now, on his new Salsoul single, "Rapper Dapper Snapper" (5:30/8:00), his brand of progressive funk sounds right on the mark following a year of minimalist riffing. Birdsong's electro-funk beat frames a drizzle of synthesizer effects on what is essentially an extended break (or intro): vocals amount to one line of lyric and a child's cry of, "I love it!" The groove is good, needless to say, and the line, "Rapper-dapper-snapper, going for the gapper," could become a password of sorts. Two pop-oriented cuts caught our ears this week: **Revelation's** "Feel it" (Handshake through CBS) is picking up play in the immediate New York area following very limited release of a disco disc. **Jimmy Simpson** produced, and while the ubiquitous Chic influence is audible, there are several layers of rich sound surrounding the rhythm, so that with the jazzy horn and vocal scoring, the cut is very attractive and easy to listen to. The 5.38 version on disco disc is available on the "Revelation" album. **Charles Mann's** "Sho-'Nuff No Funny Stuff Love" is a new single on **Dave Crawford's** L.A. label; it combines a raw-sounding instrumental mix with some pretty voices and a warmly romantic song. The counterpoint of sweetness and roughness is interesting in itself, aside from the title hook, and in a production this simple, the success seems effortless. To-the-point, a pleasure to hear.

We've been noticing a number of heartening stirrings in the disco business, at the label and studio levels; it's early yet to tell how things will shape up in the coming months, although we're counting on an end to the confusion that's been reigning in our end of the business. Two significant signs, we think, occurred last week: the closing of 12 West, whose passing—unlike that of the soon-to-reopen Studio 54—was due to the migration of its crowd to newer night-

spots; and the announcement of **Jim Burgess'** retirement from deejaying, for new opportunities in the recording studio.

Burgess, among the best-known DJs and most in-demand studio consultants in the post-'77 boom, had some sobering but essentially hopeful observations to offer when we visited him at Soundworks Studio last week. His decision to leave the booth, he said, was dictated in some part by what he perceived as a narrowing of taste that eventually excluded much of the available music: "When I had to go elsewhere than where I was employed to hear what I wanted," he explained, "I knew something was wrong." Although a hard-core contingent has come to embrace a neo-underground chic, he remarked, "that consciousness is not on the winning side. I'm not rejecting that; just going with the winners."

Burgess, therefore, is making the career step that seemed only logical when every other disco record bore the name of a DJ mixer. In his first project, which he describes as "R&B," he will be supervising final overdubbing and mixing; other assignments, which could not be named, he said, were of long-range nature. "I'm very excited to have made this transition," Burgess said, calling it a necessary step to keep his career moving forward.

Such a move also becomes organically linked to the club scene and the music, too: what Burgess calls a "healing" of disco will involve, according to him, a new diversity musically and socially, and a conscious aim at (or perhaps the creation of) a mainstream audience. Assuming that the top DJs of the 70's move on to production involvement, the successful newer DJs ("into music as opposed to being in playing," Burgess pointedly said) may well be reconceptualizing the pace of the night, from an arc-like flow with one sustained peak to a more wave-like series of vacillations in energy. In this way, he suggested, lower-tempo crossover hits can again be fit into the prime of the evening for peak dance-floor traffic, and in the process, DJs will be guiding the audience through a more diverse style of music.

"(We) have to start playing hits again, rather than our own esoteric thing," Burgess remarked, adding that it is now up to the producers "to take the market where it wants to go; number one pop records have to have a number of elements involved (besides hard-core dance appeal). That's what's making hit records right now."

Disco File Top 40

JANUARY 31, 1981

1. **YOU'RE TOO LATE**
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
2. **LOOK UP/NEVER GONNA GIVE YOU UP**
PATRICIA RUSHEN/Elektra (12"/LP cut) 6E 302
3. **CELEBRATION/LOVE FESTIVAL**
KOOL & THE GANG/De-Lite (12"/LP cut) DSR 9518 (PolyGram)
4. **VOICES INSIDE MY HEAD**
POLICE/A&M (12") SP 4831
5. **I HEAR MUSIC IN THE STREET**
UNLIMITED TOUCH/Prelude (12") PRL 605
6. **RAPTURE**
BLONDIE/Chrysalis (LP cut) CHE 1290
7. **PARTYUP/HEAD/DIRTY MIND**
PRINCE/Warner Bros. (12") BSK 3478
8. **HILLS OF KATMANDU/WISHBONE**
TANTRA/Importe/12 (LP cuts) MP 310
9. **HEARTBREAK HOTEL/CAN YOU FEEL IT**
JACKSONS/Epic (12"/LP cut) FE 26424
10. **ALL MY LOVE**
L.A.X./Prelude (12") PRL 604
11. **IT'S A LOVE THING**
WHISPERS/Solar (12") BZL1 3578 (RCA)
12. **IT'S A WAR/I'M READY**
KANO/Emergency (12") EMLP 7505
13. **CAN YOU HANDLE IT**
SHARON REDD/Prelude (LP cut) PRL 12181
14. **GIVE ME A BREAK/REMEMBER**
VIVIEN VEE/Launch (12") NC 1003
15. **YOU OUGHT TO BE DANCIN'**
PEOPLE'S CHOICE/Casablanca (LP cut) NBLP 7246 (PolyGram)
16. **FANTASTIC VOYAGE**
LAKESIDE/Solar (12") BXL1 3720 (RCA)
17. **LET'S DO IT**
CONVERSION/Sam (12") S 12336
18. **HERE'S TO YOU**
SKYY/Salsoul (12") SG 339 (RCA)
19. **BON BON VIE/CANDIDATE FOR LOVE**
T.S. MONK/Mirage (12"/LP cut) WTC 19121 (A&I)
20. **FULL OF FIRE/MAKE THAT MOVE**
SHALAMAR/Solar (12"/LP cut) BZL1 3577 (RCA)
21. **YOUR PLACE OR MINE**
QUINELLA/Becket (12") BKS 012
22. **PASSION**
ROD STEWART/Warner Bros. (12") HS 3485
23. **BREAKING AND ENTERING**
DEE DEE SHARP GAMBLE/Phila. Intl. (12") JZ 36370 (CBS)
24. **WATCHING YOU/DREAMIN'/FEEL MY LOVE**
SLAVE/Cotillion (12"/LP cuts) SD 5224 (A&I)
25. **IF YOU COULD READ MY MIND/UP ON THE ROOF**
VIOLA WILLS/Ariola (12"/LP cut) OP 2203/OL 1507 (Arista)
26. **WHEEL ME OUT**
WAS (NOT WAS)/ZE/Antilles (12") AN 805
27. **SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134
28. **TAKE OFF**
HARLOW/G.R.A.F. (12") G 001
29. **CAREER GIRL**
CARRIE LUCAS/Solar (12") YD 12144 (RCA)
30. **LET'S HANG ON**
SALAZAR/First American (12") FA 1203
31. **LOOKING FOR CLUES**
ROBERT PALMER/Island (12") ILPS 9595 (WB)
32. **CHILL-OUT!**
FREE EXPRESSION/Vanguard (12") SPV 39
33. **TOO TIGHT**
CON FUNK SHUN/Mercury (LP cut) SRM 1 4002 (PolyGram)
34. **FANCY DANCER**
TWEENYNINE FEATURING LENNY WHITE/Elektra (12") 6E 304
35. **MASTER BLASTER (JAMMIN')**
STEVIE WONDER/Tamla (12") T8 373M1 (Motown)
36. **GIVE ME YOUR LOVE**
SYLVIA STRIPLIN/Uno Melodic (12") UMD 7001
37. **WHEN YOU'RE DANCIN'**
PURE ENERGY/Prism (12") PDS 407
38. **DANCE**
SILVER PLATINUM/Spector Intl. (12") 00009 (Capitol)
39. **SHOOT YOUR BEST SHOT**
LINDA CLIFFORD/Curtom/Capitol ST 12131
40. **REMOTE CONTROL**
REDDINGS/Believe in a Dream (12") JZ 36875 (CBS)

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

Record World Singles 101-150

Record World Singles Alphabetical Listing

JANUARY 31, 1981

JAN. 31	JAN. 24		
101	101	DREAMER ASSOCIATION/Elektra 47094 (Rocks/Am/Bug, BMI)	
102	102	I DON'T WANT TO KNOW YOUR NAME GLEN CAMPBELL/Capitol 4959 (Seventh Son, ASCAP)	
103	103	THEME FROM ORDINARY PEOPLE MARVIN HAMLISCH/Planet 47922 (E/A) (Public Domain)	
104	106	EUGENE CRAZY JOE AND THE VARIABLE SPEED BAND/Casablanca 2298 (PolyGram) (Madam Palm, BMI)	
105	107	CAFE AMORE SPYRO GYRA/MCA 51035 (Harlem/Crosseyed, BMI)	
106	109	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)	
107	110	LONG TIME LOVIN' YOU McGUFFEY LANE/Atco 7319 (McGuffey Lane, BMI)	
108	—	THEME FROM RAGING BULL JOEL DIAMOND/Motown 1504 (United Artists, ASCAP)	
109	—	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433 (Dana Walden, licensee not listed)	
110	113	CAREER GIRL CARRIE LUCAS/Solar 12143 (RCA) (Spectrum VII/Carrific/My Kinda, ASCAP)	
111	112	SKATEWAY DIRE STRAITS/Warner Bros. 49632 (Straightjacket/Rondor, PRS/Almo, ASCAP)	
112	104	TOCCATA SKY/Arista 0568 (Sky Writing/United Artists)	
113	111	HERE IS MY LOVE TOMMY DEE/A&M 2282 (United Artists/Unart, BMI)	
114	114	ALL MY LOVE L.A.X./Prelude 8019 (O'Lyric/Ean Paul/Libraphone, BMI)	
115	123	TURN ME LOOSE LOVERBOY/Columbia 11 11421 (Blackwood/Dean of Music, BMI)	
116	118	LET'S DO IT CONVERSION/Sam 81 5017 (Calebur Composition/Leeds/P.A.P./Mideb, ASCAP)	
117	119	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023 (Unlimited Touch/Phylmar, ASCAP)	
118	126	DON'T YOU KNOW WHAT LOVE IS TOUCH/Atco 7311 (Thames, ASCAP)	
119	—	CAN YOU HANDLE IT SHARON REDD/Prelude 8024 (Trumar/Diamond in the Rough, BMI)	
120	140	LIPSTICK SUZI QUATRO/Dreamland DL 107 (RSO) (Chinnichap, BMI)	
121	124	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581 (Family/Arista, ASCAP)	
122	120	DO ME RIGHT DYNASTY/Solar 12127 (RCA) (Spectrum VII/My Kinda, ASCAP)	
123	121	YOU OUGHT TO BE DANCING/MY FEET WON'T MOVE, BUT MY SHOES DID THE BOOGIE PEOPLE'S CHOICE/Casablanca 2322 (PolyGram) (Mured/People's Choice, BMI)	
124	131	8TH WONDER SUGARHILL GANG/Sugarhill 753 (Commodores/Jobete, BMI)	
125	117	SO SAD ABOUT US SHAUN CASSIDY WITH TODD RUNDGREN & UTOPIA/Warner Bros. 49640 (Tro-Essex, ASCAP)	
126	135	WAITING FOR A FRIEND ROGER DALTRY/Polydor 2153 (PolyGram) (Twickenham Tunes)	
127	116	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945 (Radsongs, ASCAP)	
128	133	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041 (Groovesville/Supercloud/Arcturus II, BMI)	
129	127	IT'S GONNA HURT JIMMIE MACK/RCA 12151 (Alysonne, ASCAP)	
130	122	SOME ARE BORN JON ANDERSON/Atlantic 3774 (WB, ASCAP)	
131	136	GENERALS AND MAJORS XTC/Virgin/RSO 300 (Nymph/Unichappell, BMI)	
132	134	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499 (Jobete, ASCAP/Boots May, BMI)	
133	125	PEOPLE WHO DIED JIM CARROLL BAND/Atco 7314 (Earl McGrath/Jim Carroll, ASCAP)	
134	—	COW PATTI JIM STAFFORD/Warner Bros. 42611 (Senor/Sibie, ASCAP)	
135	132	IT WAS NICE TO KNOW YOU JOHN BOBBY VINTON/Tapestry 005 (Feather, no licensee listed)	
136	145	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942 (Amazement, BMI)	
137	130	INHERIT THE WIND WILTON FELDER/MCA 51024 (Farr Knights, BMI)	
138	129	THIS IS NOT THE FIRST TIME CAPTAIN & TENNILLE/Casablanca 2320 (PolyGram) (Moonlight & Magnolias, BMI)	
139	128	SET THE NIGHT ON FIRE OAK/Mercury 76087 (PolyGram) (Bobby Goldsboro/House of Gold, ASCAP)	
140	137	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS) (Rubber Band, BMI)	
141	138	ONE CHILD OF LOVE PEACHES & HERB/Polydor/MVP 2140 (PolyGram) (Perren-Vibes, ASCAP)	
142	141	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137 (PolyGram) (Seitu/Dorie Pride, BMI)	
143	139	CELEBRATE ME HOME KENNY LOGGINS/Columbia 11 11417 (Milk Money, ASCAP)	
144	142	LOVE TO RIDE KEITH SYKES/Backstreet/MCA 51028 (Sykes, BMI)	
145	143	I DON'T REMEMBER PETER GABRIEL/Mercury 76086 (Polygram) (Clifone/Hidden, BMI)	
146	144	HAPPY ANNIVERSARY RAY, GOODMAN & BROWN/Polydor 2135 (PolyGram) (Dark Cloud/H.A.B., BMI)	
147	146	GOODBYE MARIE BOBBY GOLDSBORO/Curb 95400 (CBS) (Music City, ASCAP/Combine, BMI)	
148	147	GETAWAY ROSSINGTON COLLINS BAND/MCA 51023 (Moonpie, BMI)	
149	148	TRINIDAD EDDIE MONEY/Columbia 11 11414 (Wombat, ASCAP/Sendy Grajonca, BMI)	
150	149	SOMETIMES LOVE FORGETS STEVE GOODMAN AND PHOEBE SNOW/Elektra 47069 (Captain Crystal/Blackwood, BMI)	

		Producer, Publisher, Licensee	
AGONY OF DEFEET	Clinton-Dunbar (Malbiz, BMI)		96
AH! LEAH	Avsec (Bema/Sweet City, ASCAP)		57
AIN'T EVEN DONE WITH THE NIGHT	Cropper (H.G., ASCAP)		88
A LITTLE IN LOVE	Tarney (ATV, BMI)		29
ANOTHER ONE BITES THE DUST	Group (Queen/Beechwood, BMI)		8
BACK IN BLACK	Lange (J. Albert Ltd./Margo, BMI)		66
BOOGIE BODY LAND	Jones (Barkays/Warner-Tamerlane)		87
BURN RUBBER	Simmons (Total Experience, BMI)		90
CELEBRATION	Deadato (Delightful/Fresh Star, BMI)		4
COULD I BE DREAMING	Perry (Braintree/Tira, BMI/Kerith, ASCAP)		100
CRYING	Butler (Acuff Rose, BMI)		30
DE DO DO DO, DE DA DA DA	Group-Gary (Virgin/Chappell, ASCAP)		20
DEEP INSIDE MY HEART	Garay (Nebraska/United Artists/Glasgo, ASCAP)		71
DON'T STOP THE MUSIC	Simmons-Ellis (Total X, BMI)		69
DREAMING	Tarney (ATV, BMI/Rare Blue, ASCAP)		56
EASY LOVE	Buckingham (Cotton Picken/Hobby Horse, BMI)		97
EVERYBODY'S GOT TO LEARN SOMETIME	Lord-Group (WB, ASCAP)		60
EVERY WOMAN IN THE WORLD	Porter-Maslin (Pendulum/Unichappell, BMI)		3
FANTASTIC VOYAGE	Group (Spectrum VII/Circle L, ASCAP)		68
FLASH'S THEME AKA FLASH	May-Mack (Queen/Wide/Beechwood, BMI)		70
FLY AWAY	Foster (Irving/Woolnough/Unichappell/Begonia/Foster Frees, BMI)		77
FOOL THAT I AM	Anderle (Unichappell/Begonia Melodies/Fedora, BMI)		62
FULL OF FIRE	Sylvers (Spectrum VII/My Kinda, ASCAP)		93
GAMES PEOPLE PLAY	Parsons (Woolfsongs/Careers/Irving, BMI)		32
GIRLS CAN GET IT	Haffkine (Michael O'Connor, BMI)		83
GUITAR MAN	Jarvis (Vector, BMI)		84
GIVING IT UP FOR YOUR LOVE	Beckett (Blackwood/Urge, BMI)		16
(GHOST) RIDERS IN THE SKY	Lyons (Edwin H. Morris Co., ASCAP)		64
GUILTY	Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)		19
HEARTBREAK HOTEL	Group (Mijac, BMI)		25
HEARTS OF FIRE	Garay (Nebraska/United Artists/Glasgo, ASCAP)		63
HE CAN'T LOVE YOU	Group (Keira/Bema, ASCAP)		42
HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER)	Gaudio (Stonebridge, ASCAP)		31
HE'S SO SHY	Perry (ATV/Mann & Weill/Braintree & Snow, BMI)		46
HEY NINETEEN	Katz (Zeon/Free Junket, ASCAP)		12
HIT ME WITH YOUR BEST SHOT	Olsen (ATV, BMI)		5
HUNGRY HEART	Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP)		15
I AIN'T GONNA STAND FOR IT	Wonder (Jobete/Black Bull, ASCAP)		26
I BELIEVE IN YOU	Williams-Fundis (Roger Cook/Cook House, BMI)		22
I JUST LOVE THE MAN	Gamble-Huff (Assorted, BMI)		95
I LOVE A RAINY NIGHT	Malloy (Deb Dave/Briarpatch, BMI)		7
I MADE IT THROUGH THE RAIN	Manilow-Dante (Unichappell, BMI)		11
I'M COMING OUT	Edwards-Rodgers (Chic, BMI)		67
I NEED YOUR LOVIN'	Marie (Jobete, ASCAP)		49
IT'S MY TURN	Masser (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)		39
(JUST LIKE) STARTING OVER	Lennon-Ono-Douglas (Lenono, BMI)		2
KEEP IT HOT	Blackmon (Better Days, BMI/Better Nights, ASCAP)		92
KEEP ON LOVING YOU	Cronin-Richrath-Beamish (Fate, ASCAP)		9
KILLIN' TIME	Stroud (Flowering Stone, ASCAP)		51
KISS ON MY LIST	Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)		61
LADY	Richie (Brockman, ASCAP)		17
LIVING IN A FANTASY	Tarney (Rare Blue, ASCAP/ATV, BMI)		76
LOVE OVER AND OVER AGAIN	DeBarge-Williams (Jobete, ASCAP)		82
LOVELY ONE	Group-Philliganes (Ranjack/Mijac, BMI)		74
LOVE ON THE ROCKS	Gaudio (Stonebridge/EMA-Suisse, ASCAP)		14
LOVE T.K.O.	Wansel-Biggs-Womack (Assorted, BMI)		41
MASTER BLASTER (JAMMIN')	Wonder (Jobete/Black Bull, ASCAP)		80
MISS SUN SCHNEE	(Hudmar, ASCAP)		23
MORE THAN I CAN SAY	Tarney (Warner-Tamerlane, BMI)		13
MY MOTHER'S EYES	Kirk (Almo/Only Child/Mel-Dav, ASCAP)		50
NEED YOUR LOVING TONIGHT	Group (Queen/Beechwood, BMI)		98
NEVER BE THE SAME	Omarian (Pop 'n' Roll, ASCAP)		48
NEVER KNEW LOVE LIKE THIS BEFORE	Mtume-Lucas (Frozen Butterfly, BMI)		47
9 TO 5	Perry (Velvet Apple/Fox Fanfare, BMI)		10
ONE STEP CLOSER	Templeman (Noodle Tunes/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP)		43
ON THE ROAD AGAIN	Nelson (Willie Nelson, BMI)		73
PASSION	Harry The Hook (Riva, BMI/WB, ASCAP)		6
PRECIOUS TO ME	Podolor (Hearmore/On The Boardwalk, BMI)		89
RAPTURE	Chapman (Rare Blue/Monster Island, ASCAP)		52
REMOTE CONTROL	Russell-Timmons-Man (Last Colony/Band of Angels, BMI)		65
SAME OLDE LANG SYNE	Fogelberg-Lewis (Hickory Grove/April, ASCAP)		18
SEASONS	Newmark-Fox (Live/Charles Fox, BMI)		85
SEVEN BRIDGES ROAD	Szymczyk (Irving, BMI)		38
SHINE ON	Martin (Almo/McRouscod, ASCAP/Irving/Buchanan Kerr, BMI)		53
SMOKY MOUNTAIN RAIN	Collins (Pi-Gem, BMI)		37
SOMEBODY'S KNOCKIN'	Penny (Chiplin/Tri-Chappell)		94
STAYING WITH IT	Lehning (ATV/Braintree/Snow, BMI)		79
SUDDENLY	Farrar (John Farrar, BMI)		22
TELL IT LIKE IT IS	Group (Conrad/Oltrap, BMI)		36
THE BEST OF TIMES	Group (Stygian/Almo, ASCAP)		27
THE WINNER TAKES IT ALL	Andersson-Ulvaeus (Artwork, ASCAP)		34
THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS)	Albright (Warner-Tamerlane/Rich Way, BMI)		33
THE TIDE IS HIGH	Chapman (Gemrod, BMI)		1
THE WANDERER	Moroder-Bellotte (Cafe American/Revelation/Ed. Intro./Intersong, ASCAP)		45
TIME IS TIME	Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)		21
TOGETHER	Salas (Razor Sharp/Double Diamond, BMI)		28
TOO TIGHT	Group (Val-le-Joe, BMI)		59
TREAT ME RIGHT	Olsen (Blackwood/White Dog, BMI)		40
TURN AND WALK AWAY	Olsen (Paperwaite/Cainstreet/Hudson Bay, BMI)		81
UNITED TOGETHER	Jackson (Jays Enterprises/Baby Love/Chappell/Phivin Intl., ASCAP)		54
UPSIDE DOWN	Edwards-Rodgers (Chic, BMI)		99
WATCHING YOU	Douglas-Washington (Steve Song/Cotillion, BMI)		75
WHAT KIND OF FOOL	Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)		72
WHIP IT	Margouloff-Group (Devo/Nymph/Unichappell, BMI)		44
WHO'S MAKING LOVE	Tischler-Shaffer (East Memphis, BMI)		55
WOMAN	Lennon-Ono-Douglas (Lenono, BMI)		24
WOMAN IN LOVE	Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)		58
WYNKEN, BLYNKEN AND NOD	Simon-Levine (Silkie, BMI)		86
YOU	White (Saggyfire/Rutland Road/Almo, ASCAP/Foster Freeze/Irving, BMI)		91
YOU'VE LOST THAT LOVIN' FEELING	Hall-Oates (Screen Gems-EMI, BMI)		78

Record World Singles



JANUARY 31, 1981

TITLE, ARTIST, Label Number, (Distributing Label)
JAN. 31 JAN. 24

WKS. ON CHART

1	2	THE TIDE IS HIGH BLONDIE Chrysalis 2465	10
2	1	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	12
3	3	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	13
4	9	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	13
5	5	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	16
6	6	PASSION ROD STEWART/Warner Bros. 49617	9
7	13	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	10
8	4	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	23
9	17	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	7
10	25	9 TO 5 DOLLY PARTON/RCA 12133	7
11	10	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	9
12	15	HEY NINETEEN STEELY DAN/MCA 51036	8
13	7	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	17
14	12	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	12
15	14	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	11
16	18	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/Capitol/MSS 4948	7
17	11	LADY KENNY ROGERS/Liberty 1380	16
18	23	SAME OLD LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961	6
19	8	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	12
20	22	DE DO DO DO, DE DA DA DA POLICE/A&M 2275	13
21	21	TIME IS TIME ANDY GIBB/RSO 1059	9
22	20	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/MCA 51007	13
23	26	MISS SUN BOZ SCAGGS/Columbia 11 11406	7
24	30	WOMAN JOHN LENNON/Geffen 49644 (WB)	3
25	29	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	7
26	31	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	6
27	33	THE BEST OF TIMES STYX/A&M 2300	2
28	28	TOGETHER TIERRA/Boardwalk 8 5702	11
29	35	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	5
30	36	CRYING* DON McLEAN/Millennium 11799 (RCA)	2



CHARTMAKER OF THE WEEK

31	—	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER)* NEIL DIAMOND Capitol 4960	1
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32	37	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573 7	7
33	27	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	18
34	38	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	7
35	16	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	18
36	19	TELL IT LIKE IT IS HEART/Epic 19 50950	9
37	41	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	7
38	42	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	4
39	24	IT'S MY TURN DIANA ROSS/Motown 1496	13
40	53	TREAT ME RIGHT PAT BENATAR/Chrysalis 2487	3
41	39	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	13
42	45	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI-America 8063	8
43	34	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	9
44	32	WHIP IT DEVO/Warner Bros. 49550	21
45	40	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	18

46	43	HE'S SO SHY POINTER SISTERS/Planet 47016 (Elektra/Asylum)	27
47	44	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	24
48	46	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	15
49	47	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	13
50	48	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	9
51	52	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/Scotti Bros. 609 (Atl)	9
52	—	RAPTURE BLONDIE/Chrysalis 2485	1
53	54	SHINE ON LTD/A&M 2283	8
54	57	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	5
55	56	WHO'S MAKING LOVE BLUES BROTHERS/Atlantic 3785	5
56	49	DREAMING CLIFF RICHARD/EMI-America 8057	19
57	62	AH! LEAH DONNIE IRIS/MCA 51205	6
58	50	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	20
59	76	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	4
60	51	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47055	15
61	74	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	2
62	64	FOOL THAT I AM RITA COOLIDGE/A&M 2281	5
63	84	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	2
64	71	(GHOST) RIDERS IN THE SKY OUTLAWS/Arista 0582	3
65	67	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	11
66	75	BACK IN BLACK AC/DC/Atlantic 3787	4
67	55	I'M COMING OUT DIANA ROSS/Motown 1491	20
68	77	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	4
69	82	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	2
70	79	FLASH'S THEME AKA FLASH QUEEN/Elektra 47092	2
71	59	DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939	14
72	—	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/Columbia 11 11430	1
73	58	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	20
74	60	LOVELY ONE JACKSONS/Epic 9 50938	17
75	81	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	4
76	87	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	2
77	85	FLY AWAY PETER ALLEN/A&M 2288	2
78	61	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	17
79	100	STAYING WITH IT FIREFALL/Atlantic 3791	2
80	63	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	17
81	66	TURN AND WALK AWAY BABYS/Chrysalis 2467	10
82	86	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	6
83	68	GIRLS CAN GET IT DR. HOOK/Casablanca 2314 (PolyGram)	12
84	—	GUITAR MAN ELVIS PRESLEY/RCA 12158	1
85	89	SEASONS CHARLES FOX/Handshake 8 5307	2
86	88	WYNKEN, BLYNKEN AND NOD DOOBIE BROTHERS/Sesame St./WB 49642	3
87	91	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	3
88	—	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	1
89	—	PRECIOUS TO ME PHIL SEYMOUR/Boardwalk 8 5703	1
90	94	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	2
91	65	YOU EARTH, WIND & FIRE/ARC/Columbia 11 11407	9
92	93	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)	3
93	95	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	3
94	—	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	1
95	98	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	2
96	96	AGONY OF DEFEET PARLIAMENT/Casablanca 2317 (PolyGram)	3
97	70	EASY LOVE DIONNE WARWICK/Arista 0572	9
98	69	NEED YOUR LOVIN' TONIGHT QUEEN/Elektra 47086	8
99	72	UPSIDE DOWN DIANA ROSS/Motown 1494	28
100	83	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (Elektra/Asylum)	11

* Denotes Powerhouse Pick.

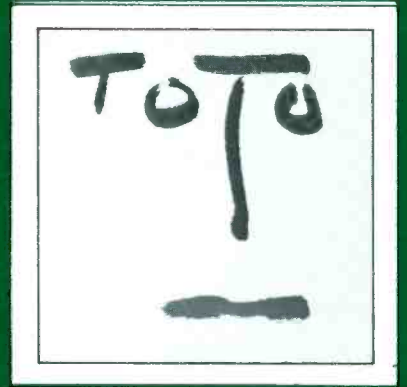
PRODUCERS AND PUBLISHERS ON PAGE 26

Record World Album Airplay

JANUARY 31, 1981

FLASHMAKER

TURN BACK
TOTO—Col



All listings from key progressive stations around the country are in descending order unless otherwise noted

WNEW-FM/NEW YORK

ADDS:
CLASH—Epic
ELVIS COSTELLO (import)—F-Beat
HENRY GROSS—Capitol
IN THE AIR TONIGHT (import single)—Phil Collins—Virgin
MARK-ALMOND—Pacific Arts
IAN McLAGAN—Mercury
RICK NELSON—Capitol
NIGHT—Planet
707—Casablanca
RICK SPRINGFIELD—RCA

HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
ROCKPILE—Col
POLICE—A&M
CLASH—Epic
WARREN ZEVON—Asylum
STEVE WINWOOD—Island
DIRE STRAITS—WB
BLONDIE—Chrysalis
JORMA KAUKONEN—RCA
FLEETWOOD MAC—WB

WBCN-FM/BOSTON

ADDS:
STIV BATORS—Bomp
CLASH—Epic
SIR DOUGLAS QUINTET—Takoma
IAN DURY & THE BLOCKHEADS—Stiff/Epic
PETER C. JOHNSON (import)—CBS
JORMA KAUKONEN—RCA
PYLON—db
PHIL SEYMOUR—Boardwalk
SHOES—Elektra
SHAKIN' STEVENS—Epic/Nu-Disk

HEAVY ACTION:
RINGS—MCA
POLICE—A&M
BRUCE SPRINGSTEEN—Col
CLASH—Epic
JIM CARROLL—Atco
JOHN LENNON/YOKO ONO—Geffen
ROCKPILE—Col
PAT BENATAR—Chrysalis
HUMAN SEXUAL RESPONSE—Passport
ECHO & THE BUNNYMEN—Sire

WLIR-FM/LONG ISLAND

ADDS:
CHILD BRIDE (single)—Lenny Kaye—Music of the Most High
ELVIS COSTELLO (import)—F-Beat
IAN DURY & THE BLOCKHEADS—Stiff/Epic
HAWKWIND (import)—Bronze
IN THE AIR TONIGHT (import single)—Phil Collins—Virgin
JOURNEY (12")—Col
COZY POWELL—Polydor
RINGS—MCA
PHIL SEYMOUR—Boardwalk
TOOTS & THE MAYTALS—Mango

HEAVY ACTION:
JORMA KAUKONEN—RCA
ELVIS COSTELLO (import)—F-Beat
CLASH—Epic
STEELY DAN—MCA
STEVE WINWOOD—Island
POLICE—A&M
STYX—A&M
BRUCE SPRINGSTEEN—Col

EUGENE (single)—Crazy Joe & the Variable Speed Band—Casablanca
JOAN JETT—Blackheart

WBAB-FM/LONG ISLAND

ADDS:
CLASH—Epic
ELVIS COSTELLO (import)—F-Beat
IAN DURY & THE BLOCKHEADS—Stiff/Epic
JOURNEY (12")—Col
MARK-ALMOND—Pacific Arts
RINGS—MCA
PHIL SEYMOUR—Boardwalk
TOTO—Col
ZIGGURAT—Robox

HEAVY ACTION:
JOHN LENNON/YOKO ONO—Geffen
BRUCE SPRINGSTEEN—Col
POLICE—A&M
BLONDIE—Chrysalis
STEELY DAN—MCA
AC/DC—Atlantic
EAGLES—Asylum
REO SPEEDWAGON—Epic
STYX—A&M
HEART—Epic

WAAF-FM/WORCESTER

ADDS:
LOVERBOY—Col
ZIGGURAT—Robox
HEAVY ACTION:
JOHN LENNON/YOKO ONO—Geffen
PAT BENATAR—Chrysalis
AC/DC—Atlantic
REO SPEEDWAGON—Epic
BRUCE SPRINGSTEEN—Col
POLICE—A&M
OUTLAWS—Arista
STEELY DAN—MCA
ALAN PARSONS PROJECT—Arista
STYX—A&M

WPLR-FM/NEW HAVEN

ADDS:
JAM—Polydor
JOURNEY (12")—Col
MARK-ALMOND—Pacific Arts
PHIL SEYMOUR—Boardwalk
TOTO—Col
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
JOHN LENNON/YOKO ONO—Geffen
ROD STEWART—WB
STYX—A&M
POLICE—A&M
REO SPEEDWAGON—Epic
STEELY DAN—MCA
DIRE STRAITS—WB
ROCKPILE—Col
FLEETWOOD MAC—WB

WBLM-FM/MAINE

ADDS:
RY COODER—WB
JAM—Polydor
NICOLETTE LARSON—WB
STEVE WINWOOD—Island
HEAVY ACTION:
STYX—A&M
ROD STEWART—WB
DIRE STRAITS—WB
REO SPEEDWAGON—Epic

RINGS—MCA
WARREN ZEVON—Asylum
STEELY DAN—MCA
OUTLAWS—Arista
JOHN LENNON/YOKO ONO—Geffen
AC/DC—Atlantic

WQBK-FM/ALBANY

ADDS:
JOE 'KING' CARRASCO & THE CROWNS—Hannibal/Island
DAMNED—IRS
IAN DURY & THE BLOCKHEADS—Stiff/Epic
JOURNEY (12")—Col
MARK-ALMOND—Pacific Arts
IAN McLAGAN—Mercury
PHIL SEYMOUR—Boardwalk
TEARDROP EXPLODES—Mercury
TOTO—Col
UFO—Chrysalis

HEAVY ACTION:
JOHN LENNON/YOKO ONO—Geffen
STEVE WINWOOD—Island
POLICE—A&M
RY COODER—WB
DIRE STRAITS—WB
CLASH (12")—Epic
ANY TROUBLE—Stiff America
ROCKPILE—Col
RINGS—MCA
BRUCE SPRINGSTEEN—Col

WCMF-FM/ROCHESTER

ADDS:
CLASH—Epic
JOURNEY (12")—Col
MANFRED MANN'S EARTH BAND—WB
PHIL SEYMOUR—Boardwalk
SHOES—Elektra
TOTO—Col

HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
AC/DC—Atlantic
POLICE—A&M
REO SPEEDWAGON—Epic
STYX—A&M
FLEETWOOD MAC—WB
JOHN LENNON/YOKO ONO—Geffen
STEELY DAN—MCA
WARREN ZEVON—Asylum
HEART—Epic

WMJQ-FM/ROCHESTER

ADDS:
RUSS BALLARD—Epic
4 OUT OF 5 DOCTORS—Nemperor
TODD HOBIN—Aries
JOURNEY (12")—Col
MANFRED MANN'S EARTH BAND—WB
McGUFFEY LANE—Atco

HEAVY ACTION:
AC/DC (Australian import)—WEA
REO SPEEDWAGON—Epic
CLASH—Epic
ALAN PARSONS PROJECT—Arista
BILLY THORPE—Elektra
BRUCE SPRINGSTEEN—Col
LOVERBOY—Col
POLICE—A&M
OUTLAWS—Arista
NIGHT—Planet

WOUR-FM/UTICA

ADDS:
APRIL WINE—Capitol
JAM—Polydor
JORMA KAUKONEN—RCA
MARK-ALMOND—Pacific Arts
NEW YORK FLYERS—Belso
RICK SPRINGFIELD—RCA
UFO—Chrysalis

HEAVY ACTION:
ROD STEWART—WB
DIRE STRAITS—WB
CHEAP TRICK—Epic
ANY TROUBLE—Stiff America
BRUCE SPRINGSTEEN—Col
MANFRED MANN'S EARTH BAND—WB
DONNIE IRIS—MCA
STEELY DAN—MCA
REO SPEEDWAGON—Epic
JOHN LENNON/YOKO ONO—Geffen

WMMR-FM/PHILADELPHIA

ADDS:
APRIL WINE—Capitol
CLASH—Epic
FLY WITH THE EAGLES (single)—Sharks—Local
MANFRED MANN'S EARTH BAND—WB
RINGS—MCA
PHIL SEYMOUR—Boardwalk
UFO—Chrysalis

HEAVY ACTION:
POLICE—A&M
PAT BENATAR—Chrysalis
JOHN LENNON/YOKO ONO—Geffen
BRUCE SPRINGSTEEN—Col
STEELY DAN—MCA
WARREN ZEVON—Asylum
DIRE STRAITS—WB
TALKING HEADS—Sire
STEVE WINWOOD—Island
ALAN PARSONS PROJECT—Arista

WYDD-FM/PITTSBURGH

ADDS:
CLASH—Epic
FIREFALL—Atlantic
JOURNEY (12")—Col
NICOLETTE LARSON—WB
IAN McLAGAN—Mercury
TOTO—Col

HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
REO SPEEDWAGON—Epic
JOHN LENNON/YOKO ONO—Geffen
STEELY DAN—MCA
STYX—A&M
ALAN PARSONS PROJECT—Arista
STEVE WINWOOD—Island
FLEETWOOD MAC—WB
MICHAEL STANLEY—EMI-America
EAGLES—Asylum

WFS-FM/WASHINGTON, D.C.

ADDS:
CLASH—Epic
IAN DURY & THE BLOCKHEADS—Stiff/Epic
4 OUT OF 5 DOCTORS—Nemperor
IAN McLAGAN—Mercury

MARK SAFFAN & THE KEEPERS—Planet
707—Casablanca
PHIL SEYMOUR—Boardwalk
SHAKIN' STEVENS—Epic/Nu-Disk
TOTO—Col
UFO—Chrysalis

HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
CLASH—Epic
BLONDIE—Chrysalis
STEVIE WONDER—Tamla
STEVE WINWOOD—Island
WARREN ZEVON—Asylum
ANY TROUBLE—Stiff America
M—Sire
JAM—Polydor
JOAN JETT—Blackheart

WKLS-FM/ATLANTA

ADDS:
JOURNEY (12")—Col
707—Casablanca
TOTO—Col
ZIGGURAT—Robox
HEAVY ACTION:
PAT BENATAR—Chrysalis
REO SPEEDWAGON—Epic
JOHN LENNON/YOKO ONO—Geffen
AC/DC—Atlantic
STEELY DAN—MCA
EAGLES—Asylum
POLICE—A&M
BRUCE SPRINGSTEEN—Col
QUEEN (Flash)—Elektra
ROD STEWART—WB

WYMX-FM/AUGUSTA

ADDS:
JOHNNY AVERAGE BAND—Bearsville
CLASH—Epic
JOURNEY (12")—Col
RINGS—MCA
707—Casablanca
WARREN ZEVON—Asylum

HEAVY ACTION:
REO SPEEDWAGON—Epic
OUTLAWS—Arista
STEELY DAN—MCA
BRUCE SPRINGSTEEN—Col
ALAN PARSONS PROJECT—Arista
STYX—A&M
ROD STEWART—WB
POLICE—A&M
JOHN LENNON/YOKO ONO—Geffen
ROCKPILE—Col

ZETA 7-FM/ORLANDO

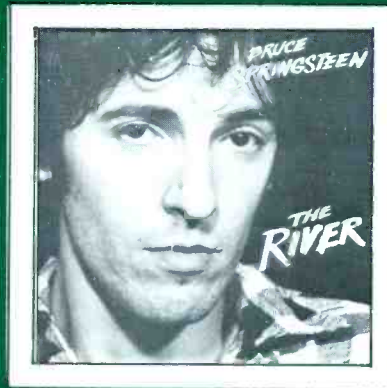
ADDS:
APRIL WINE—Capitol
JOURNEY (12")—Col
TOTO—Col
UFO—Chrysalis
STEVE WINWOOD—Island
HEAVY ACTION:
JOHN LENNON/YOKO ONO—Geffen
OUTLAWS—Arista
BRUCE SPRINGSTEEN—Col
AC/DC—Atlantic
STEELY DAN—MCA
STYX—A&M
REO SPEEDWAGON—Epic
ROD STEWART—WB
FLEETWOOD MAC—WB
POLICE—A&M

MOST ADDED

JOURNEY LIVE (12")—Col (24)
 TURN BACK—Toto—Col (17)
 SANDINISTA!—Clash—Epic (16)
 PHIL SEYMOUR—Boardwalk (14)
 THE WILD THE WILLING AND THE INNOCENT—UFO—Chrysalis (10)
 LAUGHTER—Ian Dury & the Blockheads—Stiff/Epic (8)
 THE NATURE OF THE BEAST—April Wine—Capitol (8)
 THE RINGS—MCA (8)

TOP AIRPLAY

THE RIVER
 BRUCE SPRINGSTEEN—Col



MOST AIRPLAY

THE RIVER—Bruce Springsteen—Col (32)
 DOUBLE FANTASY—John Lennon/Yoko Ono—Geffen (28)
 ZENYATTA MONDATTI—Police—A&M (25)
 HI INFIDELITY—REO Speedwagon—Epic (24)
 GAUCHO—Steely Dan—MCA (23)
 PARADISE THEATER—Styx—A&M (22)
 FOOLISH BEHAVIOUR—Rod Stewart—WB (15)
 BACK IN BLACK—AC/DC—Atlantic (13)
 GHOST RIDERS—Outlaws—Arista (12)
 THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista (12)

All listings from key progressive stations around the country are in descending order unless otherwise noted

WSHE-FM/ FT. LAUDERDALE

ADDS:
 FIREFALL—Atlantic
 JOURNEY (12")—Col
 TOTO—Col
HEAVY ACTION:
 STYX—A&M
 BRUCE SPRINGSTEEN—Col
 REO SPEEDWAGON—Epic
 STEELY DAN—MCA
 JOHN LENNON/YOKO ONO—Geffen
 ALAN PARSONS PROJECT—Arista
 DELBERT McCLINTON—Capitol
 PAT BENATAR—Chrysalis
 POLICE—A&M
 EAGLES—Asylum

WMMS-FM/CLEVELAND

ADDS:
 CLASH—Epic
 LOVERBOY—Col
 IAN McLAGAN—Mercury
 RINGS—MCA
 PHIL SEYMOUR—Boardwalk
 TOTO—Col
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 REO SPEEDWAGON—Epic
 PAT BENATAR—Chrysalis
 JOHN LENNON/YOKO ONO—Geffen
 BLONDIE—Chrysalis
 MICHAEL STANLEY—EMI-America
 PRIDE OF CLEVELAND—Buzzard
 EAGLES—Asylum
 ROD STEWART—WB
 ROCKPILE—Col

WABX-FM/DETROIT

ADDS:
 JOURNEY (12")—Col
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 PAT BENATAR—Chrysalis
 JOHN LENNON/YOKO ONO—Geffen
 POLICE—A&M
 STEELY DAN—MCA
 REO SPEEDWAGON—Epic
 ROD STEWART—WB
 FLEETWOOD MAC—WB
 AC/DC—Atlantic
 MICHAEL STANLEY—EMI-America

Y95-FM/ROCKFORD

ADDS:
 JAM—Polydor
 MANFRED MANN'S EARTH BAND—WB
 SHOES—Elektra
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 JOHN LENNON/YOKO ONO—Geffen
 CHEAP TRICK—Epic
 STYX—A&M
 ALAN PARSONS PROJECT—Arista
 STEELY DAN—MCA
 BRUCE SPRINGSTEEN—Col
 APRIL WINE—Capitol
 EAGLES—Asylum
 OUTLAWS—Arista

WLUP-FM/CHICAGO

ADDS:
 APRIL WINE—Capitol
 JOURNEY (12")—Col
 PHIL SEYMOUR—Boardwalk
HEAVY ACTION:
 STYX—A&M
 REO SPEEDWAGON—Epic
 AC/DC—Atlantic
 STEVE WINWOOD—Island
 BRUCE SPRINGSTEEN—Col
 SHOES—Elektra
 OFF BROADWAY—Atlantic
 STEELY DAN—MCA
 OUTLAWS—Arista
 UFO—Chrysalis

WXRT-FM/CHICAGO

ADDS:
 JOHNNY AVERAGE BAND—Bearsville
 CLASH—Epic
 SIR DOUGLAS QUINTET—Takoma
 IAN DURY & THE BLOCKHEADS—Stiff/Epic
 FIREFALL—Atlantic
 DONNIE IRIS—MCA
 JOURNEY (12")—Col
 NICOLETTE LARSON—WB
 DELBERT McCLINTON—Capitol
 NIGHT—Planet

HEAVY ACTION:
 STEVE WINWOOD—Island
 DIRE STRAITS—WB
 BRUCE SPRINGSTEEN—Col
 ROCKPILE—Col
 POLICE—A&M
 CLASH—Epic
 BLONDIE—Chrysalis
 TALKING HEADS—Sire
 CHEAP TRICK—Epic
 JOHN LENNON/YOKO ONO—Geffen

KSHE-FM/ST. LOUIS

ADDS:
 JOURNEY (12")—Col
 TOTO—Col
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 BRUCE SPRINGSTEEN—Col
 ROD STEWART—WB
 KSHE SEEDS—KSHE
 STINGRAY—Carrere
 OUTLAWS—Arista
 LOVERBOY—Col
 UFO—Chrysalis
 STYX—A&M
 APRIL WINE—Capitol

WLPX-FM/MILWAUKEE

ADDS:
 APRIL WINE—Capitol
 JOURNEY (12")—Col
 MANFRED MANN'S EARTH BAND—WB
 SHOES—Elektra
 UFO—Chrysalis
 STEVE WINWOOD—Island
HEAVY ACTION:
 STYX—A&M
 REO SPEEDWAGON—Epic
 POLICE—A&M
 ALAN PARSONS PROJECT—Arista
 STEELY DAN—MCA

JOHN LENNON/YOKO ONO—Geffen
 UFO—Chrysalis
 APRIL WINE—Capitol
 BRUCE SPRINGSTEEN—Col
 BAD BOY—Street Wise

WQFM-FM/MILWAUKEE

ADDS:
 JAM—Polydor
 JOURNEY (12")—Col
 RANDY MEISNER—Epic
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 JOHN LENNON/YOKO ONO—Geffen
 AC/DC—Atlantic
 PAT BENATAR—Chrysalis
 BRUCE SPRINGSTEEN—Col
 OUTLAWS—Arista
 EAGLES—Asylum
 FLEETWOOD MAC—WB
 DONNIE IRIS—MCA
 STYX—A&M

KQRS-FM/MINNEAPOLIS

ADDS:
 JOURNEY (12")—Col
 MANFRED MANN'S EARTH BAND—WB
 UFO—Chrysalis
HEAVY ACTION:
 STYX—A&M
 REO SPEEDWAGON—Epic
 JOHN LENNON/YOKO ONO—Geffen
 ROD STEWART—WB
 BRUCE SPRINGSTEEN—Col
 DIRE STRAITS—WB
 POLICE—A&M
 ALAN PARSONS PROJECT—Arista
 STEELY DAN—MCA
 LOVERBOY—Col

KTXQ-FM/DALLAS

ADDS:
 APRIL WINE—Capitol
 CLASH—Epic
 STYX—A&M
 TOTO—Col
 UFO—Chrysalis
HEAVY ACTION:
 STEELY DAN—MCA
 ALAN PARSONS PROJECT—Arista
 REO SPEEDWAGON—Epic
 DELBERT McCLINTON—Capitol
 JOHN LENNON/YOKO ONO—Geffen
 BABYS—Chrysalis
 ROD STEWART—WB
 DONNIE IRIS—MCA
 AC/DC—Atlantic
 MAX WEBSTER—Mercury

KLOL-FM/HOUSTON

ADDS:
 APRIL WINE—Capitol
 JOURNEY (12")—Col
 UFO—Chrysalis
HEAVY ACTION:
 JOHN LENNON/YOKO ONO—Geffen
 REO SPEEDWAGON—Epic
 AC/DC—Atlantic
 STYX—A&M

MICHAEL STANLEY—EMI-America
 STEVE WINWOOD—Island
 STEELY DAN—MCA
 OUTLAWS—Arista
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M

KOME-FM/SAN JOSE

ADDS:
 JOURNEY (12")—Col
 ROMANTICS—Nemperor
 PHIL SEYMOUR—Boardwalk
 SHOES—Elektra
 BILLY THORPE—Elektra
 TOTO—Col
 UFO—Chrysalis
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 REO SPEEDWAGON—Epic
 ROCKPILE—Col
 POLICE—A&M
 OUTLAWS—Arista
 FLEETWOOD MAC—WB
 BLONDIE—Chrysalis
 BABYS—Chrysalis
 ROD STEWART—WB
 HEART—Epic

KSJO-FM/SAN JOSE

ADDS:
 CLASH—Epic
 DOUG & THE SLUGS—RCA
 IAN DURY & THE BLOCKHEADS—Stiff/Epic
 FLASH GORDON (soundtrack)—Queen—Elektra
 PHIL SEYMOUR—Boardwalk
 TOTO—Col
HEAVY ACTION:
 POLICE—A&M
 JOHN LENNON/YOKO ONO—Geffen
 BRUCE SPRINGSTEEN—Col
 BLONDIE—Chrysalis
 EAGLES—Asylum
 STYX—A&M
 SUPERTRAMP—A&M
 ROD STEWART—WB
 REO SPEEDWAGON—Epic
 FLEETWOOD MAC—WB

KWST-FM/LOS ANGELES

ADDS:
 APRIL WINE—Capitol
 CLASH—Epic
 JOURNEY (12")—Col
HEAVY ACTION:
 JOHN LENNON/YOKO ONO—Geffen
 BRUCE SPRINGSTEEN—Col
 ROD STEWART—WB
 AC/DC—Atlantic
 POLICE—A&M
 PAT BENATAR—Chrysalis
 ROLLING STONES—Rolling Stones
 HEART—Epic
 CARS—Elektra
 STYX—A&M

KZAM-AM/SEATTLE

ADDS:
 IAN DURY & THE BLOCKHEADS—Stiff/Epic
 JONA LEWIE—Stiff America
 RINGS—MCA
HEAVY ACTION:
 BLONDIE—Chrysalis

ROCKPILE—Col
 POLICE—A&M
 ROMANTICS—Nemperor
 JOHN LENNON/YOKO ONO—Geffen
 JAM—Polydor
 CLASH—Epic
 SHOES—Elektra
 ANY TROUBLE—Stiff America
 TOM ROBINSON/SECTOR 27—IRS

KZOK-FM/SEATTLE

ADDS:
 CLASH—Epic
 JOURNEY (12")—Col
 PHIL SEYMOUR—Boardwalk
 TOTO—Col
HEAVY ACTION:
 JOHN LENNON/YOKO ONO—Geffen
 PAT BENATAR—Chrysalis
 HEART—Epic
 BRUCE SPRINGSTEEN—Col
 STEELY DAN—MCA
 DIRE STRAITS—WB
 STYX—A&M
 ALAN PARSONS PROJECT—Arista
 EAGLES—Asylum
 FLEETWOOD MAC—WB

KZEL-FM/EUGENE

ADDS:
 FIRESIGN THEATER—Rhino
 JAM—Polydor
 JOURNEY (12")—Col
 MARK-ALMOND—Pacific Arts
 IAN McLAGAN—Mercury
 707—Casablanca
 PHIL SEYMOUR—Boardwalk
 SHAKIN' STEVENS—Epic/Nu-Disk
 RICK SPRINGFIELD—RCA
 TOTO—Col
HEAVY ACTION:
 JIM CARROLL—Atco
 MANFRED MANN'S EARTH BAND—WB
 RUSS BALLARD—Epic
 STYX—A&M
 POLICE—A&M
 STEVE WINWOOD—Island
 BLONDIE—Chrysalis
 BRUCE SPRINGSTEEN—Col
 STEELY DAN—MCA
 WARREN ZEVON—Asylum

KQFM-FM/PORTLAND

ADDS:
 CLASH—Epic
 JOURNEY (12")—Col
 RINGS—MCA
 TOTO—Col
HEAVY ACTION:
 AC/DC—Atlantic
 PAT BENATAR—Chrysalis
 JOHN LENNON/YOKO ONO—Geffen
 STYX—A&M
 CHEAP TRICK—Epic
 DONNIE IRIS—MCA
 HEART—Epic
 ROD STEWART—WB
 BLONDIE—Chrysalis
 OUTLAWS—Arista

37 stations reporting this week.
 In addition to those printed is:
 KFML-AM

Radio World

Radio Replay

By PHIL DIMAURO

■ CRAB BOIL IN WIESBADEN: If listeners of WFBR, Baltimore get their way, four bushels of Chesapeake Bay steamed crabs and other assorted delicacies will have been devoured far away in Germany by the freed American hostages just about the time *Record World* goes to press. In one of those spontaneous chain reactions that seem to happen so often over the airwaves, 'FBR morning man **Johnny Walker** commented on a news story about a meal of fried chicken and hot dogs being served to the hostages to "remind them of home" on Wednesday (20). Walker reminded listeners that three of the hostages were from Maryland, where crabs are the most popular treat to eat. It wasn't long before a big restaurant concern called in offering to donate the crabs, and suddenly everybody wanted to pitch in. An air freight company agreed to transport the cargo free of charge, and the list of goodies grew to include 52 crab mallets (to break the shells), 52 six-packs of beer, 52 giant Hershey Kisses and 52 yellow silk roses. When Walker announced that the State Department would not allow a telegram to be sent to the hostages, a Baltimore bank with a telex connection to a bank in Wiesbaden took care of sending the greetings and the menu to the hostages in Germany. Said Walker, "Everybody performed above and beyond the call of duty."

FOR-MATTERS: On Sunday morning, January 18, WWWW-FM (W4), Detroit made the big move to country music, abandoning an eight-year tradition of album rock in the Motor City. A station spokesman cited the intense competition among rock stations in the market, coupled with the lack of an FM stereo country signal in the city, as the main reasons for the move, calling it strictly an "economic" decision. PD **Frank Holler** and promotion director **Rich Piombino** have resigned, and **Liz Curtis** has relinquished her duties as MD, though she will retain her airshift, as will all the station's personalities. Until a new PD is named, Shamrock Broadcasting's national PD **Ross Reagan** will fill in.

RE-SOURCE-FUL FOLKS: NBC Radio spread out the food and grog last week to celebrate the first birthday of its young adult network, the Source. The birthday party, held at the Rainbow Room, was attended by a large number of music industry types, who peppered the grey-suited ad agency crowd with a little extra color. RCA recording artists **Hall & Oates** and Warner Bros. recording artist **Gail Davies** were there, and that MC's MC **Don Pardo** was on hand to introduce NBC Radio president **Dick Verne**, Network Radio executive vice president **Chuck Renwick** and Source program director **John McGhan**.

The party also served as a vehicle for two Source announcements for the new year. It was revealed that the network will double its long-form programming for the first quarter of 1981, meaning it will provide twice as many concert broadcasts and artist-oriented specials. Programs featuring the **Outlaws**, **Grateful Dead**, **Daryl Hall & John Oates**, the **Rossington Collins Band**, the **Charlie Daniels Band** and **Eddie Money** will be presented between now and early April.

The Source has also reintroduced "Screen Scenes," a regular feature on popular films and screen personalities, to its programming lineup. The first version of "Screen Scenes," which debuted during a final "test period" with a small station group prior to January 4, 1980 was discontinued when its host left in September, 1979. The new host, **Laura Davis**, has produced on-location pieces for TV's "Hour Magazine" show, and has also been an air personality on KLOS, Los Angeles.

The Source has doubled its affiliate roster to over 150 stations since January 10, 1980, when the initial 76 affiliate stations were first announced. NBC now claims a cumulative audience of 15 million (total persons) compared to 6.5 million last January, a 130 percent rise. The Source programming includes hourly newscasts, feature material, special reports and mini-documentaries in addition to concert programs and artist specials, targeted at the 18-34 age group.

MOVES: **John Patton** has been named vice president/general manager of Bonneville Broadcast Consultants . . . **Dick Hungate** is the new PD of WYSP, Philadelphia. Most recently working a station airshift, Hungate has also programmed WWWW in Detroit . . . Promo-

tions at WSAI, Cincinnati include **Pat Breuer**, general manager; **Eric Margolis**, program director; and **Mary Kuzan**, music director . . . **Rick Balis** has been promoted to PD of KSHE, St. Louis. Balis' MD job has been taken by air personality **John Ulett**; KSHE has been without an official PD since late 1979 . . . **Ray Williams** has been appointed PD of WSGA (Z102) in Savannah. He comes from WISE, Asheville, N.C. and replaces **Brady McGraw**.

Deregulation (Continued from page 24)

The National Association of Black Owned Broadcasters, in a brief filed with the FCC, supported all the major points of deregulation save for the action on non-entertainment programming. The trade organization of black station owners felt that the FCC had an obligation to keep a minimum amount of public service and news broadcasts on the air.

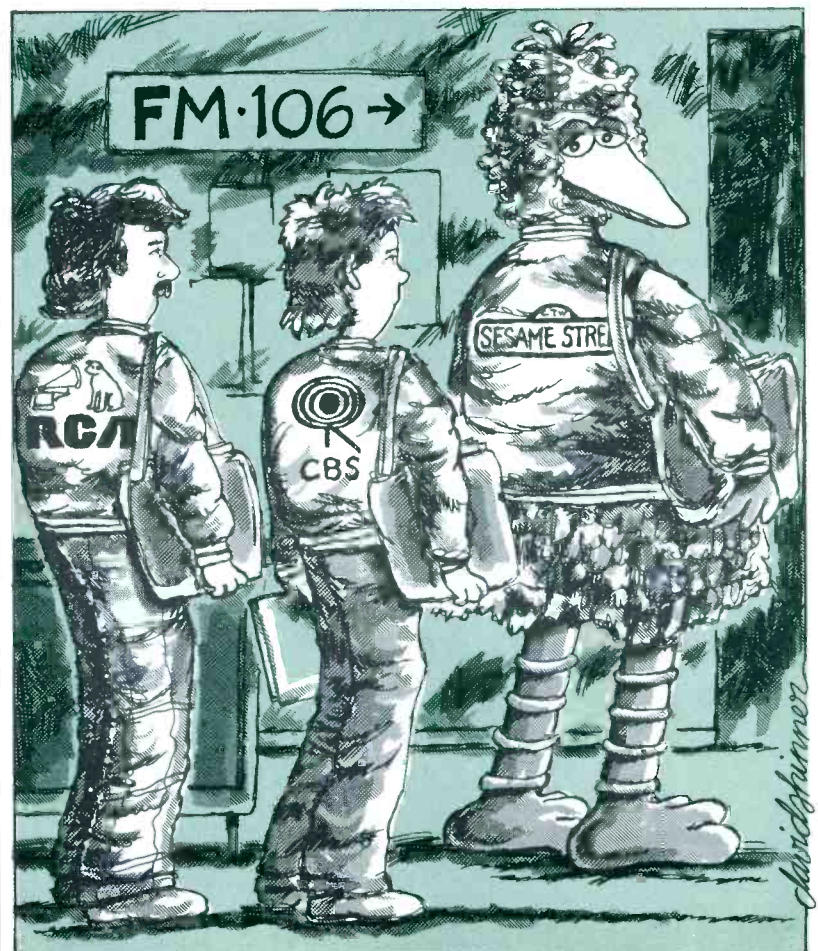
Change Welcomed

At KDIA in San Francisco, program director **Keith Adams**, who describes his format as "black easy listening," said that the ruling would have no immediate effect upon his station's programming, and would possibly give him a chance to "disseminate even more information to the community." Adams said that even if his competitors turned into total "juke boxes" (noting that he would be "shocked if they did"), it would simply be an "advantage" to KDIA, which could gain a competitive edge by

offering services which its competitors did not.

"As a broadcaster, I totally approve," said Adams. "But as a black broadcaster, I remain concerned about the access minority groups will have to radio stations. I don't agree with Senator Barry Goldwater's statement that a station's license be renewed simply on the basis of its history. That would be like a 22-year-old kid committing murder, and acquitting him just because he hadn't done it before."

Despite his concerns about unlimited licensing, **Keith Adams**, like **WHN's Verbitsky**, was confident that all the impending appeals would give interest groups and broadcasters alike plenty of time to discuss the implications of deregulation before any concrete action is taken. "I think the challenges are going to be numerous," said Adams. "A lot of rethinking is going to have to be done."



CBS Records And Video Join Forces On Jazz Project

By JOSEPH IANELLO

■ NEW YORK—CBS Records and its sister operation CBS Video Enterprises (CVE) joined forces recently for a series of conceptual concerts featuring some of jazz's premier keyboard artists. Billed as "One Night Stand: An Evening Of All-Stars," the concerts were staged on successive weeks at Los Angeles' Dorothy Chandler Pavilion (12) and New York's Carnegie Hall (20) with both taped for later release as a two-record set and the later video-recorded for future use on pay television, video cassette, and videodisc.

Multi-Format Release

Scheduled for a simultaneous release in early spring, the album package, videodisc, video cassette, and cable television program will include performances by CBS recording artists Arthur Blythe, Stanley Clarke, George Duke, Charles Earland, Rodney Franklin, Herbie Hancock, Bobby Hutcherson, Bob James, Hubert Laws, and Ramsey Lewis, plus Kenny Barron, Eubie Blake, Ron Carter, Sir Roland Hanna, Earl Klugh, and Noel Pointer. The precedent-setting multi-format release is expected to be aired on Bravo, the first pay cable television service for the performing arts, in April, as part of an agreement with CVE.

Conception

Originally conceived by Sandra Trim-DaCosta, director, artist development, Columbia Records, as a one-shot event to be used as a promotional tool for CBS Records keyboard artists, the idea snowballed into two concerts, a record and finally the multi-format venture. "The idea was to have a concert that would have keyboard artists on CBS Records in a concert setting that would generate some excitement about their individual albums," said Trim-DaCosta, adding that the impetus for her idea came from a multi-artist new wave show that CBS staged last year (Dec. 8, 1979 RW). "I thought the keyboard would be a unique concept—that is, it's like the mother instrument—so I spoke with Dr. George Butler (vice president, jazz/progressive A&R, Columbia Records) and he liked the idea very much," she added.

Rare Combinations

What started as an evening of acoustic pianos blossomed into a range of acoustic and electronic keyboards accompanied by other traditional lead and rhythm instruments in different configurations. Aided by the suggestions of Myrna Williams, associate director, E/P/A artist development, west coast, and Vernon Slaughter, vice president, jazz/progressive

marketing, CBS Records, Butler formulated a roster of 16 musicians into "combinations that are rare yet combinations that would be very interesting to an appreciative audience. When I put the program together I was trying to do something that was creative and inventive," Butler explained.

Programming Stressed

The result was a three-hour-plus concert that ranged in musical styles from Eubie Blake's piano rags to modern improvisational duets by Arthur Blythe and Sir Roland Hanna to the fusion funk of Herbie Hancock, Stanley Clarke and George Duke. Star-studded jazz concerts like this had been held on numerous occasions in the past, but few if any concentrated on a distinct theme which would be programmed to sustain and maximize audience interest. "You can present this music so that it's appealing, and I think that sometimes jazz is presented in so much the same way and the programming is so predictable that people become bored," Butler commented. "Programming has a great deal to do with the presentation of this music."

Video-Cable Involvement

According to Butler and Jack McLean, director, musical programming, CVE, the format of the concert and its programming were keys in securing video and cable involvement. Butler's initial approach for video got a lukewarm response from CVE because the high cost of shooting at Carnegie Hall limited the possibilities of recouping costs, the video software market being too small to offset production fees. "When you're talking about having 17 artists on stage and some of them haven't played together before, a lot of people get nervous, especially when you're talking about big bucks," McLean said. "But then we had a nibble from Bravo and we were able to explain to them in theory what we had in mind. If you look at the total picture, jazz does really fit the home video market . . . and also the resale value in foreign markets is probably better than rock."

Bravo Deal

By the time the Dorothy Chandler Pavilion concert was staged on the 12th, a deal with pay television had not been finalized, thus making video shooting unrealistic. McClean, the executive producer of the show, was confident a deal with the new cable arts network Bravo would be consummated, so he went ahead with preliminary plans for a New York taping. His foresight and confidence were instrumental

in the ultimate success of the Carnegie Hall concert. A stage crew, producer (Richard Namm of Professional Video Services) and director (Keith Kevan of the Ron Delsener organization) were hired to provide continuity and pacing. "When we went to Los Angeles we didn't know we were going to do the VTR but we figured we better have them (Kevan and Namm) out there just in case," McClean laughed. The Los Angeles and New York concerts were recorded by the Record Plant's mobile truck under the direction of Jay Chattaway, who will produce the album, and Don Hahn, the album's engineer.

An eleventh-hour agreement with Bravo set the stage for the Carnegie shooting. While the Dorothy Chandler Pavilion show was co-promoted by Larry Vallon, the New York event was done almost entirely by CBS Records, with consultation from Delsener. Thus as was the case with the initial planning and execution of the concert, CBS Records was involved in an entirely new area: the marketing of a concert. And also like the execution of the

idea, they were able to rise to the occasion. "Our advertising had to be much heavier than we traditionally do because we were the promoter," said Slaughter. "This was a true collective effort. A lot of individuals who specialize in certain areas—A&R, artist development, marketing, and publicity—worked together."

Cross-Merchandising

The Bravo special is expected to run 100 minutes and include a representative sampling of the New York concert. Shot by Unitel, it will also highlight backstage footage and informal rehearsal segments. The record will include a performance by Ramsey Lewis which was recorded in Los Angeles and therefore won't be available on video.

"We will try to cross-merchandise by creating a consumer awareness that the program is available in different configurations," said McClean, adding that the anticipated success of this initial venture will undoubtedly lead to "four or five shoots during the upcoming year of the magnitude of Carnegie Hall or bigger—for HBO or Showtime."

CBS Names Horowitz Coast Business Dir.

■ NEW YORK — Zach Horowitz has been appointed to the position of director, business affairs, west coast, CBS Records, it was announced by Marvin Cohn, vice president, business affairs.

Horowitz was most recently an attorney in the west coast section of the CBS law department. Prior to that he was with the Los Angeles law firm of Kaplan, Livingston, Goodwin, Berkowitz and Selvin in Los Angeles.

AFM

(Continued from page 6)

mum "nestegg" used exclusively for expenses incurred in running the strike and for small stipends for a very limited number of extreme hardship cases. "There had never been a need to retain a large sum of money," she told *Record World*, "and as a result, we weren't equipped to handle a major emergency of the type we just had." The new Relief Fund will be used to aid members of the local should another emergency arise.

Rabbitt's Gold



Elektra artist Eddie Rabbitt, whose "Best Of . . ." and "Horizon" albums earned him his first RIAA gold LP certifications, and his producer David Malloy recently were awarded gold LP plaques at a special reception at Le Dome restaurant in Hollywood. Pictured from left are: Tony Scotti of Scotti Bros., Rabbitt's management firm; Malloy; Joe Smith, E/A chairman; Rabbitt; Mel Posner, E/A vice chairman; Ben Scotti and Stan Mores of Scotti Bros.; Vic Faraci, E/A vice president and director of marketing and Tina Robinson, associate manager, Scotti Bros.

Record World A/C Chart

JANUARY 31, 1981

JAN. 31	JAN. 24		WKS. ON CHART
1	1	THE TIDE IS HIGH BLONDIE Chrysalis 2465 (2nd Week)	8
2	5	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	10
3	2	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	12
4	4	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	9
5	8	9 TO 5 DOLLY PARTON/RCA 12133	6
6	3	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	12
7	6	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	12
8	10	HEY NINETEEN STEELY DAN/MCA 51036	7
9	7	LADY KENNY ROGERS/Liberty 1380	15
10	9	IT'S MY TURN DIANA ROSS/Motown 1496	12
11	13	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	8
12	15	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961	5
13	11	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	11
14	19	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	8
15	18	MISS SUN BOZ SCAGGS/Columbia 11 11406	4
16	12	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/MCA 51007	13
17	26	WOMAN JOHN LENNON/Geffen 49644 (WB)	2
18	14	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	16
19	17	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	8
20	27	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	3
21	29	CRYING DON McLEAN/Millennium 11799 (RCA)	2

CHARTMAKER OF THE WEEK

22	—	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND Capitol 4960	1
23	23	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	7
24	24	FOOL THAT I AM RITA COOLIDGE/A&M 2281	9
25	16	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	14
26	30	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	3
27	20	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	20
28	28	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/ Scotti Brothers 609 (Atl)	7
29	35	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	3
30	31	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	4
31	32	SEASONS CHARLES FOX/Handshake 8 5307	9
32	—	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	1
33	21	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121 (PolyGram)	16
34	37	TOGETHER TIERRA/Boardwalk 8 5702	3
35	39	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/ Capitol MSS 4948	3
36	—	THE BEST OF TIMES STYX/A&M 2300	1
37	36	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	4
38	—	SOMEBODY'S KNOCKIN' TERRI GIBB/MCA 41309	1
39	33	TIME IS TIME ANDY GIBB/RSO 1059	7
40	40	TELL IT LIKE IT IS HEART/Epic 19 50950	5
41	22	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	21
42	25	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	14
43	34	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47018	11
44	38	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	21
45	41	EASY LOVE DIONNE WARWICK/Arista 0572	10
46	42	GOODBYE MARIE BOBBY GOLDSBORO/Curb 9 5400 (CBS)	10
47	43	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	16
48	44	JESSE CARLY SIMON/Warner Bros. 49518	23
49	45	DREAMING CLIFF RICHARD/EMI-America 8057	17
50	46	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/ Columbia 1 11359	16

32

Retail Rap

By SOPHIA MIDAS

JANUARY BLAHS AND OTHER DISORDERS: If you're experiencing symptoms of lethargy and poor concentration, and if the muscle behind your aggressive merchandising stance doesn't seem to be quite up to par, you have probably caught the "bug" which frequently hits the music industry after the holiday buying season, specifically during January. This affliction, according to industry sources, is the result of exhaustion from the grueling Christmas shopping hours, negligible co-op advertising dollars and a scarcity of new releases.

The question which many retailers are asking themselves is whether the record industry can afford to wait a month or two into each new year before "juicing up." Like the beginning of 1980, the first quarter of 1981 has not yet seen much in the way of new releases—and new releases are one of the most effective ways of getting a new year off to a brisk start. Many retailers are concerned over this paucity of new music and believe that the record industry is not taking advantage of a marketplace which offers tremendous opportunities, especially for developing recording artists. Addressing this issue, Kemp Mill's **Howard Applebaum** commented, "There is a real lack of new product out now, and I find this very disconcerting. This is one of the most opportune times for manufacturers to penetrate the marketplace because there is no competition, and yet year after year we frequently find opportunity not being taken advantage of. I think that one of the reasons that we see so few releases in January is because an increasing number of recording artists are putting out only one record a year, and when this is the case, they usually will wait to release the record during September or October so they can hit the Christmas peak. Also, I sense a fear regarding the economy—people convincing themselves that business isn't going to be good this year. Whatever the causes for the scarcity of new music, we have to see more records, we have to make records happen and we have to milk whatever dollars we can get. At the tail end of last February and in March the industry saw a load of new records, and inevitably those months turned out to be one of our best sales periods. Why do we have to wait for this?"

HONORABLE MENTION: Warner Bros. is a good example of a record company which took advantage of the benefits of releasing new product in January, most notably with the releases by **Nicolette Larson**, **Steve Winwood** (Island) and **Manfred Mann**. All three albums are experiencing healthy sales, and Winwood's record debuted as *Record World's* Salesmaker of the Week. Warner Bros.' marketing director **Jim Wagner** explained, "These records could have gotten lost in the Christmas rush, especially when they would have been contending with the 'heavy hitters' that always get airplay and wall space. Nicolette (Larson), for example, had a hit a while ago, but she still needed a lot of attention. Because it has been years since Steve Winwood released an album, we decided his record also needed sensitive consideration. And Manfred Mann's last two albums didn't do as well as we had hoped. Taking all of this into consideration, we decided to hold the release of these records until January—and it's paying off." . . . Honorable mention also goes to Epic for the release of the **Clash's** "Sandinista," and A&M's recent release of "Paradise Theater" by **Styx**. Reported as a "monster" by retailers throughout the country, the Styx album entered *Record World's* Album Chart as Chartmaker of the Week.

PROMOTIONS: **Deb Flanagan** of the Everybody's retail outlet in Oregon reports her store's promotion of albums by the **Jim Carroll Band** and **Captain Beefheart**. The retail outlet, in conjunction with radio stations KQFM and KKSM, featured the recording artists at concerts at the Euphoria, a local showcase pub. "The Everybody's concert series has been very successful for us," said Flanagan "and after Jim Carroll's concert, for example, his album became our #4 LP." . . . **Robert Zunick** of the Dallas-based Sound Town chain reports a **Dire Straits** promotion co-sponsored by radio station Q102. A pair of lucky winners will win a trip to Los Angeles to see the process of making a movie at one of the Warner Bros. lots . . . Fathers & Sons is also promoting the Dire Straits album, and this time a winner will receive a \$439 Elmo camera and a Dire Straits catalogue. Runners-up will receive ten Warner Bros. releases . . . The Record Revolution in Pennsylvania is promoting the **Outlaws'** recent album "Ghost Riders" in conjunction with Arista Records. A winner will receive a \$300 guitar if he can complete a crossword puzzle. Most of the answers to the puzzle, according to Record Revolution president **Larry Causak**, can be found on the album.

MOVING: **Jerry Warren**, former LP buyer for the Strawberries chain, becomes singles buyer for the Boston-based Popcorn Records chain.

RECORD WORLD JANUARY 31, 1981

Record World Retail Report

JANUARY 31, 1981

SALESMAKER

PARADISE THEATER
STYX
A&M

TOP SALES

PARADISE THEATER—Styx—A&M
ARC OF A DIVER—Steve
Winwood—Island
NATURE OF THE BEAST—
April Wine—Capitol
THE WILD, THE WILLING AND
THE INNOCENT—UFO
—Chrysalis



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

SOUND UNLIMITED/ NATIONAL

APRIL WINE—Capitol
GAP BAND—Mercury
KANO—Emergency
OUTLAWS—Arista
EDDIE RABBITT—Elektra
SHOES—Elektra
STYX—A&M
UFO—Chrysalis
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury

WHEREHOUSE/NATIONAL

ANY WHICH WAY YOU CAN—
Warner/Viva (Soundtrack)
APRIL WINE—Capitol
KANO—Emergency
MANHATTANS—Col
DELBERT McCLINTON—Capitol
RONNIE MILSAP—RCA
REO SPEEDWAGON—Epic
JOE SAMPLE—MCA
STYX—A&M

ALEXANDER'S/NEW YORK

CLASH—Epic
IAN DURY—Stiff/Epic
GAP BAND—Mercury
LUCIANO PAVAROTTI—London
PEOPLE'S CHOICE—Casablanca
EDDIE RABBITT—Elektra
STYX—A&M
TOTO—Col
UFO—Chrysalis
YARBROUGH & PEOPLES—Mercury

CRAZY EDDIE/NEW YORK

RY COODER—WB
HEART—Epic
ELOISE LAWS—UA
LOVERBOY—Col
DOLLY PARTON—RCA
PEOPLE'S CHOICE—Casablanca
SHARON REDD—Prelude
STYX—A&M
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury

DISC-O-MAT/NEW YORK

PETER ALLEN—A&M
MARVIN GAYE—Tamla
ANDY GIBB—RSO
JOHN LENNON & YOKO ONO
—Geffen
LOVERBOY—Col
SHARON REDD—Prelude
STYX—A&M
TWO TONS—Fantasy
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury

KING KAROL/NEW YORK

GIBSON BROTHERS—Mongol
JAM—Polydor
ELOISE LAWS—UA
LOVERBOY—Col
SHALAMAR—Solar
STYX—A&M
TIERRA—Boardwalk
WHISPERS—Solar
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury

RECORD WORLD-TSS STORES/NORTHEAST

BLUES BROTHERS—Atlantic
ARETHA FRANKLIN—Arista
HEART—Epic
LOVERBOY—Col
DOLLY PARTON—RCA
REO SPEEDWAGON—Epic
TOM ROBINSON BAND—IRS
MICHAEL STANLEY BAND—
EMI-America
STYX—A&M
YARBROUGH & PEOPLES—Mercury

SAM GOODY/EAST COAST

AC/DC—Atlantic
PAT BENATAR—Chrysalis
KOOL & THE GANG—De-Lite
JOHN LENNON & YOKO ONO
—Geffen

LUCIANO PAVAROTTI—London
TOM ROBINSON BAND—IRS
KENNY ROGERS—Liberty
BRUCE SPRINGSTEEN—Col
BARBRA STREISAND—Col
STYX—A&M

CUTLER'S/NEW HAVEN

PAT BENATAR—Chrysalis
BLONDIE—Chrysalis
HEART—Epic
LAKESIDE—Solar
JOHN LENNON & YOKO ONO
—Geffen
MANHATTANS—Col
MILLIE JACKSON—Spring
SHALAMAR—Solar
STEVIE WONDER—Tamla
YARBROUGH & PEOPLES—Mercury

FOR THE RECORD/ BALTIMORE

DEE DEE SHARP GAMBLE
—Phila. Intl.
GAP BAND—Mercury
ELOISE LAWS—UA
T. S. MONK—Mirage
RICHARD & WILLIE—Laff
SHALAMAR—Solar
SLAVE—Cotillion
STYX—A&M
TIERRA—Boardwalk
YOUNG & COMPANY—Brunswick

RECORD & TAPE COLLECTOR/BALTIMORE

APRIL WINE—Capitol
RY COODER—WB
GAP BAND—Mercury
SKYY—Salsoul
SLAVE—Cotillion
STYX—A&M
UFO—Chrysalis
WHISPERS—Solar
STEVE WINWOOD—Island
XTC—Virgin/RSO

KEMP MILL/WASH., D.C.

GAP BAND—Mercury
JERMAINE JACKSON—Motown
LOVERBOY—Col
REO SPEEDWAGON—Epic
DEE DEE SHARP GAMBLE
—Phila. Intl.
SKYY—Salsoul
STYX—A&M
SWITCH—Gordy
STEVE WINWOOD—Island
WARREN ZEVON—Asylum

WAXIE MAXIE/ WASH., D.C.

APRIL WINE—Capitol
CON FUNK SHUN—Mercury
ROBERTA FLACK & PEABO BRYSON
—Atlantic
MARVIN GAYE—Tamla
LOVERBOY—Col
T. S. MONK—Mirage
PEOPLE'S CHOICE—Casablanca
GIL SCOTT-HERON—Arista
SKYY—Salsoul
STYX—A&M

GARY'S/RICHMOND

BAR-KAYS—Mercury
PAT BENATAR—Chrysalis
EAGLES—Asylum
FLEETWOOD MAC—WB
LAKESIDE—Solar
JOHN LENNON & YOKO ONO
—Geffen
ALAN PARSONS PROJECT—Arista
KENNY ROGERS—Liberty
STEELY DAN—MCA
STEVIE WONDER—Tamla

PENGUIN FEATHER/ NO. VIRGINIA

APRIL WINE—Capitol
CLASH—Epic
RY COODER—WB

CREEDENCE CLEARWATER REVIVAL
—Fantasy
NICOLETTE LARSON—WB
REO SPEEDWAGON—Epic
STYX—A&M
UFO—Chrysalis
STEVE WINWOOD—Island
WARREN ZEVON—Asylum

RADIO 437/PHILADELPHIA

ABBA—Atlantic
JIM CARROLL BAND—Atco
DAZZ BAND—Motown
FUTURES—Phila. Intl.
JORMA KAUKONEN—RCA
MANFRED MANN'S EARTH BAND
—WB
OUTLAWS—Arista
JOE SAMPLE—MCA
STYX—A&M
UFO—Chrysalis

FATHERS & SUNS/ MIDWEST

APRIL WINE—Capitol
GAP BAND—Mercury
MANFRED MANN'S EARTH BAND
—WB
DELBERT McCLINTON—Capitol
DOLLY PARTON—RCA
STYX—A&M
DUKE TUMATOE & THE ALL STAR
FROGS—Blind Pig
UFO—Chrysalis
STEVE WINWOOD—Island
WARREN ZEVON—Asylum

NATL. RECORD MART/ MIDWEST

CLASH—Epic
RY COODER—WB
KOOL & THE GANG—De-Lite
NICOLETTE LARSON—WB
McGUFFEY LANE—Atco
STYX—A&M
TOTO—Col
WHISPERS—Solar
STEVE WINWOOD—Island
WARREN ZEVON—Asylum

RECORD RENDEZVOUS/ CLEVELAND

RY COODER—WB
ECHO & THE BUNNYMEN—Sire
REO SPEEDWAGON—Epic
SHOES—Elektra
STYX—A&M
TEARDROP EXPLODES—Mercury
UFO—Chrysalis
WARREN ZEVON—Asylum

WHEREHOUSE/MICHIGAN

APRIL WINE—Capitol
RY COODER—WB
DONNIE IRIS—MCA
JAM—Polydor
LOVERBOY—Col
MANFRED MANN'S EARTH BAND
—WB
DELBERT McCLINTON—Capitol
707—Casablanca
TIERRA—Boardwalk
STEVE WINWOOD—Island

ROSE RECORDS/CHICAGO

RY COODER—WB
CREEDENCE CLEARWATER REVIVAL
—Fantasy
GAP BAND—Mercury
SHALAMAR—Solar
MICHAEL STANLEY BAND
—EMI-America
STYX—A&M
WHISPERS—Solar
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury
WARREN ZEVON—Asylum

RADIO DOCTORS/ MILWAUKEE

APRIL WINE—Capitol
CLASH—Epic
DONNIE IRIS—MCA
COZY POWELL—Polydor

707—Casablanca
SHOES—Elektra
STYX—A&M
TOTO—Col
UFO—Chrysalis
STEVE WINWOOD—Island

GREAT AMERICAN/ MINNEAPOLIS

B-52S—WB
KURTIS BLOW—Mercury
ROY BUCHANAN—Waterhouse
MICKEY GILLEY—Epic
MANHATTAN TRANSFER—Atlantic
EDDIE RABBITT—Elektra
ROCKPILE—Col
STYX—A&M
TOUCH—Atco
STEVE WINWOOD—Island

LIEBERMAN/MINNEAPOLIS

ABBA—Atlantic
APRIL WINE—Capitol
ROY BUCHANAN—Waterhouse
LOVERBOY—Col
SHOES—Elektra
SIR DOUGLAS QUINTET—Takoma
MICHAEL STANLEY BAND
—EMI-America
STYX—A&M
UFO—Chrysalis

MUSICLAND/ST. LOUIS

RY COODER—WB
42ND STREET—RCA (Original Cast)
NICOLETTE LARSON—WB
9 TO 5—RCA (Soundtrack)
PARLIAMENT—Casablanca
STYX—A&M
SUGARHILL GANG—Sugarhill
SWITCH—Gordy
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury

TURTLES/ATLANTA

APRIL WINE—Capitol
JAMES BROWN—TK
HOT 'LANTA HOME COOKIN'—SJR
LOVERBOY—Col
MARK-ALMOND—Pacific Arts
PAUL McCARTNEY (INTERVIEW)
—Col
T. S. MONK—Mirage
STYX—A&M
UFO—Chrysalis
VIOLA WILLS—Ariola-America

SPEC'S MUSIC/FLORIDA

ABBA—Atlantic
BLONDIE—Chrysalis
DOORS—Elektra
ARETHA FRANKLIN—Arista
LAKESIDE—Solar
POLICE—A&M
PATRICIA RUSHEN—Elektra
STYX—A&M
URBAN COWBOY II—Epic/Full
Moon (Soundtrack)
STEVE WINWOOD—Island

POPLAR TUNES/MEMPHIS

APRIL WINE—Capitol
BLACKBYRDS—Fantasy
CLASH—Epic
STEVE CROPPER—MCA
TERRI GIBBS—MCA
LEON HUFF—Phila. Intl.
T. S. MONK—Mirage
OUTLAWS—Arista
STYX—A&M
WARREN ZEVON—Asylum

TAPE CITY/NEW ORLEANS

BLUES BROTHERS—Atlantic
FIREFALL—Atlantic
ROBERTA FLACK & PEABO BRYSON
—Atlantic
FLASH GORDON—Elektra
(Soundtrack)
GAP BAND—Mercury
DOLLY PARTON—RCA
REO SPEEDWAGON—Epic
STYX—A&M
WHISPERS—Solar
STEVE WINWOOD—Island

INDEPENDENT RECORDS/ COLORADO

ROBERTA FLACK & PEABO BRYSON
—Atlantic
DONNIE IRIS—MCA
KANO—Emergency
MANFRED MANN'S EARTH BAND
—WB
T. S. MONK—Mirage
ROCKPILE—Col
STYX—A&M
TANTRA—Importe/12
VISAGE—Polydor
WHISPERS—Solar

SOUND WAREHOUSE/ COLORADO

APRIL WINE—Capitol
FIREFALL—Atlantic
KOOL & THE GANG—De-Lite
LAKESIDE—RCA
RONNIE MILSAP—RCA
DOLLY PARTON—RCA
JOE SAMPLE—MCA
STYX—A&M
TIERRA—Boardwalk
STEVE WINWOOD—Island

CIRCLES/ARIZONA

PAUL BUTTERFIELD—Bearsville
MARVIN GAYE—Tamla
MANFRED MANN'S EARTH BAND
—WB
OZONE—Motown
REO SPEEDWAGON—Epic
STONE CITY BAND—Gordy
STYX—A&M
TWO TONS—Fantasy
YARBROUGH & PEOPLES—Mercury
WARREN ZEVON—Asylum

TOWER/PHOENIX

APRIL WINE—Capitol
RY COODER—WB
JAM—Polydor
NICOLETTE LARSON—WB
MANFRED MANN'S EARTH BAND
—WB
RONNIE MILSAP—RCA
SHOES—Elektra
STYX—A&M
UFO—Chrysalis
STEVE WINWOOD—Island

MUSIC PLUS/LOS ANGELES

APRIL WINE—Capitol
ELEPHANT MAN—Pacific Arts
(Soundtrack)
GETTING MY ACT TOGETHER
—Col Special Products
ELOISE LAWS—UA
RICK NELSON—Capitol
REO SPEEDWAGON—Epic
SHOES—Elektra
SKYY—Salsoul
STYX—A&M
UFO—Chrysalis

EUCALYPTUS/WEST & NORTHWEST

DOORS—Elektra
ROBERTA FLACK & PEABO BRYSON
—Atlantic
HEATWAVE—Epic
LAKESIDE—Solar
OUTLAWS—Arista
ALAN PARSONS PROJECT—Arista
REO SPEEDWAGON—Epic
STYX—A&M
STEVE WINWOOD—Island
WARREN ZEVON—Asylum

EVERYBODY'S/ NORTHWEST

BUSBOYS—Arista
JIM CARROLL BAND—Atco
FIREFALL—Atlantic
JAM—Polydor
KOOL & THE GANG—De-Lite
OUTLAWS—Arista
EDDIE RABBITT—Elektra
STYX—A&M
UFO—Chrysalis
STEVIE WONDER—Tamla



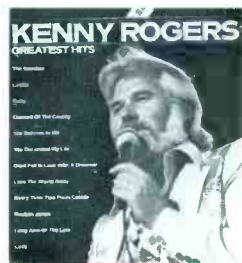
Record World Albums

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

JANUARY 31, 1981

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

JAN. 31 JAN. 24



WKS. ON CHART

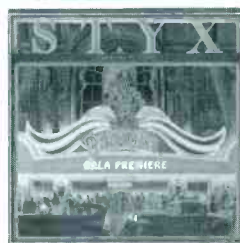
1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (11th Week)	14	H
2	2	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	7	H
3	3	GUILTY BARBRA STREISAND/Columbia FC 36750	15	H
4	4	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	8	I
5	5	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	22	H
6	6	BACK IN BLACK AC/DC/Atlantic SD 17018	23	H
7	7	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)	11	H
8	12	ZENYATTA MONDATTA THE POLICE/A&M SP 4831	13	G
9	9	GAUCHO STEELY DAN/MCA 6102	7	I
10	14	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290	7	H
11	10	LIVE EAGLES/Asylum BB 705	8	L
12	19	HI INFIDELITY REO SPEEDWAGON/Epic FE 36844	6	H
13	11	THE RIVER BRUCE SPRINGSTEEN/Columbia PC2 36854	12	X
14	16	FOOLISH BEHAVIOUR ROD STEWART/Warner Bros. HS 3485	7	H
15	8	THE GAME QUEEN/Elektra 5E 513	27	H
16	13	GREATEST HITS/LIVE HEART /Epic KE2 36888	7	L

CHARTMAKER OF THE WEEK

17 — PARADISE THEATER

STYX

A&M SP 3719



1 H

18	22	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	13	H
19	18	CHRISTOPHER CROSS /Warner Bros. BSK 3383	45	G
20	15	BARRY BARRY MANILOW/Arista AL 9537	7	H
21	23	FLEETWOOD MAC LIVE /Warner Bros. 2WB 3500	4	X
22	24	TRIUMPH JACKSONS /Epic FE 36424	14	H
23	17	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110	16	H
24	29	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	10	H
25	21	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	27	I
26	25	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. HS 3452	15	H
27	26	LOST IN LOVE AIR SUPPLY/Arista AB 4268	30	H
28	30	HITS! BOZ SCAGGS/Columbia FC 36841	8	H
29	20	GLASS HOUSES BILLY JOEL/Columbia FC 36384	44	H
30	33	SUPER TROUPER ABBA/Atlantic SD 16023	6	H
31	34	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)	8	G
32	28	GREATEST HITS—VOLUME II LINDA RONSTADT/Asylum 5E 516	11	H
33	42	HORIZON EDDIE RABBITT/Elektra 6E 276	20	G
34	38	FLASH GORDON (ORIGINAL SOUNDTRACK) QUEEN/Elektra 5E 518	4	H
35	52	GAP BAND III /Mercury SRM 1 4003 (PolyGram)	3	G
36	56	THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)	2	G
37	37	GREATEST HITS OAK RIDGE BOYS/MCA 5150	9	H
38	32	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	20	L
39	27	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	35	X
40	31	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008	25	G

41	35	MICKEY MOUSE DISCO /Disneyland/Vista 2504	43	X
42	47	GHOST RIDERS OUTLAWS/Arista AL 9542	5	H
43	48	THE BEATLES '67-'70 /Capitol SKBO 3404	4	L
44	44	MADE IN AMERICA BLUES BROTHERS/Atlantic SD 16025	3	H
45	45	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	10	G
46	51	LIVE & MORE ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004	5	L
47	41	GREATEST HITS DOORS/Elektra 5E 515	12	H
48	53	PARIS SUPERTRAMP /A&M SP 6702	15	L
49	54	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)	23	H
50	50	TOUCH CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)	6	G
51	49	MAKING MOVIES DIRE STRAITS/Warner Bros. BSK 3480	10	G
52	57	THE BEATLES '62-'66 /Capitol SKBO 3403	4	L
53	58	THE BEATLES /Capitol SWBO 101	3	L
54	55	SGT. PEPPER'S LONELY HEARTS CLUB BAND BEATLES/Capitol SMAS 2653	3	G
55	78	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)	2	G
56	84	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	2	G
57	40	DIANA DIANA ROSS/Motown MB 936M1	32	H
58	59	ARETHA ARETHA FRANKLIN/Arista AL 9538	12	H
59	60	TROMBIPULATION PARLIAMENT/Casablanca NBLP 7249 (PolyGram)	5	G
60	39	FACES EARTH, WIND & FIRE/ARC/Columbia KC2 36795	9	L
61	36	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	45	H
62	72	ANDY GIBBS' GREATEST HITS /RSO RX 1 3091	5	H
63	68	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)	3	H
64	66	ABBEY ROAD BEATLES/Capitol SO 383	3	G
65	65	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	31	G
66	43	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	24	H
67	46	KENNY LOGGINS ALIVE/Columbia C2X 36738	16	J
68	87	STAND IN THE FIRE WARREN ZEVON/Asylum 5E 519	2	H
69	76	FEEL ME CAMEO/Chocolate City CCLP 2016 (PolyGram)	12	G
70	71	AUDIO VISIONS KANSAS/Kirshner FZ 36588 (CBS)	15	G
71	70	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Atl)	27	H
72	77	THE WANDERER DONNA SUMMER/Geffen GHS 2000 (WB)	11	H
73	63	AS ONE BAR-KAYS/Mercury SRM 1 3844 (PolyGram)	6	G
74	74	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	87	G
75	61	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	12	H
76	69	JERMAINE JERMAINE JACKSON/Motown MB 948M1	6	H
77	73	CANDLES HEATWAVE/Epic FE 36873	6	H
78	97	POPEYE (ORIGINAL SOUNDTRACK)/Boardwalk SW 36880	2	H
79	90	IMAGINE JOHN LENNON/Capitol SW 3379	2	G
80	88	SHADES OF BLUE LOU RAWLS/Phila. Intl. JZ 36774 (CBS)	2	G
81	91	STONE JAM SLAVE/Cotillion SD 5224 (Atl)	2	G
82	85	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453	24	H
83	92	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722	5	G
84	98	RADIOLAND NICOLETTE LARSON/Warner Bros. BSK 3502	2	G
85	75	PANORAMA CARS/Elektra 5E 514	20	H
86	89	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	59	G
87	93	POSH PATRICE RUSHEN/Elektra 6E 302	7	G
88	86	ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472	20	H
89	67	HOLD OUT JACKSON BROWNE/Asylum 5E 511	27	H
90	95	STARDUST WILLIE NELSON/Columbia KC 35305	48	G
91	62	AEROSMITH'S GREATEST HITS /Columbia FC 36865	8	H
92	99	IRONS IN THE FIRE TEENA MARIE/Gordy GB 997M1 (Motown)	2	H
93	96	ALL SHOOK UP CHEAP TRICK/Epic FE 36498	10	H
94	104	BI-COASTAL PETER ALLEN/A&M SP 4825	1	G
95	105	SKYYPORT SKYY/Salsoul SA 8537 (RCA)	1	G
96	—	THE WILD, THE WILLING AND THE INNOCENT UFO/Chrysalis CHE 1307	1	H
97	108	BORDER LINE RY COODER/Warner Bros. BSK 3489	1	G
98	102	THE ROYAL ALBERT HALL CONCERT CREEDENCE CLEARWATER REVIVAL/Fantasy MPF 4501	1	G
99	106	INHERIT THE WIND WILTON FELDER/MCA 5144	9	H
100	—	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125	1	G

Albums 151-200

- JANUARY 31, 1981**
- 151 **REVOLVER** BEATLES/Capitol SW 2576
 - 152 **FLIRTIN' WITH DISASTER** MOLLY HATCHET/Epic JE 36110
 - 153 **LOVE SONGS** BEATLES/Capitol SKBL 11711
 - 154 **BACK ON THE STREETS** DONNIE IRIS/MCA 3272
 - 155 **CIVILIZED EVIL** JEAN-LUC PONTY/Atlantic SD 16020
 - 156 **THE GAMBLER** KENNY ROGERS/United Artists UA LA 934 H
 - 157 **ANNIE** (ORIGINAL CAST ALBUM)/Columbia JS 34712
 - 158 **LET'S BURN** CLARENCE CARTER/Venture VL 1005
 - 159 **JOY AND PAIN** MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
 - 160 **KANO**/Emergency EMLP 7505
 - 161 **ZAPP**/Warner Bros. BSK 3463
 - 162 **DIRTY MIND** PRINCE/Warner Bros. BSK 3478
 - 163 **SKY**/Arista A2L 8302
 - 164 **BETTER DAYS** BLACKBYRDS/Fantasy F 9602
 - 165 **VOICES IN THE RAIN** JOE SAMPLE/MCA 5172
 - 166 **CHICK COREA AND GARY BURTON IN CONCERT**/ECM 2 1182 (WB)
 - 167 **PORTRAIT OF CARRIE** CARRIE LUCAS/Solar BXL1 3579 (RCA)
 - 168 **VERISMO** ARIAS LUCIANO PAVAROTTI/London Digital LDR 10020 (PolyGram)
 - 169 **NIGHT SONG** AHMAD JAMAL/Motown M7 945R1
 - 170 **14 KARAT FATBACK**/Polydor SP 1 6729 (PolyGram)
 - 171 **LOOKING FOR LOVE** JOHNNY LEE/Full Moon/Asylum 6E 309
 - 172 **WITH LOVE** ROGER WHITTAKER/RCA AFL1 3778
 - 173 **ELOISE LAWS**/Liberty LT 1063
 - 174 **LIVING IN A FANTASY** LEO SAYER/Warner Bros. BSK 3483
 - 175 **ANY WHICH WAY YOU CAN** (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Warner/Viva HS 3499
 - 176 **McGUFFEY LANE**/Atco SD 38 133
 - 177 **GIDEON** KENNY ROGERS/United Artists LOO 1035

- 178 **PEOPLE'S CHOICE**/Casablanca NBLP 7246 (PolyGram)
- 179 **IF YOU COULD READ MY MIND** VIOLA WILLS/Ariola America OL 1507 (Arista)
- 180 **LOVE AT FIRST SIGHT** SONNY ROLLINS/Milestone M 9098 (Fantasy)
- 181 **TWISTER** THE TWISTER/Rhino RNPD 905
- 182 **KENNY** KENNY ROGERS/United Artists LWAK 979
- 183 **GOLDEN TOUCH** ROSE ROYCE/Whitfield WHK 3512 (WB)
- 184 **NEW HOPE FOR THE WRETCHED** PLASMATICS/Stiff America USE 9
- 185 **CASTLE** DONNINGTON VARIOUS ARTISTS/Polydor PD 1 6311 (PolyGram)
- 186 **DEE DEE DEE** DEE SHARP GAMBLE/Phila. Intl. JZ 36370 (CBS)
- 187 **SONG OF SEVEN** JON ANDERSON/Atlantic SD 16021
- 188 **I'VE ALWAYS WANTED TO DO THIS** JACK BRUCE AND FRIENDS/Epic JE 36827
- 189 **THE SECOND ALBUM** 707/Casablanca NBLP 7248 (PolyGram)
- 190 **QUICK TURNS** OFF BROADWAY/Atlantic SD 19286
- 191 **LIVE... IN THE HEART OF THE CITY** WHITESNAKE/Mirage WTG 19292 (A&M)
- 192 **THE RINGS**/MCA 5165
- 193 **SWEET VIBRATIONS**/BOBBY BLAND/MCA 5149
- 194 **MY BABE** ROY BUCHANAN/Waterhouse 12
- 195 **BORDEN WAVE** SIR DOUGLAS QUINTET/Takoma TAK 7088 (Chrysalis)
- 196 **FREEFALL** ALVIN LEE/Atlantic SD 19287
- 197 **OH HOLY NIGHT** LUCIANO PAVAROTTI/London OS 26473
- 198 **GREATEST HITS** B.T. EXPRESS/Columbia JC 36923
- 199 **LED ZEPPELIN IV**/Atlantic SD 19129
- 200 **A MUSICAL AFFAIR** ASHFORD & SIMPSON/Warner Bros. HS 3458

Album Cross Reference

ABBA	30	RONNIE MILSAP	83
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BLONDIE	10	URBAN COWBOY II	149
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CHEAP TRICK	93	TEDDY PENDERGRASS	49
CON FUNK SHUN	50	POLICE	8
RY COODER	97	QUEEN	15, 34
CREEDENCE CLEARWATER REVIVAL	98	EDDIE RABBITT	33
CHRISTOPHER CROSS	19	LOU RAWLS	80
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DEVO	65	TOM ROBINSON BAND	145
NEIL DIAMOND	4	REO SPEEDWAGON	12
DIRE STRAITS	51	SHARON REDD	147
DOOBIE BROTHERS	26	ROCKPILE	109
DOORS	47	KENNY ROGERS	71
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WILTON FELDER	99	DIANA ROSS	87
FIREBALL	131	PATRICE RUSHEN	28
ROBERTA FLACK & PEABO BRYSON	46	BOZ SCAGGS	133
FLEETWOOD MAC	21	GIL SCOTT-HERON	61
ARETHA FRANKLIN	58	BOB SEGER	102
GAP BAND	35	SHALAMAR	136
ANDY GIBB	62	SHOES	88
HEART	16	PAUL SIMON	95
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BILLY JOEL	29	STYX	72
JONES GIRLS	101	DONNA SUMMER	48
KANSAS	70	SUPERTRAMP	142
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KOOL & THE GANG	18	SWITCH	137
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BARRY MANILOW	20	STEVIE WONDER	123
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BETTE MIDLER	128	YES	130
		NEIL YOUNG	68
		WARREN ZEVON	

Record World Albums 101-150

JANUARY 31, 1981

- | JAN. 31 | JAN. 24 | |
|------------|---------|--|
| 101 | 101 | AT PEACE WITH WOMAN JONES GIRLS/Phila. Intl. JZ 36767 (CBS) (G) |
| 102 | 112 | THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA) (G) |
| 103 | 80 | NIGHT PASSAGE WEATHER REPORT/ARC/Columbia JC 36793 (G) |
| 104 | 107 | FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (H) |
| 105 | 110 | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (G) |
| 106 | 111 | RUBBER SOUL BEATLES/Capitol SW 2442 (G) |
| 107 | 109 | THIS IS MY DREAM SWITCH/Gordy G8 999M1 (H) |
| 108 | 118 | THE AWAKENING REDDINGS/Believe in a Dream JZ 36875 (CBS) (G) |
| 109 | 94 | SECONDS OF PLEASURE ROCKPILE/Columbia JC 36886 (G) |
| 110 | 64 | YESSHOWS YES/Atlantic SD 2 510 (J) |
| 111 | 116 | HURRY UP THIS WAY AGAIN STYLISTICS/TSOP JZ 36470 (CBS) (G) |
| 112 | 115 | CARNAVAL SPYRO GYRA/MCA 5149 (H) |
| 113 | — | LOVERBOY /Columbia JC 36762 (G) |
| 114 | 126 | THE JEALOUS KIND DELBERT McCLINTON/Capitol MSS ST 12115 (G) |
| 115 | 125 | CITY NIGHTS TIERRA/Boardwalk FW 36995 (H) |
| 116 | 122 | WILD PLANET B-52'S/Warner Bros. BSK 3471 (G) |
| 117 | 123 | LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079 (G) |
| 118 | 120 | THE MANHATTANS GREATEST HITS /Columbia JC 36861 (G) |
| 119 | 113 | ODORI HIROSHIMA/Arista AL 9541 (H) |
| 120 | 145 | SHAVED FISH JOHN LENNON/Capitol SW 3421 (G) |
| 121 | 135 | CHANCE MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3498 (G) |
| 122 | 82 | CATHOLIC BOY JIM CARROLL BAND/Atco SD 38 132 (G) |
| 123 | 130 | BLACK SEA XTC/Virgin RSO VA 13147 (G) |
| 124 | 134 | MIND GAMES JOHN LENNON/Capitol SW 16068 (G) |
| 125 | 127 | 42ND STREET (ORIGINAL BROADWAY CAST RECORDING)/Red Seal CBL1 3891 (RCA) (I) |
| 126 | 103 | SCARY MONSTERS DAVID BOWIE/RCA AQL1 3647 (H) |
| 127 | 147 | I HAD TO SAY IT MILLIE JACKSON/Spring SP 1 6730 (PolyGram) (G) |
| 128 | 131 | DIVINE MADNESS (ORIGINAL SOUNDTRACK) BETTE MIDLER/Atlantic SD 16022 (H) |
| 129 | 137 | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G) |
| 130 | 114 | HAWKS & DOVES NEIL YOUNG/Reprise HS 2297 (WB) (H) |
| 131 | 138 | CLOUDS ACROSS THE SKY FIREBALL/Atlantic SD 16024 (H) |
| 132 | 133 | FAMILY HUBERT LAWS/Columbia JC 36396 (G) |
| 133 | 136 | REAL EYES GIL SCOTT-HERON/Arista AL 9540 (H) |
| 134 | 142 | MAGICAL MYSTERY TOUR BEATLES/Capitol SMAL 2835 (G) |
| 135 | 128 | THE IDOLMAKER (ORIGINAL SOUNDTRACK)/A&M SP 4840 (G) |
| 136 | — | TONGUE TWISTER SHOES/Elektra 6E 303 (G) |
| 137 | 119 | REMAIN IN LIGHT TALKING HEADS/Sire SRK 6095 (WB) (G) |
| 138 | — | ROCK AND ROLL PART I BEATLES/Capitol SN 16020 (X) |
| 139 | — | DR. HOOK'S GREATEST HITS /Capitol SOO 12122 (G) |
| 140 | 144 | PLASTIC ONO BAND JOHN LENNON/Capitol SW 3372 (G) |
| 141 | — | BACKATCHA TWO TONS/Fantasy/Honey F 9605 (G) |
| 142 | 121 | SWEAT BAND /Uncle Jam JZ 36857 (CBS) (G) |
| 143 | — | ROCK AND ROLL PART II BEATLES/Capitol SN 16021 (X) |
| 144 | — | SOUND AFFECTS JAM/Polydor 1 6315 (G) |
| 145 | — | SECTOR 27 TOM ROBINSON BAND/I.R.S. SP 70013 (A&M) (G) |
| 146 | — | HOUSE OF MUSIC T.S. MONK/Mirage WTG 19121 (Atl) (G) |
| 147 | — | SHARON REDD /Prelude PRL 12181 (G) |
| 148 | — | HEARTLAND MICHAEL STANLEY BAND/EMI-America SW 17040 (G) |
| 149 | — | URBAN COWBOY II (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Epic SE 36921 (G) |
| 150 | — | WALLS AND BRIDGES JOHN LENNON/Capitol SW 3416 (G) |

Bob Siner on MCA as a 'Full-Service' Label

(Continued from page 3)

a record year in a supposedly depressed record industry," Siner added, "something has to go right. These things don't happen by magic."

Those satisfying year-end figures came only "after two years of hard work," said Siner, whose contract with the company was recently renewed. "We took a company that was not that active in the record business, then acquired another company, ABC, and then we took on the Infinity Records responsibilities with the demise of that label. So it's been a long couple of years."

When Siner took over the MCA presidency, he conceded, "relations with the artists were very, very poor. That's improved a great deal. Also, we didn't seem to be looking for a lot of good talent (at that time), and that was the second thing—first improve the relationships with the people we (already) had, then go out and start looking for other talent." The talent search was greatly simplified by the ABC acquisition. "In the previous few years," Siner said, "we really were relying on one or two artists, maybe three, and that was it. ABC had a tremendous roster, and it gave us more of a base to work with, more of a flow of product and more presence in the marketplace, which starts a snowballing effect."

MCA "picked and chose" from the ABC roster to find "those pieces of product that we thought were best, and we put a lot of effort into them. A lot of tough judgments were made, but I don't think anyone we dropped has gone on to any great success, and those people that we kept have had more success than they ever had before."

The addition of ABC acts particularly helped MCA's presence in black and country music. "We really didn't have any established black artists at MCA," Siner said, "despite an occasional 'Car Wash' (soundtrack)," and such artists as B. B. King, the Crusaders, the Dramatics, Lenny Williams, Rufus, Bobby "Blue" Bland and Denise LaSalle gave MCA immediate clout in that market. MCA has since added Alicia Myers, Bill Summers, solo projects by members of the Crusaders, and several other acts to strengthen that presence. To support those acts, Siner said, "12 to 15" staffers to handle R&B promotion were added.

For country, the addition of performers like Don Williams, Barbara Mandrell and the Oak Ridge Boys—all substantial sellers with recently-proven crossover

capabilities—further solidified a roster that already boasted established stars like Loretta Lynn and Merle Haggard and has recently added newer talent like Terri Gibbs. And according to Siner, the current country boom should far outlive the recent disco craze, which left any number of labels, radio stations, dance clubs and so on high and dry when it began to fade. Said Siner, "I really believe that since country has been here for so long, and has grown so much, it's not like jumping into the disco business overnight, having it explode in a year and then do a fast burn-out." Such elements as "the mood of the country, the way the music itself has changed, and the accessibility of it through radio" have helped ensure a longer life for this market, he contended.

As for the pop field, the likes of the "Xanadu" soundtrack (featuring MCA artist Olivia Newton-John), Steely Dan's "Gaucho," Tom Petty's "Damn the Torpedoes" (on the Backstreet label), the debut release by the Rossington Collins Band and product by Jimmy Buffett and others certainly helped the label have a strong year in that area, and Siner looks to newer acts like Bernadette Peters, the Iron City Houserockers, Donnie Iris (who came to MCA through Rick Frio's Carousel Productions), the Rings, Steve Cropper, Joe Ely (brought to MCA through a label production deal with the Austin, Texas-based Southcoast Records operation) and others to continue that momentum.

MCA has also made a substantial move into religious music with the Songbird label, now operated principally out of Nashville. Among the possibilities for Songbird, said Siner, is "a joint distribution deal where someone (distributor) would handle the gospel bookstores and so on—which they know and we don't—and then we could take it to the normal retail stores and racks, which we know very well. We have a lot of hope that we can expand on that market."

Add to those developments MCA's presence in jazz with such acts as Spyro Gyra, and even a projected entry into the classical field with the soundtrack to the film "The Competition," and it appears that MCA's goal to be a full-service operation is well within reach. "I'm very dedicated to having a full-line record company," Siner said. "If you get locked into any one format of music, it could turn on you overnight. You also have a certain obligation to service the con-

sumer on a full-line basis, I think."

Of course, MCA has also lost certain major acts to other labels, including the Who (to Warner Bros.), Elton John (to Geffen Records) and Steely Dan (a former ABC group whose contract was up before that acquisition and who have now signed with Warners). But according to Siner, there is a difference between "losing" and "deciding not to keep" an artist, and MCA's approach was the latter. "There are times when you just don't feel that the figures are true," he said. "It's just too much money. I don't think we could afford to do the types of deals they were looking for, whether they deserve it or not. We try to make good deals, so we can go into the marketplace and still have money to market, advertise and do all the rest of the things that make a record successful. I think record companies should make money, which might have been forgotten for a while."

Although MCA, Inc. is heavily involved in the video explosion—with its Discovision videodisc enterprise, for example—Siner is cautious in regard to the video prospects for MCA's recording acts. Citing production costs and the lack of a measurable impact on record sales, he noted that "as a record company, it's very difficult to make a heavy commitment to make an hour-long video presentation of your record, and we have no desire to do so. But we do put together promotional films of one or two songs, this type of thing, and we do get them placed on various outlets. But I have never seen a direct correlation between a promotional film being played on TV and an actual sale—I don't think anyone has. Obviously, you're getting exposure, so it may help; but there isn't any hard data (to prove it)." The main benefit of

video product, he added, lies in its exposure of new acts, who generally "can't get arrested on TV. A major talent can basically go on TV any time, and get handsomely rewarded for it."

Television can be an effective advertising medium, however, especially if a label is attempting to sell a product that has already established itself at retail. "Before you start making those major commitments for television time," he pointed out, "you have to be assured that you've done your million, million and a half, and the product is totally acceptable—you're not stroking yourself at those levels. And keep in mind that advertising doesn't break anything. I don't know if anyone can buy a hit; you can capitalize on your success by using those various means, but I don't think you can buy one."

The "Xanadu" and "Gaucho" albums were among the first single-disc releases by any label to carry a \$9.98 suggested retail price, and although both have passed platinum sales levels, Siner indicated that \$9.98 is not about to become the standard for all MCA releases. Many new acts, in fact, will begin at \$7.98 and be raised to \$8.98 once a certain sales plateau has been reached. As for \$9.98s, Siner said, "We're very sensitive to pricing, and we haven't seen any ill effects from this. People place too much emphasis on the suggested retail price—it's really not that much more expensive to the retailer, and the retailer can make more money at \$9.98." And while MCA may have led the way to \$9.98, the label is also one of many to introduce mid-pricing, via their "Platinum Plus" line. "It's a value to the consumer; it helps the record company; it produces longevity for a lot of your major talents for the catalogue; and it stimulates a lot of purchases," Siner said.

Moon's Guitar Giveaways



Capitol Records has completed a string of nationwide guitar giveaway contests in support of Moon Martin and his "Street Fever" LP and recent tour with Rockpile. Martin personally presented winners in ten major markets with Fender Lead 1 guitars—identical to the one depicted on the jacket of his new album—following his performances in the representative cities. The contests were promoted by local AOR stations showing early support for the LP. Pictured in New York, at the studios of WNEW-FM, are (from left): Dave Morrell, northeast regional promotion manager, Capitol; Ira Derfler, New York district manager, Capitol; Moon Martin; Amy Shinn, contest winner; and Dave Herman, WNEW-FM air personality.

Jazz Execs Look to 1981 (Continued from page 20)

radio, and radio is very much a linchpin of what's happening in this business."

Kratka's words reflect the policy that most of the majors have adopted toward jazz, which became increasingly apparent in 1980. Most of the majors were represented on the *RW Jazz Chart* during the year by a number of artists; Tom Browne (Arista/GRP), Spyro Gyra (MCA), Dave Sanborn (Warner Bros.) and a few others broke through to new levels of sales success. But the jazz albums that sold well were, virtually without exception, those albums on which the "pure" jazz elements were the most underplayed. Among other developments in 1980, the distinction between what is and isn't jazz became fuzzier than ever.

Loss of WRVR

Even for fusion, 1980 was not without its setbacks, the most serious of which was undoubtedly the decision of WRVR-FM, which had been New York's only commercial jazz station (and which had emphasized fusion in its programming mix), to switch to a country format in September. Vernon Slaughter, vice president of jazz/progressive marketing for CBS Records, said the loss of WRVR as a jazz outlet indicated "there's a cold wind coming." He also indicated one theory why his company's new releases did not do as well as expected last year:

"The problem is that most fusion music, if you want to call it that, needs new influences. The music is starting to sound tired. It's going through a stale period . . . The artists are going to have to come up with new creative ideas."

Two veteran jazz executives left their positions last year—Orrin Keepnews, formerly director of jazz A&R at Fantasy/Prestige/Milestone, and Steve Backer, who had held a similar position at Arista — and both men indicated that they felt jazz wasn't getting a fair shake from the bigger labels.

"What usually happens when times get tough is that specialized product suffers disproportionately," Keepnews said. "When the industry gets panicky, few companies have the patience to stay with catalogue items or with records that need a lot of work and usually don't have major sales potential anyway." Keepnews lamented the fact that, because of cutbacks, a number of "valuable

artists" are currently without contracts, although he said it was possible the indies would be able to take up the slack.

Backer, noting that jazz suffers from "a marginally profitable image," suggested that it "could be turned into a very profitable situation if it's handled properly," but that "this requires people in decision-making positions who are sensitive to the art form . . . It's obvious, however, that it is much easier to get money channeled towards jazz when the corporate powers are comfortable with their growth, which most have not been in the past year."

Both Backer and Keepnews had been involved in reissue programs, the Savoy and Milestone/Prestige series respectively, which their labels told *RW* would continue in 1981. PolyGram's Verve reissue program, dormant for most of last year, will be resumed, as will other similar series at other labels. Columbia became the first label to institute a budget jazz reissue line when it began the \$5.98-list Jazz Odyssey series late last year; the company plans to continue both that series and the critically-acclaimed Contemporary Masters series in 1981.

A wide variety of small but dedicated jazz labels helped keep the music alive in 1980—what Jack Heyrman of Clean Cuts Records, whose "Phil Woods Quartet Live" received two Grammy nominations, calls "stubborn little independents." For most of them, distribution was a constant concern.

"The big problem for independents is still just getting paid," said John Koenig of Contemporary Records. "If we don't get paid, then things look pretty bleak." One possible solution to those problems was suggested when the small New York-based Artists House label, which had previously been available only by mail order and in a limited number of stores, signed a distribution deal with MCA Distributing Corp.

Retail Motivation

Two other small labels have been benefiting for some time from distribution deals with majors, and both the Warners-distributed ECM and RCA-distributed Pablo labels continued to release albums of high quality in 1980. According to ECM's Bob Hurwitz, it was "in general, like any other year" in terms of sales, except that "with money being so tight, the stores had less motivation to carry the

slower-selling catalogue items. As a result, we've become more aggressive about making sure that what we have in our catalogue that sells steadily is always available in the stores."

Jazz Consumer

A strong note of hope for the new year was sounded by Carmen LaRosa, general manager of Audiofidelity Enterprises, which made a major commitment to jazz last year with the acquisition of the Gryphon and Strata East labels. Noting that the jazz consumer "keeps a low profile" but tends to be more loyal and less "flighty" than the rock buyer, LaRosa suggested that jazz could have a "big resurgence" in 1981.

David Named NARM Director

■ CHERRY HILL, N.J. — Paul David, president of Stark Record and Tape Service, has been named a member of the NARM board of directors, filling the vacancy created on the nine-man body by the resignation of David Siebert. Other members of the NARM Board are: Joseph Simone, president (Progress Records); John Marmar-

Metal, dbx Unveiled For Cassettes at CES

■ LAS VEGAS — Audiophile pre-recorded cassettes, utilizing metal particle tape or dbx noise-reduction encoding, proliferated at the last week's CES. It was the first appearance of pre-recorded cassettes utilizing those technologies on the U.S. consumer market.

Metal particle pre-recorded cassettes, available from Audio-Source, a northern California firm, are duplicated by JVC at the latter's Los Angeles facility. The first recording available from the firm is an album by Kenny Burrell, list priced at \$14.95. JVC, which has been producing metal cassettes for the Japanese market, will have its own pre-recorded cassettes distributed in the U.S. by Audio-Source.

duke, vice president (Western Merchandisers); Harold Okinow, treasurer (Lieberman Enterprises); Louis Fogelman, secretary (Show Industries); and directors Barrie Bergman (The Record Bar), John Cohen (Disc Records), George Port (Pickwick International) and Calvin Simpson, Jr. (Simpson's Wholesale).

Copyright Anny. (Continued from page 6)

protection for U.S. music on February 3. On that day in 1831, President Andrew Jackson extended copyright law to apply to the use of music, creating for the first time income for the songwriter and making possible a publishing and licensing industry now doing a \$600 million business yearly.

Mayor Edward Koch of New York will welcome top composers, lyricists and publishers to City Hall to announce U.S. Composer Day, while Mayor Tom Bradley does the same in Los Angeles. BMI, the L.A. Songwriters' Service and West L.A. Music will host an open house in Holly-

wood to mark the occasion.

Nashville's Mayor Richard Fulton will name February 3 American Songwriter Day, as BMI and ASCAP also hold celebrations. The Nashville - headquartered Country Music Association will run an event to coincide with their board of directors meeting in Atlanta; the Gospel Music Association also plans a ceremony.

The largest celebration, a reception and concert, will be held at the James Madison Building of the Library of Congress in Washington, sponsored by the Library of Congress, the U.S. Copyright Office and the National Music Publishers' Association.

More REO Gold



The members of REO Speedwagon recently dropped by the west coast offices of Epic Records to celebrate the fact that their new LP, "Hi Infidelity," went gold a month after release. Pictured from left are: Gary Richrath, Bruce Hall and Kevin Cronin of REO; Myron Roth, VP and general manager, west coast operations, CBS Records; John Baruck, manager; (bottom) Frank Rand, VP, west coast A&R, Epic Records; Neal Doughty and Alan Gratzer, of REO.

Goody's Trial (Continued from page 3)

ongoing investigations and because the RIAA didn't think the documents were pertinent to Goody's defense.

After months of arguing and one trip to the Appeals Court, the RIAA agreed in December to turn over six months' worth of the documents, with the stipulation that the RIAA could redact (delete) from the documents the names of people involved in RIAA and FBI investigations.

Holmes had initially requested all of the RIAA's anti-piracy field reports for the two-and-a-half-year period ending December 31, 1979, and Judge Platt had stated that reports with references to counterfeiting, bootlegging and stolen property were relevant. Holmes and Kulcsar also agreed in December that the RIAA need only turn over documents with specific references to counterfeiting activity.

After inspecting the papers for the last six months of 1979, however, Holmes said that he does not think the RIAA fulfilled the terms of his amended subpoena requesting the papers. "(The papers we received) seem to be

woefully short of what we should have received," said Holmes, "and redacted in a way that is unwarranted."

Holmes said that he received less than one hundred pages of documents from the RIAA. It is believed that the RIAA has close to 10,000 pages of documents from the entire two-and-a-half-year period. RIAA counsel Roy Kulcsar has maintained from the start that the documents are not relevant. When the RIAA and Holmes agreed in December on which documents should be turned over, Kulcsar said he thought that fifteen percent of the papers would prove to be relevant. (RW, Dec. 7).

In announcing the tentative starting date for the trial, Judge Platt also set up a schedule for the RIAA to turn over the remaining documents to Holmes. But with Holmes not satisfied that the RIAA has complied with his request, the process is likely to be delayed once again. Holmes and Kulcsar are scheduled to meet this Wednesday (28) in the Brooklyn courthouse to discuss the matter.

LAX Names Hess VP

■ LOS ANGELES—Steve Gold and Jerry Goldstein, presidents of LAX Records, have announced the appointment of John Hess as vice president/A&R.



John Hess

Hess most recently was president of Marketing Ltd., specializing in the production and marketing of audiophile records.

Winter Names Two VPs

■ LOS ANGELES—Norman Winter, president of Norman Winter & Associates public relations firm, has announced the promotions of Ron Baron and Sandy Wardlaw.

Baron, who was named senior vice president, has been with the firm for seven years. Previously he was west coast editor for two music trade publications, including Record World.

Wardlaw, who was appointed vice president, has been with the organization for three years as an account executive. She was previously with Motown Records.

Bus Boys Meet 'Superstars'



Arista recording artists the Bus Boys recently performed at the Burkhardt, Abrams, Michaels, Douglas and Associates Superstar Convention in San Diego, performing songs from their debut album "Minimum Wage Rock & Roll." Pictured from left are: Dwight Douglas of Burkhardt, Abrams; Kevin O'Neal, Gus Loundermon, and Brian O'Neal of the Bus Boys; Jeff Cook, southeast regional album promotion director, Arista Records; Steve Felix and Michael Jones of the Bus Boys; Jon Sinton of Burkhardt, Abrams; and Dave Loncaio, Arista promotion representative.

Dialogue (Continued from page 12)

however, continue to excite us. There are tunes that get us crazy. But records themselves are no event anymore. There's no ritual to going to record stores. Now that's not because I'm old. My son suffers the same problem. There's no event involved in his going to a record store, either. I tell you, my son received a hundred dollar gift certificate on his Bar Mitzvah on December 1 of last year (1979). He has spent \$35 of that hundred dollars to date. That's frightening. That's free! He could go anytime and buy the store out, in his mind anyway. There's nothing he wants that badly. Basically he and the LP don't get along.

The other side of this is that music today is a hotter commodity than it's ever been. It's more a part of people's lives than it's ever been; there are more people playing instruments today than there ever were before; there are more people singing songs and listening to radio and owning cassette machines. The art has not died. I think it's important that we lift this veil of depression from our faces and stop trying to convince ourselves that actual interest in music has declined. It hasn't. It's just the way we're presenting it that makes people less interested.

RW: But the industry has either not responded or has responded without success to the winds of change. On the basis of your study, what trends have you discerned? And can you offer any alternative solutions?

Ezrin: An industry must first understand its environment in order to respond to it. I think we're in no position right now to cope with these problems, because no one has a clue as to what's going on; no one has an overview.

Yet I can see some hope for the future. LP sales are dropping off drastically because people are responding to a tremendous increase in price—over the last seven years it's around 59 percent. And singles have taken a slight surge, and I think that's the result of the twelve-inch single, which offers people a little more music at slightly more expense than a regular 45, but at considerably less expense than an LP, and with much less hassle. You don't have to wade through garbage to get to it; it is your favorite song for ten minutes; and it's guaranteed to satisfy. But the most interesting trend is the growth of cassettes from 50 million units sold in 1973 to close to 90 million units in 1979. Still not enough to base an entire industry on, but certainly an indication of people moving towards the cassette and away from the LP. If you graph the RIAA totals, you'll find that the cassette figures grow relentlessly from 1973 to today. What the cassette represents, I feel, and what this upsurge in cassettes represents, is a simpler medium, smaller, easier to handle, easier to store, much less intimidating, something the average housewife has no compunction about using when she is entirely intimidated by her husband's stereo and won't touch it to put an LP on because she doesn't know what a tone arm is. But a little Panasonic unit sitting on the counter in which you can insert a cassette and turn it on is one of the easiest processes in the world. What restricts us to 85 million in sales is that they're so damn expensive. We're on the right track with this thing, but let's get it into a more affordable form still than cassette. Tape may not be the answer, but the concept—stick it in the slot, hit a button and it plays—is a good idea. People are letting us know that. What happened to eight-track? That was supposed to be a brilliant idea, but obviously it's not. It's too big, the program doesn't play in proper sequence and it bugs the hell out of people when it fades out and fades back up in the middle of their favorite song; it is completely unaccommodating to the content. In fact, it's a hostile medium for music. The cassette's close, but that's not quite it yet.

But first the leaders of the business end of this business have to get together and decide if in fact a problem exists and then find out where it is. Once it's identified they have to form some kind of research and development program in order to tackle it, the same way Bristol-Meyers would if one of their products was in trouble, the same U.S. Steel has to do because they're in trouble. One hopes we have a little more creative talent than some of these other businesses and we are not so restricted by government legislation or by the expectations of an entire world as to what we do. So we have a lot more latitude. But we have to unstrap ourselves, take off the seatbelts, get out of the chair and allow the possibility of finding new and creative ways of getting music into the home. If we continue doing business the way we're doing it now there will never be any discovery. It can't exist: discovery and the music business are contradictions in terms today.

Record World Jazz

By SAMUEL GRAHAM

■ LOOK AT GRAMMY RUN RUN: For the record, here are the Grammy nominees in the five jazz categories. Winners will be announced at the February 25 NARAS ceremony in New York.

For best jazz vocal, female, the contenders are **Betty Carter's** "The Audience with Betty Carter" (on her own label, Betcar); **Helen Merrill's** "Chasin' the Bird" (Inner City); "**Helen Humes and the Muse All Stars**" (Muse); **Ella Fitzgerald's** "A Perfect Match/Ella and Basie" (Pablo), and **Sarah Vaughan's** "Duke Ellington Song Book One" (Pablo). Nominees for best male jazz vocal are **George Benson's** version of "Moody's Mood" from the "Give Me the Night" album (Qwest/WB); **Mark Murphy's** "Satisfaction Guaranteed" (Muse); **Slam Stewart's** "Sidewalks of New York," a track from the Stash album "New York, New York, Sounds of the Apple;" **Bill Henderson's** "Street of Dreams" (Discovery), and **Mel Torme's** "Torme/A New Album" (Gryphon).

Players nominated for best jazz instrumental performance by a soloist are **Pepper Adams**, for his work on Merrill's "Chasin' the Bird"; **Jimmy Knepper's** "Cunningbird" (Steeplechase); **Hank Jones' "I Remember You"** (Classic Jazz); **Bill Evans' "I Will Say Goodbye"** (Fantasy), and "**The Phil Woods Quartet—Volume One**" (Clean Cuts). The Woods and Jones albums are also named in the best jazz instrumental performance by a group category, along with "**Bobby Shew, Outstanding In His Field**" (Inner City), **Nick Brignola's "L.A. Bound"** (Sea Breeze), the **Heath Brothers' "Live at the Public Theater"** (Columbia) and **Bill Evans' "We Will Meet Again"** (Warner Bros.).

Contenders in the last category, best jazz instrumental performance by a big band, are "**Bob Brookmeyer, Composer and Arranger, with the Mel Lewis Jazz Orchestra**" (Gryphon); the **Louis Bellson Big Band's "Dynamite!"** (Concord Jazz); the **Akiyoshi/Tabackin Big Band's "Farewell"** (Ascent); the **Bob Florence Big Band's "Live at Concerts by the Sea"** (Trend); **Count Basie's "On the Road"** (Pablo), and **Rob McConnell and the Boss Brass' "Present Perfect"** (Pausa).

A few comments: It wasn't long ago that only one category existed for jazz vocals, male or female. In fact, one has to go back only as far as the 1975 Grammys (awarded in '76) to find no jazz vocal category at all. One wonders, then, why there are separate slots now for both male and female singers. The truth is that there just aren't all that many jazz vocal recordings made these days, so filling two such categories with nominees is no easy task—which may explain why the George Benson track, the only thing remotely jazzy on "Give Me the Night," was included. This is no slight on the artists who were named—all are worthy, and it's good to see as many jazz musicians nominated as possible. But the feeling here is that by giving as many categories to jazz vocalists as to instrumentalists, the impression is created that there is a similar amount of records released each year by both types of performers, and that is patently not so.

In the instrumental categories, the inclusion of Hank Jones and Phil Woods in both soloist and group slots is not without precedent; in 1971, for example, "The Bill Evans Album" copped Grammys in both categories. Of course, that kind of duplication limits the total number of players who are nominated at all, which means that several deserving musicians and albums are out of the picture entirely. I would have preferred to see Jones and Woods nominated only in the soloist category, thereby making room for records like **Jack DeJohnette's "Special Edition"** and the **Art Ensemble of Chicago's "Full Force"**—unquestionably two of the year's best, most popular and most influential releases—to be nominated for group recordings. It also would have been appropriate to include an album like **Arthur Blythe's "Illusions,"** another "important" release, whether it be as a soloist or with his group. To be sure, it's impossible to honor everybody. But there are an awful lot of good jazz instrumental albums made, both in 1980 and just about every other year, and for one or two albums, no matter how good they are, to take up two places each doesn't seem the most efficient way to cope with the amount of volume this market produces.

THE BIG MAN (and we're not talkin' **Clarence Clemons**, either): It's a bit premature now, but when next year's Grammy nominations are announced, don't be surprised if **Dexter Gordon's** new "Gotham City" is in there somewhere. This is unquestionably the best album the tall tenor has made for that label, due in no small part to his supporting cast, which includes a basic rhythm section of **Art Blakey, Cedar Walton and Percy Heath** and guest shots by George Benson

and **Woody Shaw**. It would be tough for any musician worth his salt not to play his ass off in that kind of company, and these guys all do—especially Benson, who hasn't stepped out like this (check him out on the **Randy Weston** standard "Hi-Fly," the album's best track) in a long while.

SO WHAT ELSE IS NEW: Windham Hill is a small label based in Stanford, California and specializing in what label chief **Will Ackerman** (himself a guitarist with four albums in the catalogue) calls "acoustic instrumentation with near-audiophile production standards." Can't argue with that; based on three recent Windham Hill releases, acoustic guitarist **Daniel Hecht's "Willow,"** classical guitarist **David Qualey's "Soliloquy"** and pianist **George Winston's "Autumn,"** this is a very tasty little operation, with pressing, production and packaging elements comparing nicely with those of a label like ECM. The Winston album has already been doing quite well, airplay-wise, and it's easy to see why, for it is an eloquent, lyrical outing that suggests the less manic of **Keith Jarrett's** solo excursions. Definitely worth a listen . . . The Kaleidoscope label, another California outfit, has released another album by electric mandolinist **Tiny Moore**, this one called "Tiny Moore Music." Once again there is a good helping of straight jazz—like **Benny Goodman's "Air Mail Special"** and **Duke Ellington's "Don't Get Around Much Anymore"**—along with western swing, country, bluegrass and all the rest. **Ray Brown and Shelley Manne** are among the musicians, as are **David Grisman, Eldon Shamblin** and even **Merle Haggard**, who plays some "fuzz" electric guitar . . . The latest from Pablo include the following: guitarist **Lorne Lofsky's "It Could Happen to You,"** the group **Matrix's "Harvest"** and **J.J. Johnson's "Concepts in Blue,"** all on Pablo Today, and **Dizzy Gillespie's "Digital at Montreaux, 1980,"** on Pablo Live. Johnson's mates include **Clark Terry, Ernie Watts, Victor Feldman, Tony Dumas** and others, while Diz is joined only by drummer **Bernard "Pretty" Purdie** and **Toots Thielmans** on guitar. They get into some pretty funky grooves, as you might imagine.

ASCAP Honors the Count



Count Basie accepts a plaque from ASCAP board member Gerald Marks as Bill Cosby, looks on at a recent fund-raiser for the Harlem Health Services Corporation at New York's Village Gate. Basie has been an ASCAP member since 1943.

The Jazz LP Chart

JANUARY 31, 1981

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia JC 36793
- ODORI**
HIROSHIMA/Arista AL 9541
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- CARNAVAL**
SPYRO GYRA/MCA 5149
- CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020
- SEAWIND**
A&M SP 4824
- FAMILY**
HUBERT LAWS/Columbia JC 36396
- REAL EYES**
GIL SCOTT-HERON/Arista AL 9540
- MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
- POSH**
PATRICE RUSHEN/Elektra 6E 302
- 80/81**
PAT METHENY/ECM 2 1180 (WB)
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- 4 X 4**
McCOY TYNER/Milestone M 55007 (Fantasy)
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- TOUCH OF SILK**
ERIC GALE/Columbia JC 36570
- TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
- RODNEY FRANKLIN**
Columbia JC 36747
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- VOICES IN THE RAIN**
JOE SAMPLE/MCA-5172
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- THE HOT SHOT**
DAN SIEGEL/Inner City IC 1111
- NIGHT SONG**
AHMAD JAMAL/Motown M7 945R1
- CHICK COREA AND GARY BURTON IN CONCERT**
ECM 2 1182 (WB)
- THE CELESTIAL HAWK**
KEITH JARRETT/ECM 1 1175 (WB)
- LOVE AT FIRST SIGHT**
SONNY ROLLINS/Milestone M 9098 (Fantasy)
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

Black members of the music industry have every reason to be proud of their contribution to the Dr. Martin Luther King memorial march on January 15. Radio station personnel, record company employees, performers, and retailers all supported the march either by organizing in their community, spreading the word, or traveling to Washington. There was an overall unity of purpose about this march that was beautiful to see. Hopefully (let's cross our fingers) this accomplishment will be remembered and its lessons applied to problems in the industry.

Lonnie Simmons is, rightfully, a very happy man these days. The producer of the fast-selling "Gap Band III" and Yarbrough & Peoples' "Two of Us" albums has emerged as an important commercial force in black music. Still, Simmons is not about to rest on his laurels. "I was very, very hungry to be successful," he says earnestly. "I'm still hungry to be more successful than I am now. My goal, the goal of Total Experience productions, is to be something big in the industry. If, for example, we can have half the success of a Solar label, then I will be extremely pleased."

Total Experience is an umbrella title Simmons has applied to his production company, his Los Angeles recording studio, his nightclub, and even to a clothing store he owned prior to entering the music biz. He feels "to use Total Experience to describe something is to say that particular item is very strong. So when I used it, it gave me something to conquer, something that I'm still trying to conquer."

Simmons thanks PolyGram executives Bob Sherwood and Bill Hayward and former A&R chief Charlie Fach for giving him an opportunity at their label. Looking to the future, he has "high hopes" for a Los Angeles based singer-keyboardist named Goodie, whose LP he says "will top everything I've done before."

A LOOK BACK: Sixteen years ago this month one of the great double-sided singles of all time debuted at #53 on RW's pop chart. Tragically, its maker was almost two months dead. "Shake" b/w "A Change Is Gonna Come" was Sam Cooke's last great statement, one side a moving anthem to the then-emergent civil rights movement, the other a tough, horn-driven dance tune. But Cooke wasn't just significant as a singer-writer. He was one of the first major black stars to own his publishing, and his Sar label introduced Johnny Taylor, Billy Preston, Bobby Womack, and Lou Rawls to the pop marketplace.

"I Remember Harlem," a four-part documentary on that special New York neighborhood, screens on PBS Feb. 1-4 in the evening. Director Bill Miles tells the story of Harlem from its founding in 1658 to the present with a heavy emphasis on its rich musical heritage.

One highlight is the playing of a 1941 tribute record to Joe Louis called "King Joe." Richard ("Black Boy," "Native Son") Wright wrote the lyrics, Count Basie provided the music, and Paul Robeson is the voice, making it a rather remarkable recording. "I Remember Harlem" is full of such moments, a reflection of Harlem's rich musical history and Miles' commitment to telling it well.

When it comes to unusual and creative concepts, it's hard to beat George Clinton's ever-growing Uncle Jam organization. The latest brainstorm is a provocative newsletter called the *New Funk Times*. Filled with stories of international importance (e.g. the inner meaning of Parliament's "Trombipulation" album), the 16-page *New Funk Times* has been distributed to radio programmers, retailers, and funkateers across the country. (Continued on page 41)

Black Oriented Album Chart

JANUARY 31, 1981

- HOTTER THAN JULY**
STEVIE WONDER/Tamla T8 373M1 (Motown)
- FANTASTIC VOYAGE**
LAKE SIDE/Solar BXL1 3720 (RCA)
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- TRIUMPH**
JACKSONS/Epic FE 36424
- GAP BAND III**
Mercury SRM 1 4003 (PolyGram)
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- IMAGINATION**
WHISPERS/Solar BZL1 3578 (RCA)
- FACES**
EARTH, WIND & FIRE/ARC/Columbia KC2 36795
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- TOUCH**
CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (PolyGram)
- STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- LIVE AND MORE**
ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- AS ONE**
BAR-KAYS/Mercury SRM 1 3844 (PolyGram)
- THREE FOR LOVE**
SHALAMAR/Solar BZL1 3577 (RCA)
- TROMBIPULATION**
PARLIAMENT/Casablanca NBLP 7249 (PolyGram)
- DIRTY MIND**
PRINCE/Warner Bros. BSK 3478
- JERMAINE**
JERMAINE JACKSON/Motown M8 948M1
- SKYYPORT**
SKYY/Salsoul SA 8537 (RCA)
- THIS IS MY DREAM**
SWITCH/Gordy G8 999M1 (Motown)
- THE AWAKENING**
REDDINGS/Believe in a Dream JZ 36875 (CBS)
- CANDLES**
HEATWAVE/Epic FE 36873
- SHINE ON**
L.T.D./A&M SP 4819
- POSH**
PATRICE RUSHEN/Elektra 6E 302
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- I HAD TO SAY IT**
MILLIE JACKSON/Spring SP 1 6730 (PolyGram)
- LET'S BURN**
CLARENCE CARTER/Venture VL 1005
- CITY NIGHTS**
TIERRA/Boardwalk FW 36995
- SHADES OF BLUE**
LOU RAWLS/Phila. Intl. JZ 36774 (CBS)
- GREATEST HITS**
MANHATTANS/Columbia JC 36861
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- BETTER DAYS**
BLACKBYRDS/Fantasy F 9602
- GUILTY**
BARBRA STREISAND/Columbia FC 36750
- KANO**
Emergency EMLP 7505
- DIANA**
DIANA ROSS/Motown M8 936M1
- HURRY UP THIS WAY AGAIN**
STYLISTICS/TSP JZ 36470 (CBS)
- HOUSE OF MUSIC**
T.S. MONK/Mirage WTG 19121 (Atl)
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- SWEAT BAND**
Uncle Jam JZ 36857 (CBS)
- ZAPP**
Warner Bros. BSK 3463
- SWEET VIBRATIONS**
BOBBY BLAND/MCA 5145
- GOLDEN TOUCH**
ROSE ROYCE/Whitfield WHK 3512 (WB)
- GAUCHO**
STEELY DAN/MCA 6102
- LA TOYA JACKSON**
Polydor PD 1 6291 (PolyGram)
- DEE DEE**
DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370 (CBS)
- HERE TO CREATE MUSIC**
LEON HUFF/Phila. Intl. NJZ 36758 (CBS)

PICKS OF THE WEEK

IN OUR LIFETIME

MAEVIN GAYE—Tamla T8-374M1



Gaye's long-awaited new LP is a philosophical discussion of good and evil full of his brilliant vocals, intriguing lyrics, and some of the most creative arrangements you'll find anywhere. This eight-song effort shows that no one makes records as commercial and complex as Gaye. Check out the rhythm tracks on "Funk Me," "Life Is For Learning," and "Far Cry" (arranged by Frank Blair).

BUNNY WAILER SINGS THE WAILERS

Mango MLPS-9629



This LP is an interesting mix of nostalgia, tribute and parody as the least celebrated of the original three Wailers (Bob Marley and Peter Tosh are the others) recuts the group's mid-'60s hits, imitating the vocal style of Marley and Tosh on several tunes. Bassist Robbie Shakespeare, drummer Sly Dunbar and guitarist Earl 'Chinna' Smith provide rock-solid support.

VOICES IN THE RAIN

JOE SAMPLE—MCA-5172



Another glossy package of tasteful pop-jazz from Crusaders keyboardist Joe Sample. The Crusaders' many fans will feel right at home with such tunes as "Greener Grass," "Shadows," and "Burnin' Up the Carnival" (a Sample-Will Jennings collaboration). The voices of Flora Purim, Josie James and Pauline Wilson complement Sample's gossamer arrangements.

GOTHAM CITY

DEXTER GORDON—Col JC 36853



Gordon's tenor sax fronts the all-star lineup of George Benson, Cedar Walton, Percy Heath, Art Blakey, and Woody Shaw, making for a wonderfully swinging record. Benson's cool licks on "Hi-Fly" and Blakey's loose-limbed drumming throughout are two of many highpoints. Pure jazz at its best.

Record World Black Oriented Singles



JANUARY 31, 1981

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

JAN. 31	JAN. 24	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	FANTASTIC VOYAGE LAKESIDE Solar 12129 (RCA) (2nd Week)	9
2	3	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	8
3	2	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	14
4	4	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	10
5	13	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	8
6	10	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	6
7	9	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	9
8	8	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	11
9	12	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	7
10	11	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	8
11	5	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)	12
12	6	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	15
13	7	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	14
14	14	AGONY OF DEFEET PARLIAMENT/Casablanca 2317 (PolyGram)	9
15	20	TOGETHER TIERRA/Boardwalk 8 5702	9
16	16	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398	11
17	25	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	5
18	21	MAKE THE WORLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	7
19	28	WATCHING YOU SLAVE /Cotillion 46006 (Atl)	6
20	17	YOU EARTH, WIND & FIRE /ARC/Columbia 11 11407	9
21	15	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	17
22	22	SHINE ON LTD /A&M 2283	10
23	33	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	3
24	27	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581	7
25	18	LOOK UP PATRICE RUSHEN/Elektra 47067	12
26	19	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	14
27	31	WHO SAID? ISLEY BROTHERS/T-Neck 6 2293 (CBS)	4
28	32	8TH WONDER SUGARHILL GANG/Sugarhill 753	5
29	23	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945	11
30	24	LOVELY ONE JACKSONS/Epic 9 50938	17
31	26	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	15
32	29	HAPPY ANNIVERSARY RAY, GOODMAN & BROWN/ Polydor 2135 (PolyGram)	11
33	41	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/ Prelude 8023	4
34	34	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942	8
35	30	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (E/A)	10



36	42	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041	4
37	51	WHAT WE HAVE IS RIGHT BLACKBYRDS/Fantasy 904	4
38	43	HERE'S TO YOU SKYY/Salsoul 2132 (RCA)	5
39	40	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499	8
40	45	BE ALRIGHT (PART I) ZAPP/Warner Bros. 49623	3
41	46	GLAD YOU CAME MY WAY JOE SIMON/Posse 5005	4
42	44	I'M READY KANO/Emergency 4504	10
43	47	PASSION ROD STEWART/Warner Bros. 49617	6
44	36	INHERIT THE WIND WILTON FELDER/MCA 51024	10
45	49	DANCE SILVER PLATINUM/Spector Intl. 00009 (Capitol)	4
46	58	FANCY DANCER TWENNYNINE FEATURING LENNY WHITE/ Elektra 47087	3
47	52	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	3
48	53	TURN OUT THE LAMPLIGHT GEORGE BENSON/Qwest/WB 49637	3
49	60	LOVE CALLING ZINGARA/Wheel 5001	3

CHARTMAKER OF THE WEEK

50	—	ALL AMERICAN GIRLS SISTER SLEDGE Cotillion 46007 (Atl)	1
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51	61	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	2
52	57	BON BON VIE (GIMME THE GOOD LIFE) T. S. MONK/ Mirage 3780 (Atl)	3
53	54	JESUS IS LOVE COMMODORES/Motown 1502	4
54	56	I AIN'T JIVIN', I'M JAMMIN' LEON HUFF/Phila. Intl. 63122 (CBS)	3
55	35	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS)	11
56	37	DO ME RIGHT DYNASTY/Solar 12127 (RCA)	11
57	66	I WANT YOU NARADA MICHAEL WALDEN/Atlantic 3783	2
58	48	STRENGTH OF A WOMAN ELOISE LAWS/Liberty 1388	7
59	67	UNDERSTANDING TRUTH/Devaki 4002	2
60	—	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	1
61	62	BABY, LET'S RAP NOW MOMENTS/Sugarhill 758	5
62	55	STRETCH B. T. EXPRESS/Columbia 11 11400	4
63	38	UPTOWN PRINCE/Warner Bros. 49559	16
64	39	PROVE IT MICHAEL HENDERSON/Buddah 623 (Arista)	10
65	73	DON'T SAY GOODNIGHT FIRST LOVE/Dakar 4566 (Brunswick)	5
66	68	I'LL NEVER LOVE THE SAME WAY TWICE BARBARA MASON/WMOT 8 5352	2
67	50	SO YA WANNA BE A STAR MTUME/Epic 19 50952	6
68	59	ONE CHILD OF LOVE PEACHES & HERB/Polydor/MVP 2140 (PolyGram)	4
69	—	DIRTY MIND PRINCE/Warner Bros. 49638	1
70	64	IT'S MY TURN DIANA ROSS/Motown 1496	10
71	70	ANOTHER ONE BITES THE DUST QUEEN/Elektra 46031	22
72	63	MUG PUSH BOOTSY/Warner Bros. 49599	10
73	74	MESSING WITH MY MIND LENNY WILLIAMS/MCA 51033	2
74	—	HEY YOU SYMBA/Venture 137	1
75	65	FEEL MY LOVE MICHAEL WYCOFF/RCA 12108	8

Black Music Report

(Continued from page 40)

Its decidedly funky editor **Tom Vickers** says this august publication is an outgrowth of last year's **Jack the Rapper** convention in Atlanta. "That edition was only four pages," he recalls, "and we used it to introduce several new groups we had signed. I wrote about 75 percent of the copy and, along with **Archie Ivy** and our photographer **Diem**, put it together." Only a thousand were printed, but the response was "incredible from the radio programmers and DJs."

The second issue is tied to a promotion which called December "Funk Month" ("Tis the season to be funky"); but even with the holidays behind us it still tickles the funny bone. About 50,000 were distributed, primarily through in-store displays and fan clubs. Vickers wrote only "about 25 percent" of this issue, as a number of other writers contributed. "Sir Lleb of Funk," a/k/a **Pedro Bell**, provided several drawings, all done in the "space-ghetto" style that decorates Funkadelic's Warner Bros. LPs.

Best of all, the *New Funk Times* is becoming a monthly. Look for

it as a concert souvenir when P-Funk hits the road in March.

CHIC SHOCKERS: Word on the street is heavy, rumors are rampant, but still no official word on whether **Chic's** principals, bassist **Bernard Edwards** and guitarist **Nile Rodgers**, will produce either **Blondie** or **Johnny Mathis**. Chic has reportedly already cut some material with **Blondie**. We'll keep you posted.

BLACK ORIENTED MUSIC CHART ACTION: The most significant leaps on the black album chart were made by the **Whispers'** "Imagination" (from 13 to 7), **Yarbrough & Peoples'** "The Two Of Us" (from 14 to 6), and **T.S. Monk** (from 49 to 40). Meanwhile, near the top, **Lakeside's** "Fantastic Voyage" hopped up to #2 to challenge **Stevie Wonder**. Two intriguing debuts: rock-jazz-pop magicians **Steely Dan** introduced "Gaucho" at #47 and **Dee Dee Sharp Gamble** came on at #49.

On the singles chart, three groups entered the top ten (the **Jones Girls**, **Yarbrough & Peoples**, **Bar-Kays**), while **Slave's** "Watching You" (28 to 19), the **Whispers'** "It's A Love Thing" (33 to 23), and **Unlimited Touch's** "I Hear Music in the Street" (41 to 33) showed potential. Other comers are: the **Blackbyrds** (51 to 37), **Twennynine** (58 to 46) and **Zingara** (60 to 49).

The Coast

(Continued from page 18)

Billy and the Beaters, whose three-day stand at the Roxy was an SRO, celebrity-studded success. The event, which was recorded for a live LP by the fledgling Alfa Records, drew a mixed bag of music biz notables ranging from bluesman **Lowell Fulson** to **Peter Frampton** and, during the Saturday night show, included the vocal participation of **Rickie Lee Jones**, who joined **Billy Vera** on such classics as **Chuck Berry's** "Oh Carol" and the **Everlys'** "Dreaming." Vera, a veteran who looks more like a credit dentist than a rock star, was obviously having a helluva time up there and that kind of fun is always infectious. For the past year and a half or so, Billy and the Beaters have been slugging away, playing every Monday night at the Troubadour, and the results of all that woodshedding are impressive. The Beaters, which include such top-notch musicians as **Jeff Baxter**, sax player **Jerry Peterson** and a terrific keyboardist named **Jim Ehinger**, may well be one of the best bands to come down the pike since a bunch of guys from Asbury Park arrived a couple of years ago. Vera's material ranges from r&b classics to some beautifully crafted ballads; the mixture made for a perfectly balanced set and Alfa Records is to be congratulated for taking the chance on recording a "live" album as their very first release. We can't wait to hear it.

MOVIE NOTES: **Keith Emerson**, late of **Emerson Lake and Palmer**, has been signed to compose the score for "Nighthawks," an April Universal release starring **Sylvester Stallone** and **Billy Dee Williams**. And also from Universal comes word that **Ry Cooder** will be writing the score for "The Border," **Tony Williamson's** film about illegal Mexican immigrants. That one stars **Jack Nicholson**, **Harvey Keitel**, **Warren Oates** and **Valerie Perrine** . . . **Debbie Harry** flew into town last week to attend **George Burns'** 85th birthday party and to talk to **Francis Ford Coppola** about a possible film project. She'll be with **George Burns** again on Jan. 31—performing a song and dance number—when **Blondie** co-hosts the "Solid Gold" TV show; you have to admit that "Burns and Harry" has kind of a nice ring . . . **Dolly Parton** will be performing "9 to 5," the title song from her film debut, on the Jan. 31 telecast of the Golden Globes Awards. She's been nominated for three of the awards, one for the song and two in acting categories.

BUSINESS FOLKS: Best wishes to Elektra/Asylum's **Sue Satriano**, who was recently promoted to national publicity director over there. That's the good part; the bad part is that last week she entered Cedars-Sinai Medical Center for what turned out to be a ruptured blood vessel in her stomach area. It's believed not to be serious, but she may be in there for a while (we'll refrain from making those tasteless "Another One Bites the Dust" jokes) . . . Beginning this Monday (26), **Fred Vail**, general manager of Nashville's Island Studio and Mariner Productions, will be in L.A. looking to shop masters of four rock acts and one black performer (among them are **Larry Burton**, **Paula Postell** and **Mary Bailey**). He'll be at the Continental Hyatt House for two weeks . . . Producer **Robert Margouleff** (**Devo**, the **Busboys**) and his associate **Howard Siegel** have signed with **Dan Cavanaugh** for management . . . **Edward J. Haddad** has been named executive vice president of the Marquee Entertainment Corp. He'll oversee booking operations for Marquee theaters, including the Sunrise in Florida and the Circle Star in California . . . EMI-Liberty staffers who gathered for meetings in Palm Springs last week heard the latest from **Rocky Burnette**, the **Vapors** and **Fast Fontaine**. Other upcoming albums from the company include a **Gary U.S. Bonds** album, originally planned as an EP, which will feature four songs produced by **Bruce Springsteen** and the remainder produced by **Miami Steve Van Zandt**. You can expect that one to arrive in early April. And rumor has it that the first **Peter Tosh** album for EMI may very well be produced by **Mick Jagger**.

BENEFITS: The Rossi Fund, a non-profit organization providing information and services to families of children stricken with terminal illnesses, will hold its second annual "You Gotta Have Heart Valentine's Special" on Saturday, Feb. 7. The dinner-dance event will take place at the Hollywood Palladium and for information, you can call **Betsy Whorf** at 275-0802 (evenings) or 466-3591 . . . **20/20** and **Mike Gallo's Radiomusic** will be the bands performing at a gun control benefit at Madame Wong's on Feb. 18. Since Mike Gallo used to be a member of 20/20, the evening promises to be a musically incestuous event, with Mike joining his old band for a set, the new 20/20 playing a set, and Gallo's own group performing in the middle. Got all that? 20/20, by the way, is currently finishing up their new album, "Look Out," for Portrait, produced by **Richard Podolor** and due for a June release.

New York, N.Y.

(Continued from page 20)

The Maj believes so strongly in the record that he undertook, for the first time in 20 years, a three-day promotional swing through Arkansas and Oklahoma to push the record himself. The Maj also claims a Fort Worth station, KXOL, liked the song so much that it played it ten consecutive times on the air.

The Maj also mentioned that since he's been besieged by requests for copies of his "Very Early **Delbert McClinton**, Vols. 1 and II" albums, he's decided to release a single, "If You Really Want Me To I'll Go" b/w McClinton's rendition of **Otis Redding's** "Mr. Pitiful," so that "the country stations will have something of Delbert's to play. They can't play this new stuff of his because it's too bluesy. It's great, but they can't play it." The Maj has already presented McClinton's mother and father with the first copy of the single.

R.I.P. Mathew "Stymie" Beard, 56, former child actor in the "Our Gang" series. Died in Los Angeles, January 8, of an apparent stroke.

CONGRATULATIONS to **Mrs. Bruce Sudano** (aka **Donna Summer**) and **Bruce Sudano** on the birth of their daughter, **Brook Lyn Sudano**, January 5. The baby weighed seven pounds, three ounces at birth.

RUMOR: RFC leaving Warner Bros.? No one will confirm. Sources report, however, that the RFC promotion department was disbanded late last week.

FUN IN FEAR CITY: MCA Records celebrated its most successful year in history at its Los Angeles meetings last week (one assumes they did some work, too). Two legendary MCA employees, **Sammy Vargas** (who loves the night life) and **Ray D'Ariano** (the king of near-miss comedy) were continuing the celebration during a limousine ride into New York City from JFK Airport when they discovered a NYC police car trailing theirs, trying to put a damper on their good time. Vargas and D'Ariano were further dismayed when their limo was impounded by the police department. Seems the cops were after it because of several outstanding summonses. Vargas and D'Ariano were left out in the cold while a tow truck pulled away with their transportation. "It was a race to see who'd get there first, the tow truck or the other limo to pick us up," Vargas told New York, N.Y. "For a while it looked like we were going to be the new hostages."

FYI: After a protracted period of negotiation, an agreement has been concluded between the Entertainment Company and Jobete Music for Entertainment to acquire Jobete's entire catalogue—every copyright from the last 25 years, as well as every writer's contract. The agreements, all executed, will be closed in March; no official word will be forthcoming till then.

JOCKEY SHORTS: **Julie Rader**, director of national promotion for Leber-Krebs, has resigned that position to pursue independent projects. She is currently working independently for Jet Lag Productions, which manages **Joan Jett**. She can be reached at (212) 794-0135 . . . Fantasy has discovered that the live **Creedence Clearwater Revival** album was not recorded at the Royal Albert Hall in London but at the Oakland Coliseum on January of 1970. Fantasy is now in the process of correcting album covers and labels for future pressings. The revised title will be "Creedence Clearwater Revival: 'The Concert.'" The error was blamed on "inadequate master tape labeling." . . . **Jane Olivior** will be featured on AGAC's next Ask-A-Pro session on February 3 at Uncle Lulu's, 16 West 56th Street, at 8 p.m. There is a \$2 cover charge for non-AGAC members, with a \$2 drink minimum for all who attend. For more information call AGAC at PL 7-8833 . . . the **Rattlers** have signed an exclusive booking agreement with Frontier Booking International. The group will be appearing at Max's Kansas City on January 30 and at the Ritz on February 2.

Listening To Sadane



Warner Bros. recording artist Sadane visited the label's Burbank headquarters recently to preview his debut release, "One Way Love Affair," for the company. The vocalist's LP was produced by the team of **Mtume** and **Lucas**, known for their work with **Stephanie Mills**, **Phillis Hyman** and others. Pictured from left are: Sadane's manager **Andre Perry**; **Reggie Lucas**; **Mtume**; **Sadane**; Warner Bros. president and chairman **Mo Ostin**; and Warner Bros. vice president/black music marketing **Tom Draper**.

England

By VAL FALLOON

■ LONDON—Two days after CBS announced its price-cutting formula (see story this issue), WEA brought in a re-structure and introduced sale or return on selected product. With CBS last week carrying the lowest dealer prices for catalogue product at 1.82 pounds—for a few days—WEA has done the same thing—even to the number of titles eventually affected. The first will be available for mid-price resale in March. Last April, WEA's back catalogue reduction was well-received by the trade, resulting in a 50 percent uplift in sales. WEA is introducing SOR on certain acts in order to break new artists and stimulate the sales of established artists' product. CBS' radical move last week was designed to boost rates, encourage dealers and combat imports. Their formula is more wide-ranging and is described as "an attack on the market place." It will be interesting to see if other majors follow suit . . . Of course there is always the added possible bonus of discouraging home taping. Losses are now approaching one million pounds a day, says the BPI. Late last year National Opinion Polls produced an independent survey showing a huge increase in home taping among young people, but the poll still held that the record industry was overstating its fears about the extent of the problem. The BPI and the NOP have since met and the latter withdrew its conclusion. After studying new data and the BPI's own figures the BPI director general **John Deacon** said, "Losses to the industry were measured at 228 million pounds in 1979 and we estimate that at the current rate of increase the toll will have risen to a million pounds a day by the end of the year." The question is, will cheaper product—even only back catalogue—encourage purchase of a disc rather than a blank tape?

MORE VIDEO: The video cassette market keeps on growing. Now Chrysalis Records, one of the first in the music market with the **Blondie** "Eat to the Beat" cassette, is to go a step further with the
(Continued on page 44)

New German Research Survey Shows Increases in Home Taping

By JIM SAMPSON

■ MUNICH—In 1978, the German IFPI and the Mechanical Rights Society released one of the world's first market research studies on home taping. Last year, the survey was conducted again to put in sharper detail the shape of home taping in Germany. The results, just released, show private copying of broadcasts and borrowed recordings has increased sharply over the past two years.

Over 63 percent of German households now have cassette recorders, up only slightly. But for every 100 homes, there are now 111 cassette recorders, against 97 per hundred home in 1978. The average cassette user owns 16.8 blank cassettes, with a total average recording capacity of 21 hours. The extrapolated number of blank cassettes in German homes has jumped in just two years by one third, to 445 million tapes.

Growing Popularity

The survey showed that 84 percent of all recordings were from broadcasts or borrowed record-

ings, sources for which no specific royalty compensation is being paid. 40 percent of the recordings are of international pop music, 42 percent being German pop songs.

Peter Zombik, of the Hamburg IFPI, termed the results surprising, in that more people than ever are finding the use of a cassette recorder quite normal. The number of women and elderly making tapes is growing rapidly.

Between 1970 and 1979, though, revenues from the current German royalty on recording hardware rose 150 percent to 14.2 million marks. During the same period, annual blank tape sales climbed 800 percent. In 1979, in Germany alone, at least 92 million blank cassettes were sold, with a recording capacity of about 9.6 million minutes.

In its recent proposed revision of the German copyright law, the justice ministry acknowledged the need for better compensation for copyright and performance right
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MIDEM (Continued from page 3)

video people such as VCL. Of the larger independents, DJM can be contacted via Musikverlage; most of the Carlin U.K. executives will be in attendance, with their own stand; Mervyn Conn will be there both as country festival promoter and publisher, and to launch his new label; Chrysalis will be there in force with a stand; members of the Peter Frohlich Group, now expanding its music interests, will attend (but without a stand); Gem will have a stand as usual; Heath Levy, with several new projects announced, will have a stand; Hush, Mam, Noel Gay, K-Tel, Keefco (video promo company) Martin Coulter, Magnet, Pendulum, Neon, Pickwick, Tony Roberts Music, State, Valentine and Warwick are just some of the indies attending. Several photographers will be present, and representatives of organizations such as the Performing Right Society and the Association of Professional Recording Studios will attend.

Other Companies Represented

Bronze International director Lilian Bron will be present to launch her new publishing company, Tigertail Music, and her Tiger management company. She will be looking for worldwide representation for both companies at MIDEM. These companies, independent of the parent organization, are presently being operated alongside her existing duties with Bronze Records. James Ware, new April Music U.K. chief, is looking for writers and catalogues; Arcade wants product for their Benelux and other European territories;

ATV music will be placing product; BBC Records will be looking for co-production investment in classical repertoire; Belsize Music has songs on offer; Len Beadle's new Beadle Music is launching at MIDEM; Chopper's Geoff Morrow has various masters to place; custom pressing companies including Damont and Vineyard will be offering their services and even recording studios will be representing, including Eel, Eden and others.

One composer will be there alone: Trevor Lyttleton, well known for his past battles with the PRS, and another individual, Ray Wren, will be promoting his computer services. Once again, Magnet will be holding its annual licensees meeting at MIDEM, presenting new product. The emphasis this year, as anticipated, is very much on business.

From a German standpoint, MIDEM again will be most important for the independent production companies, smaller record distributors and especially publishers. The larger national labels again are sending small delegations. Even Ariola, with last year's biggest Teutonic trib, is cutting back in 1981. As always, some are heading for Cannes in search of the great musical trend of the decade. Most, though, know that the trend probably will not start at MIDEM, nor will major deals be concluded there (the lawyers do that after the MIDEM meetings). Seeing people is, for most attendees, the main reason for going to MIDEM.

CBS Songs Signs D. L. Byron



CBS Songs has signed D.L. Byron to a worldwide sub-publishing contract, not including the U.S. and Canada. Pictured, from left: Nancy Brennan, associate director, publisher relations, CBS Songs; Richard Rowe, attorney, CBS Records International; Harvey Shapiro, VP, CBS Songs; Byron; Jon Small, Byron's manager; Judy Berger, Byron's attorney. Byron is now preparing his second solo LP, to be released on Arista Records in the U.S.

France

By GILLES PETARD

■ Island and Phonogram have just signed a new long-term contract in Nassau, Bahamas. The association between the two companies dates back to 1964, when **Chris Blackwell** founded Island. To top the long list of hits by Island artists, **Bob Marley and the Wailers** were awarded their seventh gold record in France for their album "Live" . . . Composer, producer and artist **Gérard Manset** has shown up again after a two-year absence from the record scene with an album and a movie named after his recording lab, "L'Atelier Du Crabe"; Manset will appear in public as the flick is being shown throughout the country . . . **Claude Nougaro** received the Grand Prix National de la Chanson from the Minister of Culture, **Jean-Philippe Lecas**.

Brigitte Bardot's entire record output is now available on the market; Disc'AZ, Barclay and Phonogram have reissued albums by the actress-singer . . . **Jerome Lefebvre** has joined Pathé-Marconi to head the promotion of French product . . . Vogue has released fourteen albums from the Chess catalogue . . . **Francoise Hardy** signed with Flarensch (distributed by WEA) and is hitting with a new single, "Tamalou." **Jacques Dutronc**, who has been building up a movie career these past few years, is back on the record scene with an album called "Guerre et Pets" on the Gaumont label (WEA); **Serge Gainsbourg** contributed to this symphony in sarcasm . . . CBS is heavily promoting a new group, "Joli Garçon," which has released its first LP on the Epic label . . . **Patrick Juvet** is back in the race with an album titled "Still Alive" . . . Among the top international hits here are records by **Barbra Streisand**, **Kate Bush**, **Stevie Wonder** and **Diana Ross**. Among French product, the most significant breakthrough comes from teenage singer **Lio**, who has invaded all the media with "Dis-moi que tu m'aimes," close on the heels of "Banana Split."

World Song Festival To Begin Oct. 31

■ TOKYO — The 12th World Popular Song Festival will be held October 30-31 and November 1 at Tokyo's Nippon Budokan Hall it was announced by the Yamaha Music Foundation, sponsors of the three-day event. The festival is open to singers and songwriters worldwide as long as their entries are original, unpublished and meet the festival criteria.

Springboard

Since its inception in 1970, the Yamaha Festival has served as a springboard for launching many singers and songwriters to stardom. Last year's winners included Mary MacGregor, Christopher Cross, Rupert Holmes and Dan Hill.

Yamaha has prepared a live tape spotlighting Festival '80 that is being offered to interested radio and TV stations on a rental basis.

Deadline

The application deadline for this year's festival is July 10. A completed entry form including a biographical sketch of the entrant should be accompanied by a photo, demo tape, score and lyrics. For further information, contact: Mr. Shin'ichi Sekimoto, Secretary General; Festival Committee '81; Yamaha Music Foundation; 3-24-22, Shimomeguro, Meguro-ku, Tokyo, Japan; Phone: (03) 719-3101. Cable: World Festival Tokyo. Telex: 2466571 Yamaha J.

EMI U.K. Reports Figures For Half-Year

■ LONDON—The Thorn and EMI Company has released an interim statement of its 1980 half-yearly results. Up to September, the figures, say the company, reflect the difficult trading conditions which most areas of the business encountered in the year.

However, rumors that Thorn-EMI was considering selling off its music interests seem to have died down following the publication of the figures. The company said that despite a slump in pre-tax profits in the first six months, from 51.3 million pounds to 38.6 million, the sale of various leisure activities not central to the strategy have now been completed. The EMI companies—merged in December 1979—are reported to have broken even compared to a 20 million pound loss in the same period of the previous year.

RCA Germany Expands

■ MUNICH—When RCA's current five-year pact with WEA Record Service expires on July 1, RCA will set up an in-house distribution center, receive, process and bill customers itself, and let Teldec handle shipment of merchandise from its Nortorf factory warehouse. Until now, Teldec had manufactured RCA's German product, but WEA handled distribution. RCA sales chief Teddy Teske firmly denied this move was part of a rumored Teldec absorption of RCA's German music operations.

CBS U.K. Slashes Wholesale Prices

■ LONDON—CBS U.K. will slash dealer prices on full price product by an average of 12.5 percent on February 1. The company is also pegging singles prices, and almost all TV-promoted titles will revert to standard Margin. In the future, this move will affect all TV titles after six months.

In addition, the two levels of full price product will be eliminated, effectively bringing the price of top product to the dealer down by 15 percent and the next range by about ten percent.

Midprice Line

In a move to accelerate orders of steady back catalogue sellers, titles will be reduced to midprice level, starting in March. About forty titles will plunge in price, including the first ABBA LP, some Streisand, Simon and Garfunkel and Billy Joel LPs. The full details will be announced later, and it is anticipated that about 100 catalogue items will be selling at the new low price by the end of the year.

Dealers will not be stuck with large stocks of albums at the original prices. CBS has insured that arrangements for returns and billing will be spaced to accommodate the new cost structure. For example, midprice catalogue will carry a different catalogue number from its present full price one.

The new dealer prices of £2.74 makes CBS almost the lowest in the U.K., though one other major

has special offers on certain new product.

The purpose, said CBS U.K. sales director John Mair and marketing director Tony Woolcott, is to compete with the increasing imports market on new LPs, and to encourage dealers to stock more CBS product and promote it more heavily in the stores. The thinking here is that it is unlikely at present that retailers will pass on the savings to the customers, because so many stores are discounting heavily anyway. The attitude will be to wait and see if this dramatic move works.

The cuts apply to CBS' own labels and associated labels, not to distributed product. The new dealer prices apply to both albums and cassettes.

German Survey

(Continued from page 44)

holders from home taping. But this admission was not accompanied by any specific proposals for a royalty increase, and the ministry specifically rejected the idea of a blank tape royalty.

Calls for Tape Royalty

The new survey supports the findings of the '78 research, while leading to a call for a tape royalty. The IFPI and other groups in the music industry have pressed the justice ministry for new hearings on the copyright revision, in hope of getting adequate compensation from home taping.

England (Continued from page 43)

setting up of a visual programming division, to develop film, television and video projects. Headed by **Terry Ellis**, the new division, following the success of the British (and Chrysalis) backed film "Babylon," among others, kicks off with a music movie titled "Dance Craze." The film, previewed at MIDEM, features bands like the **Specials**, **Madness**, the **Beat** and **Selecter**. A live soundtrack LP will appear on the Chrysalis label. Two more films and TV specials are under discussion, among them one starring **Jethro Tull**. A **Billy Connolly** video cassette is also on the schedules . . . Intervision, one of the leading software companies, recently launched its U.A. package, following a deal signed in September last year. Now, the company, which has 70 percent of the home video rental market, is also doing mail order and has just acquired another batch of feature films and music shows. These include the second ABBA spectacular, the movie "Stamping Ground," with **Pink Floyd** and **Santana**, and various feature films, such as "Goodbye Norma Jean," the story of **Marilyn Monroe** . . . Cultural pursuits are not neglected: Covent Garden Video has signed a deal with the Royal Opera house and BBC TV to produce three ballet and opera video cassettes per year for five years, with exclusive production right for future and past televised productions.

INS AND OUTS: **Mike Hutson**, M.D. of RSO Records, has left the company after three years and **Arthur Sherriff**, promo chief, has moved to Polydor as head of press and promotion. More press office moves expected in the next few months, with two majors advertising and a general swap around the smaller seats . . . More "Cassingles," now from **Lennon** and **Bowie**, suggest a new trend rather than a gimmick. WEA estimates that the tape version of "Woman" could add 40,000 to sales of the single . . . Bright tape idea from new firm Fashion Magic. Packs will mix perfume, tickets, make up, electronic games, jewelry in various combinations along with cassette singles or LPs. **Heath Levy**, Decca and **Pinnacle** are involved with the company, run by **Joe Dawson**.

Record World Imports

By JEFFREY PEISCH

■ LIVE PiL: "Springtime in Paris" is the English translation of **Public Image Limited's** new live set "Paris au Printemps" (Virgin), and for starters, it might be said that **John Lydon's** spring in Paris doesn't seem to have been anything like **Count Basie's** "April in Paris." "Paris au Printemps" has the feel of a confrontation. Twice, between songs, Lydon responds to requests from the crowd with a sharp "shut up," and he calls the crowd "dogs" at one point. After a particularly rowdy response, Lydon shouts, "you better stop spitting or I'll walk off this f***ing stage." This might not seem to be too out of the ordinary coming from the original rude boy, but Lydon's abusive behavior is hardly punk rock posturing. Lydon hates blind idol worship, whether it's the worshipping of the heavy metal rock he undermined with the **Sex Pistols**, or the worshipping of stereotype punk behavior. Lydon has long since given up acting like an animal on stage; he is interested in presenting PiL's adventurous music to the crowd, and the crowd acts (spitting on stage) like it's 1977. What happened in Paris to Lydon also happened last year in Los Angeles, during PiL's only American tour, when the crowd got violent (as they thought they were supposed to) and the show ended with Lydon walking off the stage, disgusted.

The interaction between the immature French crowd and Lydon should not obscure the fact that "Paris au Printemps" is brilliant. The full, strikingly original sound of PiL on record is reproduced perfectly live. And Lydon's voice has an edge to it that grabs your attention. The record also documents what great instrumentalists **Keith Levene** (guitar and synthesizer), **Jah Wobble** (bass) and **Martin Atkins** (drums) are. Like the great power trios of the past (**Cream**, **Sex Pistols**), PiL creates an awesome sound; but while the Pistols sounded like one big instrument, PiL's sound is full, yet clear. Six of the seven songs on the record are from PiL's only two records; one song, "Low-life," is new.

In the tradition of **Burning Spear**, British reggae poet **Linton Kwesi Johnson** has released an album of dub versions of songs from his first two records. Johnson has wisely enlisted the help of **Dennis Bovell**, one of the masters of the dub technique, and "LKI in Dub" (Island) is a gem of its genre. Johnson writes very distinctive songs, so the record avoids the anonymity of so many dub recordings... **Chris Spedding**, the English guitarist who played with the New York band the **Necessaries** during the last year, is by himself again and has a new album, "I'm Not Like Everybody Else" (Rak). The title song is the **Ray Davies** chestnut, and Spedding writes most of the remaining songs on the record. Spedding has an unemotional voice that tends to dampen his often clever songs and always good guitar playing. Highlight is "Musical Press," in which rock writers are described as "hypocritical" and "parasitical"... "Repeat Performance" (Charisma) is a reissue of songs by **Van Der Graff Generator**, recorded in the late '60s and early '70s. The record's liner notes contain extensive quotes from wonderful reviews, to document the band's past greatness. But one listen to the record not only shows the music to be terribly dated, it also reveals beyond a doubt that the music was—and still is—terribly pretentious dribble. Ditto for "Repeat Performance" (Charisma) by **Hawkwind**... EMI has released "The Unobtainable **T. Rex**," B-sides that have been deleted. Although these re-issues are hardly historic occasions, it's interesting that EMI and Charisma feel that there are still enough fans of groups like **T. Rex** and **Hawkwind** to make such ventures profitable.

SINGLES: For all the **Clash** fans who are tired of the new 36-song "Sandinista!" already, Epic Japan has re-released nine of the group's most popular singles (from "White Riot" to "London Calling") in a cute little box. Great for a gift, but hardly a necessary purchase... Island U.K. has issued a 12-inch version of **Bob Marley and the Wailers** "Redemption Song" (from the "Uprising" album), that contains a second version of the song (with instrumental backing; the album version just has an acoustic guitar) and a live version of "I Shot the Sheriff." "Redemption Songs" is simply one of the most beautiful songs I've heard in ages. The band version is a nice complement to Marley's solo version. The live reading of "I Shot the Sheriff" shows the Wailers at their loosest, and best. The tight, contrapuntal reggae rhythms are implied rather than stated; the song has enough holes to jump into. And Marley's singing is some of the most passionate he's ever put on record. This is what all 12-inchers should be like.

England's Top 25 Singles

- 1 **IMAGINE** JOHN LENNON/Capitol
- 2 **ANT MUSIC** ADAM AND THE ANTS/CBS
- 3 **DO NOTHING SPECIALS/2** Tone
- 4 **(JUST LIKE) STARTING OVER** JOHN LENNON/Geffen
- 5 **HAPPY XMAS (WAR IS OVER)** JOHN & YOKO AND THE HARLEM COMMUNITY CHOIR/Apple
- 6 **STOP THE CAVALRY** JONA LEWIE/Stiff
- 7 **TOO NICE TO TALK TO BEAT**/Go Feet
- 8 **FLASH** QUEEN/EMI
- 9 **YOUNG PARISIANS** ADAM AND THE ANTS/CBS
- 10 **I AM THE BEAT** THE LOOK/MCA
- 11 **DE DO DO DO DE DA DA DA** POLICE/A&M
- 12 **EMBARRASSMENT** MADNESS/Stiff
- 13 **I AIN'T GONNA STAND FOR IT** STEVIE WONDER/Motown
- 14 **RABBIT** CHAS & DAVE/Rockney
- 15 **DON'T STOP THE MUSIC** YARBROUGH & PEOPLES/Mercury
- 16 **SCARY MONSTERS** DAVID BOWIE/RCA
- 17 **WHO'S GONNA ROCK YOU** NOLANS/Epic
- 18 **RUNAWAY BOYS** STRAY CATS/Arista
- 19 **RUNAROUND** SUE RACEY/RAK
- 20 **WOMAN** JOHN LENNON/Geffen
- 21 **IN THE AIR** PHIL COLLINS/Virgin
- 22 **LIES** STATUS QUO/Vertigo
- 23 **SUPER TROUPER** ABBA/Epic
- 24 **BURN RUBBER ON ME** GAP BAND/Mercury
- 25 **BANANA REPUBLIC** BOOMTOWN RATS/Ensign

Albums

- 1 **SUPER TROUPER** ABBA/Epic
- 2 **KINGS OF THE WILD FRONTIER** ADAM AND THE ANTS/CBS
- 3 **DOUBLE FANTASY** JOHN LENNON/YOKO ONO/Geffen
- 4 **THE VERY BEST OF** DAVID BOWIE/K-Tel
- 5 **ZENYATTA MONDATTA** POLICE/A&M
- 6 **DR. HOOK'S GREATEST HITS**/Capitol
- 7 **MANILOW MAGIC** BARRY MANILOW/Arista
- 8 **GUILTY** BARBRA STREISAND/CBS
- 9 **IMAGINE** JOHN LENNON/Apple
- 10 **BARRY BARRY** MANILOW/Arista
- 11 **YESSHOWS** YES/Atlantic
- 12 **THE JAZZ SINGER** NEIL DIAMOND/Capitol
- 13 **ABSOLUTELY** MADNESS/Stiff
- 14 **SCARY MONSTERS AND SUPER CREEPS** DAVID BOWIE/RCA
- 15 **SHAVED FISH** JOHN LENNON/Apple
- 16 **FLASH GORDON** QUEEN/EMI
- 17 **SOUND AFFECTS** JAM/Polydor
- 18 **NOT THE NINE O'CLOCK NEWS** ORIGINAL CAST/BBC
- 19 **HOTTER THAN JULY** STEVIE WONDER/Motown
- 20 **AUTOAMERICAN** BLONDIE/Chrysalis
- 21 **SIGNING OFF** UB40/Graduate
- 22 **MAKING WAVES** NOLANS/Epic
- 23 **MAKING MOVIES** DIRE STRAITS/Vertigo
- 24 **MONDO BONGO** BOOMTOWN RATS/Mercury
- 25 **FOOLISH BEHAVIOUR** ROD STEWART/Riva

(Courtesy: Record Business)

Record World en España

By JAVIER ALONSO

■ Con el Nuevo Año en puertas, estas son las noticias que por estas tierras corren:

El tema "Santa Lucia" del autor **Roque Narvaja** grabado en discos Polydor por **Miguel Rios**, tras el éxito obtenido en España, se edita de forma simultánea en toda Europa y países Hispano-americanos.

El Grupo **Almanzora** acaba de grabar recientemente su segundo album para Columbia. Un LP lleno de buenas canciones del se extrae como primer single el tema titulado "El Fren no espera a nadie" del cual sí se espera que sea un fuerte hit como anteriormente lo fué "Muñeca de Ojos oscuros". La producción es de **Pepe Grano de Oro**.

Dentro del estilo desenfadado que caracteriza al movimiento musical nueva ola, el grupo **Mama** es sin duda una arma promesa para el futuro musical españolá en el mercado un EP a la antigua usanza con cuatro títulos: "Chica de Colegio, Ya no

volveras, Regresa a casa a las dies y Nada más"; que estan gozando de una gran aceptación en un buen sector de la juventud nueva olera de nuestro país. Artistas exclusivos de discos Polydor.

A todos ha sorprendido gratamente la edición de un LP especialmente dedicado al mundo infantil. Canciones estupendas que unidas al espectacular Show televisivo que actualmente posee hacen que **Teresa Rabal** (La cigarra) sea uno de los ídolos de todos los peques en estos momentos; una producción de Eduardo Rodrigo para Movieplay.

Se ha creado Discosa Internacional: tres compañías independientes españolas (Discos Columbia, S.A., Movieplay, S.A. y Zafiro, S.A.) y una mexicana (Discos y Cintas Helix, S.A. de C.V.) han llegado a un acuerdo para formar Discosa Internacional, un grupo cuya finalidad en principio es la explotación conjunta en Latinoamérica de los catálogos de éstas

(Continued on page 48)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



grabado también en Español, del cual he recibido copia de manos de **Scott Kranzberg** de Broadwalk, y será lanzado a finales de este mes en una versión de 12 pulgadas, conjuntamente con la interpretación del número "Latin Disco," que será sometido a gran promoción dentro de las estaciones latinas de Estados Unidos, así como los "record pools," especializados en este producto. Como quiera que "Together" está ya siendo programado por varias estaciones bilingües en Estados Unidos, una inserción editada de ambas versiones no se hará esperar, como está sucediendo ya con **Kenny Rogers** y su "Lady," también grabada en Español y que será sometida al mismo



Tierra

proceso promocional entre las emisoras latinas de Estados Unidos, siguiendo más o menos el mismo patrón iniciado por Elektra con su **Robbie Dupree** y las **Pointer Sisters**, actualmente éxito fuerte en las emisoras latinas de Estados Unidos. La gran preocupación de todos, ha sido el gran problema de la distribución del producto, dentro del área latina de Estados Unidos. Cada una de las empresas está elaborando sus sistemas de distribución y para ello, y con mucho gusto, les he sometido listas de los posibles distribuidores latinos de estas grabaciones, que amenazan con convertirse en grandes vendedoras dentro de los próximos días. Y sigue adelante este nuevo factor que redundará en beneficio de la radio latina, los distribuidores y público en general. La reacción en Latinoamérica a favor de estas grabaciones de intérpretes famosos o en el pleno de sus éxitos en Español, no se está haciendo esperar y todo el mundo relacionado, está lanzando de inmediato el producto en sus mercados.

El grato amigo, **Jorge Pino**, me anuncia en llamada telefónica desde Brasil, que ha ocupado su nueva posición en RCA, a cargo del Departamento Internacional de la etiqueta brasileña, adicionalmente a sus funciones en el Record Club, iniciado por RCA en Brasil. Jorge, que estuvo desempeñando sus funciones en Nueva York, en los últimos cuatro años, se ha integrado al bloque brasileño dirigido por su padre, **Adolfo Pino. Helcio Carmo**, a cargo de la Regional RCA, establecida ahora en Brasil, acaba de estrenar su nuevo título de Director de Licenciadas Latino-americanas. ¡Éxitos a todos los involucrados! . . .



Alicia Juarez

Otra empresa sometida a reorganización y cambios lo está siendo Caytronics, con la incorporación de **Dick Carter**, exitoso ejecutivo que reorganizó exitosamente la "jaula de pollos" en que se había convertido Salsoul. Ahora, con estos logros a su favor, su directa acción dentro del equipo Caytronics se está haciendo sentir. **Rinel Sousa**, vicepresidente a cargo de promoción nacional, estuvo esta semana en Miami acompañando a **Carter**, pagandome una cordial visita, en la cual se me notificó la destitución de **José Climent**, promotor y vendedor-representante en la zona de Caytronics y sus planes de situar a otro ejecutivo en esta

(Continued on page 47)

New Release

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LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Puerto Rico

By WTRR (MAELO MENDEZ)

1. EL RON ES MI MEDICINA
JOHNNY VENTURA—Combo
2. LA RUEDA
ORQUESTA LA SOLUCION—LAD
3. ESA MUJER
PAQUITO GUZMAN—LAD
4. EL BRINDIS
CONJUNTO QUISQUEYA—Liznel
5. LA MERENGUITA
OSCAR D'LEON—T.H.
6. EL LICOR DE TU BOQUITA
EL GRAN COMBO—Combo
7. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Pronto
8. MAXIMO CHAMORRO
LALO RODRIGUEZ—Tierrazo
9. MANUEL/EL NACIMIENTO DE
RAMIRO
RUBEN BLADES—Fania
10. MAESTRA VIDA
RUBEN BLADES—Fania

San Francisco

By KOFY (OSCAR MUNOZ)

1. LENA VERDE
NAPOLEON—Raff
2. PERDONAME
CAMILO SESTO—Pronto
3. AMOR, AMOR
JOSE JOSE—Ariola
4. LOS DOS COMPADRES
VICENTE FERNANDEZ—CBS
5. MI AMIGO EL PAYASO
WILLIE ROSARIO—T.H.
6. PLATANO MADURO
LOS BESTIALES—Fuentes
7. LA DIFERENCIA
JUAN GABRIEL—Pronto
8. ASI CANTABA PAPA
CELIA, JOHNNY & PETE—Vaya
9. TENGO MUCHO QUE APRENDER
DE TI
EMMANUEL—Arcano
10. SIGO SONANDO
ANGELICA MARIA—Profono

Chicago

By PUBLIMET

1. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—Arcano
2. LO SIENTO MI AMOR
LUPITA D'ALESSIO—Orfeon
3. CUANDO ME DEJES DE AMAR
JOHNNY LABORIEL—Arcano
4. SOY ASI, VAGABUNDO Y
ANDARIEGO
DIEGO VERDAGUER—Profono
5. MI FORMA DE SENTIR
REV. DE EMILIANO ZAPATA—Profono
6. CAPRICHOSA
RIGO TOVAR—Profono
7. LLEGAS TARDE
VIENTO Y SOL—Puvi
8. AMANTES
JULIO IGLESIAS—CBS
9. YA TE OLVIDE
NOHEMI—Discolando
10. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Pronto

New York

By WJIT (MIKE CASINO)

1. TU NO SABES QUERER
LALO RODRIGUEZ
2. SINCERA CONFESION
OSCAR D'LEON
3. EL SABIO
HECTOR LAVOE
4. LAS COSAS CAMBIARAN
NELSON NED
5. LUIS Y LOLA
RITCHIE RAY & BOBBY CRUZ
6. DISTINTOS CAMINOS
CELIA, JOHNNY & PETE
7. YO SOLO QUIERO TU QUERER
SOPHY
8. TE REGALO UN CORAZON
EL GRAN COMBO
9. QUIEN DIJO MIEDO
RAUL MARRERO
10. TE QUERE POR LOS DOS
ANDY MONTANEZ

Ventas (Sales)

Spain

By JAVIER ALONSO

1. PERDONAME
CAMILO SESTO—Ariola
2. QUERER Y PERDER
DYANGO—EMI
3. AMAR DESPUES DE AMAR
JUAN PARDO—Hispavox
4. AMANTES
JULIO IGLESIAS—CBS
5. SENOR
PECOS—Epic
6. CLARA
JOAN BAPTISTA HUMET—RCA
7. NOCHE DE RONDA
ROLANDO OJEDA—CFE
8. TENGO MUCHO QUE APRENDER
DE TI
EMMANUEL—RCA
9. NUMERO EN U.S.A.
MEDITERRANEO—Zafiro
10. AMANECER
MANOLO SAN LUCAR—RCA

Denver

1. CELOS DE TI
LA MIGRA—Mar Int.
2. SI TU TIENES LA PLATA
LOS FELINOS—Musart
3. ADIOS Y BIENVENIDA
BEATRIZ ADRIANA—Peerless
4. VEINTE AÑOS
JUAN GABRIEL—Pronto
5. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
6. PLAZA GARIBALDI
LOS TIGRES DEL NORTE—Fama
7. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Pronto
8. QUE ME GANO
CHELO—Musart
9. PRUEBA DE AMOR
RITMO 7—Fama
10. PAVO REAL
JOSE LUIS—T.H.

Rio De Janeiro

By NOPEM

1. GRAFFITI
THE PARIS GROUP—RCA
2. ON BROADWAY
GEORGE BENSON—Warner Bros.
3. BABOOSHKA
KATE BUSH—EMI
4. THE WINNER TAKES IT ALL
ABBA—RCA
5. CEDO PRA MIM
KATIA—CBS
6. STARTING OVER
JOHN LENNON—Warner Bros.
7. R-UNIAO DE BACANAS
EXPORT SAMBA—K-Tel
8. SURE SHOT
CROWN HEIGHTS AFFAIR—RCA
9. JESUS IS LOVE
COMMODORES—Top Tape
10. THE WANDERER
DONNA SUMMER—Warner Bros.

Phoenix

1. QUINCE EXITOS (LP)
VICENTE FERNANDEZ—CBS
2. LENA VERDE
NAPOLEON—Raff
3. POLVO DE AUSENCIA
MERCEDES CASTRO—Musart
4. FELIZ CUMPLEANOS MI AMOR
YOLANDA DEL RIO—Arcano
5. QUE ME GANO
CHELO—Musart
6. EL CHUBASCO
CARLOS Y JOSE—T.H.
7. VIERAS CUANTAS GANAS TENGO
LUCHA VILLA—Musart
8. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Pronto
9. SI ACASO VUELVES
LOS DOS GILBERTOS—Hacienda
10. UN DIA A LA VEZ
LOS TIGRES DEL NORTE—Fama

Nuestro Rincon (Continued from page 46)

posición, dentro de las proximas semanas. Dick Carter, previamente con RCA, me dio la impresión del tipo de individuo que puede lograr lidiar con un hombre como Joe Cayre y tomar "ciertas riendas" que inevitablement, estarian mejor en sus manos que en las del presidente. La situación de Rinel, brillante ejecutivo que lamentablemente ha recibido crédito negativo a veces, dentro de acciones en Caytronics, en las cuales no tuvo absolutamente nada que ver, se encuentra a la expectativa de los acontecimientos . . . Los movimientos esperados dentro de CBS Internacional han quedado momentáneamente en suspenso, ya que uno de los hombres topes que los llevaría a efectos, está considerando ofertas muy interesantes. Los presupuestos de CBS, altamente cumplidos y por ende, muy lucrativos, está abriendo muchas mentes, en otras áreas de intereses norteamericanos, que están comenzando a considerar que el 'y'mercado latino de Estados Unidos," largamente ignorado, resulta, después de todo un negocio con grandes posibilidades, lo cual, indica a las claras, que en la línea general, los cambios próximos serán de óptima significación para la industria latina en general en Estados Unidos.

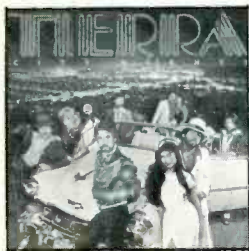
Bella carta de Luis N. Salas, director A&R de Indica, Costa Rica, agradeciendo nuestros comentarios a favor del Grupo Gaviota y La Banda. Bueno, se lo merecen ampliamente y vale la pena que se reconozca este hecho . . . Kim Records me envía muestra de Kristian interpretando su nuevo long playing "Así soy," recientemente armado a la etiqueta. Kristian, que fué artista del sello Monica de Peer Southern, está dando vueltas hace varios años, a pesar de su innegable juventud y merece que su producto reciba la consideración de los programadores latinos de Estados Unidos. En la grabación me gustaron "Voy a ser feliz," (Jorge Estadella) "No te puedo pedir más" (Kristian) y "Cuando te conocí." (Silvia Rod-

riñez-Luís Oscar) . . . Fania lanzó al eterno amigo Johnny Zamot en el long playing "El Hulk de la Salsa" que también merece atención especial. "La música es mi vida," (Sandioval-Guajiro González) "La salsa ahora" (Fernando-Zamot) y "Amor tragico" (A. Villalor) son temas muy comerciales, dentro de un muyailable repertorio . . . RCA lanzó en Mexico a Iran Eory, popular águila de telenovelas en una larga duración titulado "Rosangela," en el cual, sin pretender ser la mejor de las cantante, Iran queda muy bien consigo misma y el público . . . CBS lanzó el long playing "Oyeme" de Oscar Golden, que merece de nuevo un empujón de su etiqueta. Entre los temas me gustaron "Cerca de mi ser," (O. J. Ferreira) "Oyeme," (A. Gonzalez) y "Tiempo." (V. Manuel García) . . . Profono lanzó al mercado "Vida" un long playing en interpretación de Alicia Juárez, grabado en Estados Unidos por Nacho Gómez y Juan Sebastian . . . Y ahora . . . ¡Hasta la próxima!, lamentando no poder mencionar los nombres de los buenos amigos, cuyas postales de felicitación navideñas, han llegado a mis oficinas con lamentable atraso.

The group Tierra, which was formed in Los Angeles in 1972 and had recorded two albums for 20th Century and Salsoul respectively before signing with the Boardwalk Entertainment Company, has had success on both the pop and R&B charts with its rendition of the tune "Together." The tune has now been recorded in Spanish, and will be released this month on a 12-inch along with the tune "Latin Disco." Scott Kranzberg of Boardwalk sent me a copy of the record, which will be promoted heavily at Latin stations in the States and at record pools.

The Spanish version of "Together" will receive the same kind of promotional campaign as Liberty's Spanish version of Kenny Rogers' "Lady" and Spanish records by Robbie Dupree and the Pointer Sisters, which have been very successful for Elektra. The main problem these record companies are having is the distribution within
(Continued on page 48)

Latin American Album Picks



"CITY NIGHTS"

TIERRA—Boardwalk FW 36995

El grupo Chicano Tierra, logra una impresionante mezcla de rock, pop, jazz, rhythm and blues y salsa en esta grabación, que está rompiendo fuerte en los mercados Pop y R&B de Estados Unidos. Con "Together" ya grabado en español, el estará próximamente disponible en este idioma. De momento, en Inglés, están arrasando. Arreglos de Tierra. "Together," (Gamble & Huff) "Latin Disco," (R. Salas) "Time to dance" (R. Salas) y "Zoot suit boogie." (R. Salas)

■ The chicano group Tierra is making the pop and R&B charts with their "Together" (which has already been recorded in Spanish). This package is a sensational blend of rock, pop, jazz, R&B and salsa. Superb performances and arrangements by Tierra. "Together," "Latin Disco," "Gonna Find Her" (Rudy and Steve Salas), others.



"AHORA NO"

MANOELLA TORRES—CBS 20468

Bajo la dirección de Alfredo Marcelo Gil, vuelve Manoella Torres al mercado con temas muy comerciales y tocados con su toque personal. Se destacan "Ahora no," (L. de la Colina) "Me alejaré de tí," (G. Rivera-M. Kanul) "Ahora si quiero" (R. J. Esperanza) y otras.

■ Under the direction of Alfredo Marcelo Gil, Manoella Torres is back with this package of romantic ballads. Good orchestrations and performances. "Engañame" (A. Jaen), "Alguien," (A. Jaen), "Te vas para tu casa" (Manzanero), more.

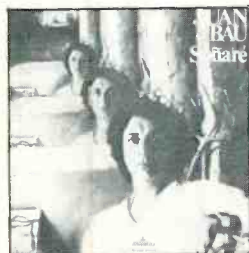


"QUE CHEVERE . . ."

RODOLFO CON LOS HISPANOS (Vol. 2)— Fuentes 201310

En producción de Rodolfo Aicardi y arreglos de Luis Carlos Montoya y Herman Pabon, vuelve el ritmo y sabor de Los Hispanos, con Rodolfo en las partes vocales en esta nueva producción, en la cual de destacan "Boquita de caramelo," (O. Hidalgo) "El baile del brincaito," (R. Aicardi-I. Villanueva) "Perdido y borracho" (A. Anibal Rosado) y otras.

■ Produced by Rodolfo Aicardi, with arrangements by Luis Carlos Montoya and Herman Pabon, Los Hispanos are back with their rhythm and flavor featuring Rodolfo on vocals. Great combination for dancing. "Quiero que me des tu mano" (H. Bustamante), "Muchachita del Oriente" (D. en D.) and "El baile del brincaito."



"SONARE"

JUAN BAU—Alhambra AZS 3202

Con arreglos de Juan Carlos Calderón y producción de Juan Bau y José Juan Almela, vuelve la voz española de Juan Bau al mercado con una excelente realización. "Soñaré," (S. Jiménez) "You and me," (A. Jaen) "Sofía," (Herrero-Escolar) y otras.

■ Arranged by Juan Carlos Calderon and produced by Juan Bau and José Juan Almela, this new package of dramatic and romantic ballads by Spaniard Juan Bau could create action. "Por favor no me molestes" (S. Jiménez-J. J. Almela), "Para ser amante" (Aparisi) and "Se acabó".

Nuestro Rincon (Continued from page 47)

the Latin markets in the states. Companies are now starting their own lists of Latin distributors. This trend is growing stronger every day, and it will certainly help the Latin radio industry and distributors. The reaction in Latin America is also positive.

Jorge Pino has announced his new position with RCA Brazil, in charge of the international department and the record club. For the past four years he worked for RCA Records in New York, and now he will be reporting to his father, Adolfo Pino. Helcio Carmo, who was in charge of RCA Regional in Brazil, has been appointed to the position of Latin American Licensees Director. Congratulations! . . . The Caytronics Corp. is undergoing reorganization with the appointment of Dick Carter, previously with Salsoul. Rinel Sousa, vice president of Caytronics, visited my offices, along with Carter, to inform me that José Climent, promoter and sales representative in the Florida area, is no longer with the company. They are looking for a new person for this position. . . Changes at CBS International have been temporarily halted, while one of the people that might put them into effect is considering new offers. CBS's budgets is opening new ideas to executives that are considering the Latin market in the states, previously ignored, as a new income source with big possibilities.

I received a letter from Luis N. Salas, A&R director for the Indica label in Costa Rica, regarding our comments on Grupo Gaviota and La Banda . . . Kim Records has released an LP by Cuban performer Kristian entitled "Asi Soy". Among the best tunes: "Voy a ser feliz" (Jorge Estadella), "No te puedo pedir más" (Kristian) and "Cuando te conocí" (Silvia Rodriguez-Luis Oscar). He was previously signed with Peer Southern's Monica label . . . Fania has released an LP by Johnny Zamot entitled "El Hulk de la Salsa," which deserves special attention. Among the best tunes are: "La musica es mi vida" (Sandioval-Guajiro Gonzalez), "La Salsa ahora" (Fernando-Zamot) and "Amor tragico" (A. Villalor) . . . RCA has released, in Mexico, an LP by well-known actress Iran Eory entitled "Rosangela." Very well conceived and rendered! . . . CBS has released an album by Oscar Golden entitled "Oyeme." Among the tunes: "Cerca de mi ser" (O. J. Ferreira), "Oyeme" (A. Gonzalez) and "Tiempo" (V. Manuel Garcia) . . . Profono has released an LP by Alicia Juarez entitled "Vida." The album was recorded in the states by Nacho Gomez and Juan Sebastian. And now, that's it!

Record World en Espana

(Continued from page 46)

cuatro firmas. Asimismo éstas compañías se encuentran vinculadas con el grupo Alhambra de EE. UU.

Los primeros países en los cuales comenzará a operar éste grupo son Argentina, México, y España con las denominaciones de Discosa Argentina, Discosa Mexicana y Discosa España. Discosa Argentina ha comenzado ya sus actividades lanzando en colaboración con ATC la serie de "La Zarzuela" (discos y cientos con fascículos publicados semanalmente con campaña de TV), que ha obtenido una excelente acogida, y que breve será también editada por Discosa Mexicana.

Entre los objetivos primor-

diales del grupo está el descubrimiento producción y lanzamiento de talento local y su posterior explotación a nivel internacional. Existen también ya avanzadas negociaciones con diversas importantes compañías tanto norteamericanas como europeas para su distribución en los diferentes países por las empresas del grupo Discosa Internacional.

Se ha estranado con gran éxito la obra en castellano de "Evita" opera rock que interpretan: Paloma San Basilio, Patxi Andion, entre los primeros intérpretes. Bajo la dirección de Jaime Azpillicueta y Nacho Artime. Lanzándose al mismo tiempo el LP con el sello Epic.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)	(Regional)
● "Naveguemos" ("Steal Away")	● "No Pidas Más Perdón"
(R. Dupuis/R. Chudacoff)	(P. Marquez/B. Hernandez)
● ROBBIE DUPREE	● YOLANDA DEL RIO
(ELEKTRA)	(RCA-ARCANO)

Record World Classical

Classical Retail Tips

By SPEIGHT JENKINS

RCA, which on the classical front has been quiet of late, is bringing out several records of wide popular appeal. A new Galway record, no matter how rare the works played, seems to sell well, and the Irish flutist's new recording is of the works of Carl Stamitz. There are two flute concertos by the 18th-century German composer with the New Irish Chamber Orchestra, conducted by Andre Prieur, plus a sonata for unaccompanied flute by C.P.E. Bach.

No pianists are better known than Horowitz and Rubinstein, and both will be represented in new discs: Horowitz from his concerts, 1979-80, and Rubinstein in some previously unheard issues. The Horowitz performances include Schumann's "Fantasietuecke" and "Nachtstuecke," plus Rachmaninoff's Sonata No. 2. He played these pieces in New York with enormous success, with his finest work in some time occurring in the Rachmaninoff: It's a devilishly hard sonata to pull off, almost always seeming to be only notes and splashy virtuosity rather than music, but Horowitz made it a musically rewarding, completely connected sonata. Its inclusion alone should make the record a big seller.

Rubinstein will be heard in Schumann's "Symphonic Etudes" and "Arabesque," recorded at a live Carnegie Hall recital given by the pianist on November 19, 1961. Included are previously unreleased works by Debussy, Albeniz and Ravel.

RCA is also issuing a complete opera, Rossini's *L'Italiana in Algeri*, to coincide with the Metropolitan Opera's revival of the comedy. Both at the Met and on records Marilyn Horne enacts the role of Isabella, one for which she is uniquely suited and in which she has previously triumphed at the Met. Samuel Ramey, one of the world's leading Rossini bass-baritones and one of the most exciting young American artists, will sing Mustafa, and Ernesto Palacio, not yet known here, will be heard as Lindoro, the most stratospheric of all Rossini Italian tenor roles. Claudio Scimone, who led Horne in the acclaimed recording of Vivaldi's *Orlando Furioso* for RCA, will conduct. Though Rossini

comedies have not in the past been the biggest sellers, this recording should break the pattern if keyed into the Met's revival.

CBS this month plans the release of an even more unusual opera, Verdi's *Aroldo*, as performed by the Opera Orchestra of New York, conducted by Eve Queler. This marks the fourth recording of a live performance by Queler, and it should be as successful a seller as the previous three—*Le Cid*, *Edgar* and Ponzetti's *Gemma di Vergy*. Montserrat Caballe stars in the involved, demanding part—originally Lina in *Stiffelio*. Actually, many might want to buy the album because of their new familiarity with *Stiffelio*, courtesy of last fall's Philips recording. The *Aroldo* will give them a clear idea of how Verdi changed and modified one opera for a new text which he thought would be more successful. Juan Pons and Gianfranco Cecchele fill out the cast, in a performance well received when first presented at Carnegie Hall two years ago.

Two other records of great interest come from CBS. One is Frederica von Stade in Ravel with the Boston Symphony conducted by Seiji Ozawa. The young mezzo-soprano will be heard in both the "Scheherezade" and the "Chanson made casses," two pieces that should explore the more sensuous aspects of her expressive, lyric mezzo-soprano. Von Stade has recently sung the "Scheherezade" cycle in New York brilliantly and the record should be not only a musical treasure but a popular success. Though regretfully she has not appeared at the Met in the last few seasons, she has a large, record-buying American audience.

On the instrumental side, CBS will issue (via Melodiya) a new disc by one of the most exciting of all young pianists, Andrei Gavrilov. An earlier recording with him conducted by Simon Rattle, was very well received. Now Gavrilov plays the Rachmaninoff Third Piano Concerto conducted by Lazarev. The piece should be tailor-made for his brilliant expressive approach to the piano. Floor play almost surely will bring lots of sales here. The U.S. public may for some time be

(Continued on page 50)

Classical Retail Report

JANUARY 31, 1981

CLASSIC OF THE WEEK



VERISMO ARIAS
LUCIANO PAVAROTTI
London Digital

BEST SELLERS OF THE WEEK

LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital
MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
PACHELBEL: KANON—Paillard—RCA
PAVAROTTI'S GREATEST HITS—London
ITZHAK PERLMAN AND ANDRE PREVIN: A DIFFERENT KIND OF BLUES—Angel

SAM GOODY/EAST COAST

BEETHOVEN: ARCHDUKE TRIO—Beaux Arts Trio—Philips
BRAHMS: PIANO CONCERTO NO. 1—Pollini, Boehm—DG
GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA
GOUNOD: MIREILLE—Freni, Vanzo, Plasson—Angel
PACHELBEL: KANON—RCA
PAVAROTTI: O SOLE MIO—London
PAVAROTTI: VERISMO—London Digital
PUCCINI: LE VILLI—Scotto, Domingo, Maazel—CBS
BEVERLY SILLS: A FAREWELL—Angel
VERDI: LA TRAVIATA—Callas, Kraus, Ghione—Angel

KING KAROL/NEW YORK

BELLINI: I PURITANI—Caballe, Kraus, Muti—Angel
GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA
GOLDMARK: QUEEN OF SHEBA—Hungaraton
MOZART: DIE ZAUBERFLOETE—DG Digital
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: VERISMO—London Digital
PERLMAN & PREVIN: A DIFFERENT KIND OF BLUES—Angel
SILLS: A FAREWELL—Angel
STRAUSS: ALSO SPRACH ZARATHUSTRA—Mehta—CBS Digital
TCHAIKOVSKY: PIANO CONCERTO NO. 1—Gilels, Mehta—CBS Digital

RECORD & TAPE COLLECTORS/ BALTIMORE

BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
CHOPIN: PIANO WORKS, VOL. XIV—Ashkenazy—London
MOZART: DIE ZAUBERFLOETE—DG Digital
GRIEG: HOLBERG SUITES, OTHER PIECES—Leppard—Phillips
GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA
PACHELBEL: KANON—RCA
PAVAROTTI: VERISMO—London Digital
PERLMAN & PREVIN: A DIFFERENT KIND OF BLUES—Angel
ROSSINI: WILLIAM TELL—Freni, Pavarotti, Milnes, Chailly—London
VERDI: FALSTAFF—Taddei, Karajan—Philips Digital

HARMONY HOUSE/DETROIT

CHOPIN: WALTZ—Arrau—Philips
GOLDBERG: QUEEN OF SPADES—Hungaraton
GLENN GOULD: 25TH ANNIVERSARY JUBILEE ALBUM—CBS
MOZART: DIE ZAUBERFLOETE—DG Digital
PACHELBEL: KANON—RCA
PAVAROTTI: GREATEST HITS—London
PAVAROTTI: VERISMO—London
PERLMAN & PREVIN: A DIFFERENT KIND OF BLUES—Angel
ROSSINI: WILLIAM TELL—Freni, Pavarotti, Milnes, Chailly—London
BEVERLY SILLS: A FAREWELL—Angel

STREETSIDE/ST. LOUIS

BEETHOVEN: ARCHDUKE TRIO—Beaux Arts Trio—Philips
CHOPIN: PIANO CONCERTO NO. 2—Zimmerman, Giulini—DG
GOUNOD: MIREILLE—Freni, Vanzo, Plasson—Angel
LEHAR: THE MERRY WIDOW—Angel
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: VERISMO—London Digital
PERLMAN & PREVIN: A DIFFERENT KIND OF BLUES—Angel
RAVEL: BOLERO, OTHER PIECES—Slatkin—Telarc
TCHAIKOVSKY: PIANO CONCERTO NO. 1—Gilels, Mehta—CBS Digital
VERDI: FALSTAFF—Taddei, Karajan—Philips Digital

TOWER RECORDS/LOS ANGELES

BACH: ORCHESTRAL WORKS—Richter—DG Budget Box
JAMES GALWAY PLAYS STAMITZ—RCA
GOLDMARK: QUEEN OF SHEBA—Hungaraton
GOUNOD: MIREILLE—Freni, Vanzo, Plasson—Angel
MOZART: DIE ZAUBERFLOETE—DG Digital
PACHELBEL: KANON—RCA
PAVAROTTI'S GREATEST HITS—London
PAVAROTTI: VERISMO—London
PERLMAN & PREVIN: A DIFFERENT KIND OF BLUES—Angel
VERDI: FALSTAFF—Taddei, Karajan—Philips Digital

Producer-Writer James Mtume Works Hard To 'Establish A Sound'

By NELSON GEORGE

■ NEW YORK—"If you're making a line of cars that sells, why change until the demand makes you change? It's the only way to consolidate your position in this society and in this industry. The bottom line is how much money you can generate," says producer-writer James Mtume.

Over the last three years he and business-creative partner Reggie Lucas have generated a considerable amount of capital for several record labels. The platinum "Whatcha Gonna Do With My Lovin'," the gold "Sweet Sensation" album, and a slew of charted singles for 20th Century-Fox artist Stephanie Mills; Phyllis Hyman's most successful single, "You Know How To Love Me," for Arista; the Robert Flack-Donny Hathaway pop-disco hit "Back Together Again" and their 1978 comeback ballad "The Closer I Get To You" on Atlantic; are all Mtume-Lucas creations. The duo and their crack studio band also have an LP on Epic, "In Search of the Rainbow Seekers," that has produced two BOS-charted singles.

The last few years have been busy for Mtume; he and Lucas have spent much of their time working in New York's Sigma Sound studio. Currently they are working on Stephanie Mills' third 20th Century album and have a production deal with Warner Bros., as part of which an LP by a young New Jersey-based singer named Marc Sadane will soon hit the streets. In between recording sessions, Mtume and company have been touring in support of their Epic album, with a Jan. 20 date at New York's trendy rock-disco, the Ritz, their next stop.

Mtume and company have made a conscious and largely successful attempt to "establish a sound. That was what I, my partner Reggie Lucas, and everybody in the band wanted. I've made certain decisions in my development, as have the guys in the band, all of whom have played a lot of jazz in what would be considered totally improvisational situations. We had to weigh what we were doing and where that was going. So we decided to be involved in commercial music because one, we happened to prefer electronic music over acoustic and two, jazz is technically exhausted right now."

Mtume doesn't make this comment widely. He was percussionist on several of Miles Davis' early electronic experiments, such as "On the Corner." Mtume also played with McCoy Tyner, Joe Henderson, and other more

traditional jazzmen. Most significantly, Mtume is the son of saxophonist Jimmy Heath and nephew of bassist Percy Heath. He grew up immersed in the sounds of bebop and knew the demands of improvisation from an early age.

So his rejection of traditional jazz for the sounds of pop and funk is the result of both practice and observation. He feels that in 1981 the only way to make "interesting, fresh music that people might want to purchase" is "via the new electronic instruments and modern studio technology."

At last year's Black Music Association conference in Washington, Mtume fascinated a panel on record production by predicting the coming of "acid funk," a mix of white rock and black funk. "Right now," he asserts, "rock is running out of sources to draw from, while funk is still more creative. For example, Queen's 'Another One Bites the Dust' is hard-core funk. The Talking Heads are using African rhythms.

"That all points to the fact that white groups are really digging into black music and at some point there is going to be a cross-cultural pollination. Blacks are going to share in that. Maybe we'll get more into Led Zeppelin. It's coming." He cited much of Funkadelic's material as being close to "acid funk."

Mtume admits, however, that most of his work is tailored toward current pop taste, though "Mrs. Sippi" and "Dance Around My Navel" from the Epic album suggests a more rambunctious direction.

An interesting side to Mtume is his background as a street organizer for US, a black nationalist group of the late 1960s. His commitment was such that in 1967 he edited a book, "The Quotable Karenga," full of US leader Ron Karenga's writing on politics and life. Reflecting back on these years, Mtume says, "the 1960s presented a chance to question and discuss the social and political assumptions of this society" and "that activity provided the push behind many of the positive changes we enjoy today."

But he does feel that many in the radical movement didn't understand the changes the '70s would bring. "I had to sit down," he remembers, "and give myself an honest assessment of what my worth was and what effect I could have on the world. Not what was happening in our own little community. It became apparent to me that my musical skill was something I should develop and utilize."

Springfield Visits RCA



Rick Springfield recently took to the road for a promotional tour on behalf of his first RCA album, "Working Class Dog." In New York, Springfield visited the RCA offices, where he met with members of the staff. Pictured from left are: Jack Chudnoff, division vice president, merchandising; Ed DeJoy, division vice president pop A&R; Springfield; John Betancourt, division vice president, pop promotion; Larry Gallagher, division vice president, national sales; Barry Gross, manager, product management, pop music; Mike Shalett, manager, regional pop promotion-eastern; and Bob Beranato, manager, artist development, pop music.

CRT (Continued from page 6)

should be heard in Washington on Tuesday (27). Lawyers for the NMPA and AGAC will file their response to the RIAA on February 3, and the RIAA can respond to the publishers on February 6. The papers will be argued orally on February 10 in front of a three-judge panel. If the court decides that the appeal will be heard in New York, proceedings will begin on April 20.

The RIAA's appeal will attempt to have the CRT's entire decision re-examined. The publishers and writers are appealing to have the rate hike, scheduled to take place on July 1, 1981, moved up to the beginning of 1981.

According to RIAA counsel James Fitzpatrick, the RIAA wants the appeal heard in Washington because the D.C. Appellate Court has experience in cases involving the CRT. Fitzpatrick also said that since the record companies "lost" in the CRT decision, the RIAA should enjoy the benefit of initiating the appeal.

The RIAA's case to move the appeal to Washington will center on the argument that the NMPA's appeal (in New York) was filed prematurely and is therefore not valid.

The NMPA's notice of appeal was filed on December 19, the day the CRT announced the rate hike. However, the decision wasn't printed in the federal registry until January 5. While the RIAA filed a notice of appeal on December 19 also, it filed a second notice on December 31 and a third on January 5, after the CRT's decision was officially printed. According to Fitzpatrick, all appeals filed before January 5 are void, and the January 5 appeal should take precedence.

NMPA counsel Richard Zuckerman said that the first notice of appeal, filed by the NMPA on December 19, is timely and

should take precedence. The NMPA wants the appeal heard in New York because the second circuit allegedly has a more open schedule than the Washington court.

Teller to CBS

(Continued from page 4)

corporate development. In 1971 he returned to CBS Records as director, marketing development, and subsequently was named vice president, merchandising. In 1974 Teller was appointed president of United Artist Records, and in 1976 he established his own financial and marketing consulting firm.

Thorward to RCA

(Continued from page 4)

keting. Most recently he was with Consolidated Foods Corporation in Chicago where he was group marketing director, Diversified Group.

Before joining Consolidated Foods in 1979, he had been with Swift and Company for three years as a brand manager.

Classical Retail Tips

(Continued from page 49)

denied the chance of hearing this artist in person, but his playing is so striking that his fame and popularity can only grow.

These CBS recordings are all coming out at this time; a few weeks from now, on February 15, retailers should be aware of the appearance of a new record by Claude Bolling. It's the music from the movie, *California Suite*, on which Bolling joins with jazz flutist Hubert Laws. And at the same time the label will release the live recording of an historic New York Philharmonic Pension Fund benefit: the party celebrating the 60th birthday of Isaac Stern with Stern, Itzhak Perlman and Pinchas Zukerman playing, under the baton of Zubin Mehta. Everyone who was at Avery Fisher Hall last fall when it took place viewed it as one of the great string evenings ever, and CBS will now release it.

Record World Country

Celebrating "Shove It"



Celebrating CBS Records-Nashville's work on "Take This Job and Shove It," a movie soundtrack nearing completion under the guidance of producer Billy Sherrill, ore, from left: Carroll Whaler, A&R coordinator, CBS Records-Nashville; Sherrill; Marshall Leib, music director for the movie; Steve Davis, an Algee Music writer represented in the soundtrack; Venetia Stevenson, executive in charge of production for the movie; and Greg Blackwell, the film's producer. In the background is CBS-Nashville engineer Ron Reynolds. Sherrill has also contributed original music to the soundtrack.

RW Names Cunniff Southeastern Manager



Al Cunniff

■ NEW YORK — *Record World* has announced that Al Cunniff, who became the magazine's Nashville editor in May, 1980, has assumed the additional responsibilities of southeastern manager. Tom Rodden, *RW*'s newly-promoted marketing VP (see p. 3), will continue to help oversee the operations at the Nashville office. Prior to joining *Record World*, Cunniff worked as press director for the Country Music Foundation and as a feature editor for the Baltimore News American.

Television Producer Ernie Frankel Eyes Country Talent for New Series

By AL CUNNIFF

■ LOS ANGELES — If TV producer Ernie Frankel has his way, you'll be seeing and hearing a lot more from country music artists on network television within the next few years.

Frankel, whose new series "Concrete Cowboy," starring Jerry Reed kicks off on CBS-TV Feb. 7, says it took him two and a half years to "find the right project for Jerry," and he plans to wrap other shows around Ray Stevens, Marty Robbins, and possibly other Nashville-based artists when the right TV story comes along.

Frankel, president of the Los Angeles-based Frankel Productions, and executive producer

and co-creator of "Concrete Cowboys" with Richard Newton, said the show debuted as a two-hour TV movie over a year ago and gathered impressive ratings — despite the fact that it was aired opposite the seventh game of the World Series.

"The network thought there were great things in the show, that it was very promising, and wanted us to try this (a series)," Frankel told *Record World*. "Normally we would have been a mid-season pickup, and would have aired in January as a mid-season replacement. But the actors' strike caused the whole season to be late, so we obviously didn't need to do 13 shows (a half season)."

Frankel said he has six one-hour episodes of the series completed. The series will open with a new two-hour adventure split over Feb. 7 and 14, then run with four more one-hour shows on consecutive Saturdays. Frankel said if the show does well, Reed and company will be back on the air in the fall with a full season, meaning 22 or 24 shows.

The producer, who has written and produced for an amazing range of TV series and movies over the past 15 years (including "Perry Mason," "I Spy," "Movin' On," and over a dozen TV movies), said "Concrete Cowboys" is about "two cowboys who leave their ranch in Montana. They know that sooner or later they'll have to settle down like everybody else, and get a wife, a house, kids, and a nine-to-five life. But for a period of time they decide to leave the ranch and live every man's fantasy to see the country

(Continued on page 54)

Nashville Report

By AL CUNNIFF

■ George Martin was in town last weekend (17) to produce a cut by Roger Cook for the soundtrack to the upcoming film "Honky Tonk Freeway." Martin recorded Cook's "Years From Now" at the Sound Emporium. While in town, Martin reportedly dropped in on the Delbert McClinton and Deborah Allen shows at the Exit/In (16).

Elvis Costello also made the rounds when he was in town last week for a concert at Vanderbilt University. The Columbia artist dropped in at a Piggys show at Cantrell's, and also cut some tracks at CBS studios here, under the supervision of Billy Sherrill. Costello reportedly cut Sherrill's "Too Far Gone," among other songs . . . Guess who has the longest-charted album on *Record World*'s pop LP chart this week? Waylon Jennings, whose "Greatest Hits" package has charted for a total of 87 weeks. His nearest competitor is Pat Benatar, at 59 weeks.

Two more artists who reached *RW*'s Country Singles top 10 with their first national release: Connie Smith went number one with "Once a Day" in November, 1964; and Freddy Weller went number one with "Games People Play" in June, 1969. Thanks to Bob Neal and Buzz Cason, respectively, for those facts. If you know of other artists who have duplicated this feat, call or drop a line.

IN THE STUDIO: In addition to the above, here's your most complete list of who's been cutting and where . . . Audio Media (Dobie Gray, Ricky Scaggs, Deborah Allen, Roger Bowling), Columbia (Don

(Continued on page 53)

PICKS OF THE WEEK

SINGLE **MCA RECORDS** **BABBARA MANDRELL, "LOVE IS FAIR"** (prod.: Tom Collins) (writers: K. Fleming, D. W. Morgan) (Pi-Gem, BMI) (3:02). Pulled from the album with the same title, this soft, bittersweet ballad seems certain to continue Mandrell's string of chart successes. MCA 51061.

SLEEPER **CAPITOL** **KEITH STEGALL, "ANYTHING THAT HURTS YOU (HURTS ME)"** (prod.: Charlie Monk & Keith Stegall) (writers: C. Monk, K. Stegall) (April/United Artists, ASCAP) (3:06). Stegall should earn significant air attention with this tender slow tune, which presents a simple, direct message with classic styling. Capitol P-4967.

ALBUM **ELVIS PRESLEY, "GUITAR MAN."** Extraordinary care was taken in creating and mixing new music tracks on this collection of solid Presley cuts. The title track rips through in a way no recent Presley release has done; other album highlights include "After Losing You" and "You Asked Me To." RCA AAL1-3917.



Country Single Picks

COUNTRY SONG OF THE WEEK

JOHNNY LEE—Full Moon/Asylum 47105

PICKIN' UP STRANGERS (prod.: Jim Ed Norman) (writer: B. Hill) (Welbeck, ASCAP) (2:20)

Lee offers another great cut in this easy-tempo performance that jumps right into its lyrical hook. This song already has triple exposure, in the "Coast to Coast" soundtrack and movie, and on Lee's "Lookin' for Love" LP.

ALABAMA—RCA JH-12169

OLD FLAME (prod.: Harold Shedd, Alabama, & Larry McBride) (writers: D. Lowery, M. McAnally) (I've Got the Music, ASCAP) (3:10)

Piano and drums lend a stark, effective opening to this solid-country song flavored with Alabama's outstanding lead and backup vocals.

CRYSTAL GAYLE—Columbia 11-11436

TAKE IT EASY (prod.: Allen Reynolds) (writer: D. McClinton) (Duchess, BMI) (3:58)

Crystal crosses several vocal styles in the dramatic, blues-flavored ballad from her current "These Days" LP.

SLIM WHITMAN—Cleveland Intl./Epic 19-50971

I REMEMBER YOU (prod.: Pete Drake) (writers: J. H. Mercer, V. Schertzinger) (Paramount, ASCAP) (2:31)

Whitman does a fine job with this smooth, breezy remake of a special oldie that's a pleasure to hear again.

KATHY WALKER—Full Moon/WB 49659

SEND ME SOMEBODY TO LOVE (prod.: Michael McDonald) (writer: T. Krekel) (Combine, BMI) (3:25)

Taken from the "Coast to Coast" movie soundtrack, Walker's plaintive performance gets to the heart of this composition, produced for more than one format. (Continued on page 53)

Country Album Picks

GREATEST HITS

DAVE & SUGAR—RCA AHL1-3915

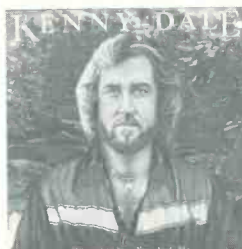
This collection features 11 strong tracks by the popular trio, including such hits as "I'm Knee Deep in Loving You," "Queen of the Silver Dollar," "Golden Tears," and others, as well as the group's current RCA single, "It's A Heartache."



WHEN IT'S JUST YOU AND ME

KENNY DALE—Capitol ST-12126

Dale's vocals are strong, then tender, but always dynamic on this selection of 10 songs produced by Bob Montgomery, ranging from the powerful title cut to other strong tracks such as "I Wish That I Could Hurt That Way Again," "Thank You, Ever-Lovin," and "Right Combination."



TO THE BONE

KRIS KRISTOFFERSON—Columbia JZ 36885

This LP of Kristofferson originals was produced by Norbert Putnam, with highlights including "Daddy's Song" and "Nobody Loves Anybody Anymore."



Thanx, Country Radio,
for Discovering

"A Loser's Night Out"
KOALA 328
from the LP (KOA 14897)
by Jack Grayson

and
Blackjack



★ **BILLBOARD**

49 **RECORD WORLD**

48 **CASHBOX**

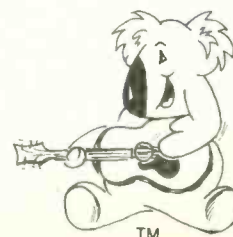
written by Ted Purvin & J. Grayson

• Produced by Bernie Vaughn & Jack Grayson

Another hit just shipped!

"I'M GONNA LET GO"
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Promotion by: John Curb, Sam Cerami, Barbara Kelly, Marketing: Ken Woods

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Hank Williams, Jr.—"Texas Women"

Debby Boone—"Perfect Fool"

Crystal Gayle—"Take It Easy"

Barbara Mandrell—"Love Is Fair"



Debby Boone

Keith Stegall has the ammunition to hit this time out! "Anything That Hurts You (Hurts Me)" is his ticket to the big time, watch out!

Marty Robbins has considerable action on "Completely Out 'Of Love" at KUUY, WQYK, KWMT, KEBC, WPNX, KSO, KRMD, WQIK, KFDI, KSSS, WYDE, KMPS, WGTO, KSOP, KVOO, KBUC, WMAV, KKYX.

King Edward IV and the Knights have strong early action on "Dixie Road" at WTOD, KKYX, KFDI, WBAM, WSLC, KRMD, WDEM, KMPS, KUUY, WFAI, WPNX, KVOO, KEBC, KSOP, KSSS, WCXI, KYNN, KKYX, KGA, WKKN.

Brenda Lee is looking good with "Every Now And Then" at KMPS, KSO, WTSO, KRMD, WBAM, WGTO, KBUC, KFDI, KSSS, WSM, WQIK, WSLR, WYDE, WCXI, WHK, WWVA, KEEN, KTTS, WJEZ, KEBC, WPNX, KRAK, KUUY, WSLC, WFAI, WIRK, WESC, KENR, KIKK, WUBE, KEBC, WSOC, KVOO, KSOP.



Keith Stegall

Ron Shaw and The Desert Wind Band have play on "Reachin' For Freedom" at KEBC, KGA, KUUY, WPNX, WDEM, KFDI, KVOO, KSSS, WYDE. The Osborne Brothers' "Bogalusa" getting played at KVOO, KFDI, WQIK,

Debby Boone's "Perfect Fool" is doing well at WSM, WMAV, WHK, WTOD, WIRK, KSO, WGTO, KVOO, KEBC, KSOP, WJQS, KRMD, KBUC, KSSS, KKYX, WONE, KGA, KUUY, WYDE, WQQT, WDEM, KMPS.

Super Strong:: John Conlee, Joe Stampley, David Frizzell and Shelly West, Conway Twitty and Loretta Lynn, Don McLean.

An early start for Billy "Crash" Craddock's "It Was You" at KENR, KKYX, WSLR, KSSS, WGTO, KRMD, KEBC, KFDI, KSO. Mundo Earwood's "Blue Collar Blues" has early adds at KEBC, KFDI, KBUC, WCXI, KKYX, WKKN, KWMT, WDEM, KMPS, KENR.

SURE SHOTS

Barbara Mandrell—"Love Is Fair"

Johnny Lee—"Pickin' Up Strangers"

LEFT FIELDERS

Ray Stevens—"One More Last Chance"

Chris Waters—"It's Like Falling In Love (Over And Over Again)"

Slim Whitman—"I Rememehr You"

AREA ACTION

Pam Hobbs—"Have You Ever Seen The Rain" (WYDE, KUUY, WTOD, KSOP, KVOO)

George Burns—"Willie Won't You Sing A Song With Me" (WPNX, KMPS, KWMT, KEBC)

Fisher Exits Ovation

■ NASHVILLE—Brien Fisher will resign as VP of Ovation Records on Feb. 1 to pursue an independent production career, Ovation has announced. Fisher will retain offices at 803 18th Avenue South here and continue to work with Ovation as an independent producer.

Ovation has named Michael R. Radford to head the label's country division.

Bellamys, APA Pact

■ NEW YORK—Dave McLachlan, VP of the Agency for the Performing Arts here, has announced signing the Bellamy Brothers to a long-term booking contract with the agency. APA, headed by Marty Klein, has offices here and in Los Angeles, and also represents such artists as Johnny Cash, Anne Murray, the Gatlin Brothers, and Con Hunley.

Nashville Report

(Continued from page 51)

King, Gary Morris, Charly McClain, Johnny Paycheck, Margo Smith), Creative Workshop (MCA artist Taffy), Fireside (Billy Joe Shaver, Jeannie C. Riley), Masterfonics (Rex Allen Jr., Lee Clayton, Mac Davis, Leon Everette, Porter Wagoner, Jerry Foster), LSI (Vern Gosdin, Sammi Smith), Quadraphonic (Dotts, Grinder, Switch), Sound Emporium (Don Williams), Sound Shop (Smashers, Ronnie McDowell, Bobby Bare, T. G. Sheppard, Razzy Bailey), Soundstage (Dave & Sugar, Bander, Sterling Whipple), Young'un (Lawler and Cobb), Wax Works (Gary Paxton), Woodland (Ronnie Milsap, Joe Simon, Terry Bradshaw, Conway Twitty, John Wesley Ryles), Music City Music Hall (Gary Stewart, Sue Powell, John Riggs), Music Mill (Alabama, Stephany Samone, Sheb Wooley, Kenny Seratt).

MDJ Records has signed **Bob Cain** to an exclusive recording contract . . . **Gail Davies** has signed a management agreement with John Doumanian, who is based in New York. Speaking of Davies, her recent work at Woodland Studios here represented the first use of the Outer Ear Image Recovery System, a subjective sound device which is said to "increase the separation, ambience and overall level, sense of depth, clarity, and dynamic range of recorded sound."

The New York Times-owned Times Books publishers have announced they intend to release **Merle Haggard's** autobiography, "My Life's Been Grand," late this year. The book will be co-authored by Peggy Russell. Merle is also the subject of a cable-TV special "Merle Haggard and His Friends," now being sold to stations by Norby Walters Associates.

Moe Bandy is set to tour the U.K. March 12-29, on a tour handled by Drew Taylor. Moe, Gail Davies, and **Alabama** are all booked to play Disneyland during the Feb. 13-15 weekend . . . **Emmylou Harris** is geared up for a three-week European tour that will include concerts and TV appearances in Ireland, England, Germany, Holland, and France . . . "People" magazine chose **John Anderson** as the country music personality to watch in 1981.

Columbia artist **Marty Robbins**, recovering from a recent mild heart incident (he'll be back on the road in March), received a 100-pound get-well postcard from radio station KHEY of El Paso, Texas . . . Radio station KRMD of Shreveport, La. was named radio station of the year by the Louisiana Association of Broadcasters.

Independent record promoter **Johnny K.** has announced that his Cookie Crumbles Promotions is now located at P.O. Box 120891, Nashville, Tenn. 37212. Phone is (615) 244-7443 . . . Veteran songwriter **Ben Peters'** daughter **Debbie** has written and released "I'm in Heaven" on Oak Records . . . **Ronnie Prophet's** TV show producer Cy True died in the recent fire at the Inn on the Park in Toronto.

While Volunteer Jam VII was being held here on Jan. 17, Cantrell's hosted Alternative Jam I, featuring rock and "new wave" sounds from the Ratz, the Dolls, Cloverbottom, and the Babylon Dance Band . . . **Mel Tillis** will spend the next five weeks appearing in Las Vegas and shooting an NBC-TV pilot with **Terry Bradshaw**.

Single Picks

(Continued from page 52)

RAY STEVENS—RCA JH-12170

ONE MORE LAST CHANCE (prod.: Ray Stevens) (writers: H. Bynum, B. Reneau) (Andite Invasion, BMI/Intersong, ASCAP) (3:34)

The chord progression and instrumentation blend 1950s-pop and current country elements in this heartfelt plea for one last chance.

CHRIS WATERS—Rio 1002

IT'S LIKE FALLING IN LOVE (OVER AND OVER AGAIN) (prod.: Jim Williamson) (writers: R. Murrah, R. Alves, S. Anders) (April/Widmont, ASCAP & Blackwood/Magic Castle, BMI) (2:23)

The beat and backup vocals are influenced by uptempo inspirational music in this light, bright-sounding Waters cut with a solid lyric.

CHARLIE RICH—Elektra 47104

ARE WE DREAMIN' THE SAME DREAM (prod.: Jim Ed Norman) (writers: B. Burnette, J. Christopher) (Baby Chick/Easy Nine/Vogue, BMI) (4:10)

Rich's distinctive vocal touch enhances this fine piece of material, which is taken from the artist's current "Once a Drifter" album.

MUNDO EARWOOD—Excelsior 1005

BLUE COLLAR BLUES (prod.: Jay Collier, Jimmy Darrell & Steve Vining) (writer: M. Earwood) (Music West of the Pecos, BMI) (2:38)

Earwood is really singing about the blue collar dreams: the piece of land in the country, and fishin' all day long.

BILLY "CRASH" CRADDOCK—Capitol P-4972

IT WAS YOU (prod.: Dale Morris) (writers: B. House, B. Stone) (Peer, BMI) (2:59)

Dobro and strings highlight the instrumental backing on this sad, slow country ballad.

Record World Country Singles



JANUARY 31, 1981

TITLE, ARTIST, Label, Number

JAN. 31	JAN. 24		WKS. ON CHART
1	3	9 TO 5 DOLLY PARTON RCA 12133	9
2	1	BEAUTIFUL YOU OAK RIDGE BOYS/MCA 51022	11
3	7	I FEEL LIKE LOVING YOU AGAIN T. G. SHEPPARD/ Warner/Curb 49615	8
4	4	DOWN TO MY LAST BROKEN HEART JANIE FRICKE/ Columbia 1 11384	13
5	6	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC RAZZY BAILEY/RCA 12120	10
6	10	1959 JOHN ANDERSON/Warner Bros. 49582	10
7	11	I'LL BE THERE IF YOU EVER WANT ME GAIL DAVIES/ Warner Bros. 49592	9
8	8	GIRLS, WOMEN AND LADIES ED BRUCE/MCA 51018	12
9	12	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic 19 50948	9
10	13	YOUR MEMORY STEVE WARINER/RCA 12139	11
11	2	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	12
12	15	FOLLOWING THE FEELING MOE BANDY & JUDY BAILEY/ Columbia 11 11395	9
13	17	SOUTHERN RAINS MEL TILLIS/Elektra 47082	7
14	19	DON'T YOU EVER GET TIRED OF HURTING ME WILLIE NELSON & RAY PRICE/Columbia 11 11405	9
15	18	ANY WHICH WAY YOU CAN GLEN CAMPBELL/Warner/ Viva 49609	10
16	5	I THINK I'LL JUST STAY HERE AND DRINK MERLE HAGGARD/MCA 51014	14
17	23	HILLBILLY GIRL WITH THE BLUES LACY J. DALTON/ Columbia 11 11410	7
18	21	SILENT TREATMENT EARL THOMAS CONLEY/Sunbird 7556	10
19	24	ARE YOU HAPPY BABY DOTTIE WEST/Liberty 1392	7
20	9	DON'T FORGET YOURSELF STATLER BROTHERS/Mercury 57037 (PolyGram)	12
21	25	DON'T LOOK NOW (BUT WE JUST FELL IN LOVE) EDDY ARNOLD/RCA 12136	8
22	26	CAN I SEE YOU TONIGHT TANYA TUCKER/MCA 51037	6
23	29	YOU BETTER MOVE ON GEORGE JONES & JOHNNY PAYCHECK/Epic 19 50949	8
24	28	COUNTRYFIED MEL McDANIEL/Capitol 4949	9
25	30	CUP OF TEA REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49626	7
26	31	ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON/Columbia 11 11418	4
27	14	GIVING UP EASY LEON EVERETTE/RCA 12111	15
28	32	WILLIE JONES BOBBY BARE/Columbia 11 11408	7
29	34	WHAT'S NEW WITH YOU CON HUNLEY/Warner Bros. 49613	6
30	37	WANDERING EYES RONNIE McDOWELL/Epic 19 50962	6
31	38	DO YOU LOVE AS GOOD AS YOU LOOK BELLAMY BROTHERS/Warner/Curb 49639	3
32	42	GUITAR MAN ELVIS PRESLEY/RCA 12158	3
33	36	NOBODY'S FOOL DEBORAH ALLEN/Capitol 4945	10
34	40	ANYTHING BUT YES IS STILL A NO STEPHANIE WINSLOW/ Warner Bros. 49628	7
35	46	IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES/Epic 19 50968	3
36	43	I JUST WANT TO BE WITH YOU SAMMI SMITH/ Sound Factory 425	8
37	50	DRIFTER SYLVIA/RCA 12164	3
38	39	WHEN IT'S JUST YOU AND ME KENNY DALE/Capitol 4943	11
39	44	KILLIN' TIME FRED KNOBLOCK & SUSAN ANTON/ Scotti Brothers 609	6
40	41	YELLOW PAGES ROGER BOWLING/Mercury 57042 (PolyGram)	8
41	56	THIRTY-NINE AND HOLDING JERRY LEE LEWIS/Elektra 47095	3
42	47	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE DANNY WOOD/RCA 12123	8
43	49	YOUR GOOD GIRL IS GONNA GO BAD BILLIE JO SPEARS/ Liberty 1395	4
44	58	WHAT I HAD WITH YOU JOHN CONLEE/MCA 51044	2
45	45	YOU ARE A LIAR WHITEY SHAFER/Elektra 47063	7
46	48	CAROLINA (I REMEMBER YOU) CHARLIE DANIELS BAND/ Epic 19 50955	5



47	63	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic 19 50972	3
48	51	WHISKEY HEAVEN FATS DOMINO/Warner Bros. 49610	6
49	55	A LOSER'S NIGHT OUT JACK GRAYSON/Koala 328	7
50	52	READY FOR THE TIMES TO GET BETTER JOE SUN/Ovation 1162	5
51	62	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650	3
52	60	I HAVE A DREAM CRISTY LANE/Liberty 1396	3
53	53	SONG OF THE SOUTH JOHNNY RUSSELL/Mercury 57038 (PolyGram)	8
54	65	SOMETHIN' ON THE RADIO JACKY WARD/Mercury 57044 (PolyGram)	2
55	67	PEACE OF MIND EDDY RAVEN/Dimension 1017	2
56	57	GETTIN' OVER YOU TIM REX & OKLAHOMA/Dee Jay 107	6
57	64	I'VE LOVED ENOUGH TO KNOW JIM RUSHING/Ovation 1161	4
58	54	I FALL TO PIECES PATSY CLINE/MCA 51038	6
59	59	COW PATTI JIM STAFFORD/Warner/Viva 49611	4
60	66	TOO LONG GONE VERN GOSDIN/Ovation 1163	3
61	16	ACAPULCO JOHNNY DUNCAN/Columbia 1 11385	12

CHARTMAKER OF THE WEEK

62	—	LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN MCA 51050	1
63	35	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	16
64	79	DIXIE MAN RANDY BARLOW/P.A.I.D. 116	2
65	22	IF YOU GO, I'LL FOLLOW YOU PORTER WAGONER & DOLLY PARTON/RCA 12119	12
66	27	GOODBYE MARIE BOBBY GOLDSBORO/Curb 9 5400	14
67	—	EVERY NOW AND THEN BRENDA LEE/MCA 51047	1
68	20	ONE IN A MILLION JOHNNY LEE/Full Moon/Asylum 47076	14
69	72	DARE TO DREAM AGAIN PHIL EVERLY/Curb ZS6 5401	5
70	—	CRYING DON McLEAN/Millennium 11799 (RCA)	1
71	77	RAININ' IN MY EYES MIKI MORI/Starcom 1001	3
72	73	BYE BYE LOVE BILLY WALKER & BARBARA FAIRCHILD/ P.A.I.D. 107	5
73	74	ROCKABILLY REBEL ORION/Sun 1159	5
74	85	20/20 HINDSIGHT BILLY LARKIN/Sunbird 7557	4
75	87	MY TURN DONNA HAZARD/Excelsior 1004	2
76	84	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	3
77	33	A BRIDGE THAT JUST WON'T BURN CONWAY TWITTY/ MCA 51011	15
78	61	NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER) DEAN DILLON/RCA 12109	13
79	93	TWO OUT OF THREE AIN'T BAD J. W. THOMPSON/NSD 75	2
80	68	DANCE THE TWO STEP SUSIE ALLANSON/Liberty/Curb 1183	12
81	69	THERE'S ALWAYS ME JIM REEVES/RCA 12118	10
82	—	WITHOUT LOVE JOHNNY CASH/Columbia 11 11424	1
83	78	NO ONE WILL EVER KNOW GENE WATSON/Capitol 4940	14
84	88	SHE'S A FRIEND OF A FRIEND THE BURRITO BROTHERS/ Curb 6 5402	3
85	97	FOOL THAT I AM RITA COOLIDGE/A&M 2281	2
86	—	I DON'T WANT TO KNOW YOUR NAME GLEN CAMPBELL/ Capitol 4959	1
87	71	LOST IN LOVE DICKEY LEE/Mercury 57036 (PolyGram)	12
88	92	S.O.S. JOHNNY CARVER/Tanglewood 1905	2
89	86	CAFFEINE, NICOTINE, BENZEDRINE (AND WISH ME LUCK) JERRY REED/RCA 12151	6
90	89	I KNOW AN ENDING (WHEN IT COMES) B. J. WRIGHT/ Soundwaves 4624	4
91	70	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic 9 50940	17
92	80	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	16
93	76	I AIN'T GOT NOBODY ROY CLARK/MCA 51031	8
94	74	SILVER EAGLE ATLANTA RHYTHM SECTION/Polydor 142 (PolyGram)	8
95	82	THE BEST OF STRANGERS BARBARA MANDRELL/MCA 51001	16
96	83	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca 2305 (PolyGram)	16
97	95	DIAMONDS AND TEARDROPS WAYNE MASSEY/Polydor 2147 (PolyGram)	4
98	—	LIVIN' TOGETHER (LOVIN' APART) BOBBY G. RICE/Sunbird 7558	1
99	—	HAVE ANOTHER DRINK DOUGLAS/Door Knob 80143	1
100	96	THAT'S THE WAY MY WOMAN LOVES AMARILLO/NSD 72	3

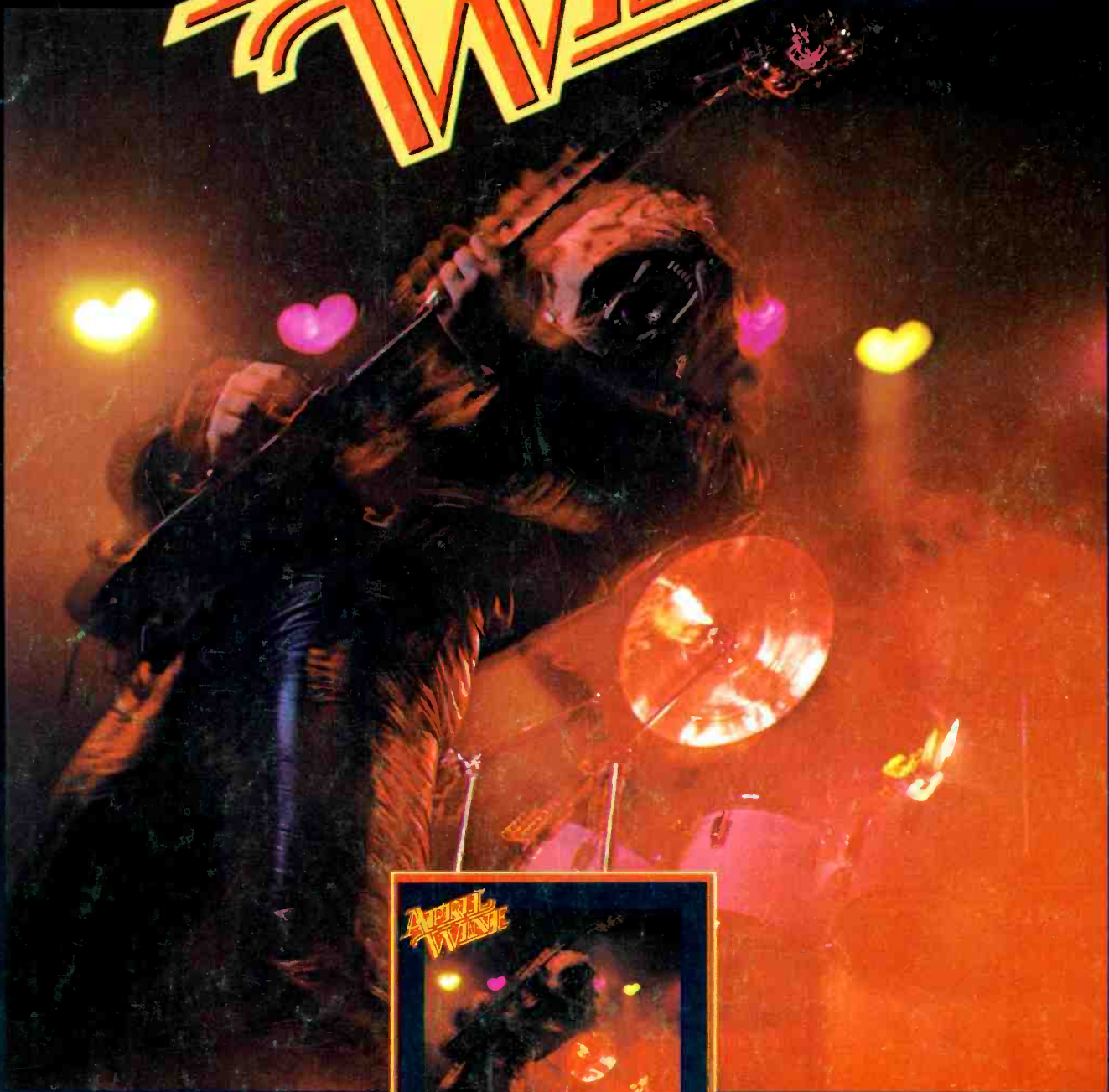


**IN THE HEART OF THE ROCK 'N' ROLL JUNGLE
DISCOVER
THE NATURE OF THE BEAST**

SOO-12125



APRIL WINE



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