

Record World

FEBRUARY 21, 1981 \$2.50



April Wine

Hits of the Week

Special: Classical Awards

SINGLES

YOKO ONO, "WALKING ON THIN ICE" (prod. by Lennon-Ono-Douglas) (writer: Ono) (Lenono, BMI) (5:58). Yoko's existential lyrics are delivered over a driving rhythm—led by Tony Levin's spunky bass—that spews Lennon's molten guitar leads. Geffen 49683 (WB).

DONNA SUMMER, "WHO DO YOU THINK YOU'RE FOOLIN'?" (prod. by Moroder-Bellotte) (writers: Bellotte-Levay-Rix) (First Night, SUIZA) (3:55). Giorgio Moroder's electronic keyboard flash combines with Donna's pop-consumable vocal hook on this cut from "The Wanderer." Geffen 49664 (WB).

JOURNEY, "THE PARTY'S OVER (HOPELESSLY IN LOVE)" (prod. by Eison) (writer: Perry) (Weed High Nightmare, BMI) (3:23). Culled from the live "Captured" double-LP package, this initial single is a shining testimony to the band's commanding stage presence. Col 11-60505.

ERIC CLAPTON AND HIS BAND, "I CAN'T STAND IT" (prod. by Dowd) (writer: Clapton) (Stigwood/Unichappell, BMI) (4:08). From the forthcoming "Another Ticket" LP comes this dark, driving rocker with Clapton's vocal lurking ominously around drum spansks & keyboard textures. RSO 1060.

SLEEPERS

JUICE NEWTON, "ANGEL OF THE MORNING" (prod. by Landis) (writer: Taylor) (Blackwood, BMI) (3:49). Newton's dramatic vocal makes quite an impact thanks to Richard Landis' production & Charlie Calello's arrangement. Likely to duplicate Merrilee Rush's '68 top 10 success. Capitol 4976.

THE ROVERS, "WASN'T THAT A PARTY" (prod. by Richardson) (writer: Paxton) (United Artists, ASCAP) (3:39). Already a smash in Canada, this Tom Paxton-penned roof-raiser is headed in the same direction here. The crisp tenor sax gives extra pop appeal. Epic/Cleve. Intl. 19-51007.

QUINCY JONES, "AI NO CORRIDA" (prod. by Jones) (writers: Jankel-Young) (Heathwave/Lazy Lizard/Intersong) (4:10). Lively percussion breaks and light, springy vocals by Dune are the centerpiece on this intriguing single from Jones' forthcoming "Dude" LP. A&M 2309.

FRANKE & THE KNOCKOUTS, "SWEETHEART" (prod. by Verroca) (writers: Previte-Elworthy) (Big Teeth, BMI/Bright Smile, ASCAP) (3:46). Franke Previte's blue-eyed soulful vocals & Blake Levinsohn's keyboard cries create a formula-perfect sound. Millennium 11801 (RCA).

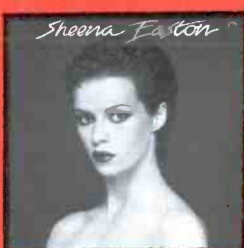
ALBUMS

EMMYLOU HARRIS, "EVANGELINE." A blend of new songs and classics of the rock and pre-rock eras is performed with personality by this top-rated country/contemporary artist. Listen to "Bad Moon Rising" and "Mr. Sandman" with Parton and Ronstadt backing. Warner Bros. BSK 3508 (7.98)

"SHEENA EASTON." Already a pop star in England, Easton is a new light on the horizon here. Her single, "Morning Train," is bulleting, and the album is ripe with multi-format possibilities. "Prisoner" and "So Much in Love" are examples of the LP's diversity. EMI-America ST-17049 (7.98)

JIMMY BUFFETT, "COCONUT TELEGRAPH." As casual as a worn-out pair of topsiders, Buffett's new LP continues to embody the swaying-palm approach to life. "Growing Older But Not Up" is a catchy lyric, while his crooning on "Stars Fell On Alabama" is a classy touch. MCA-5169 (8.98)

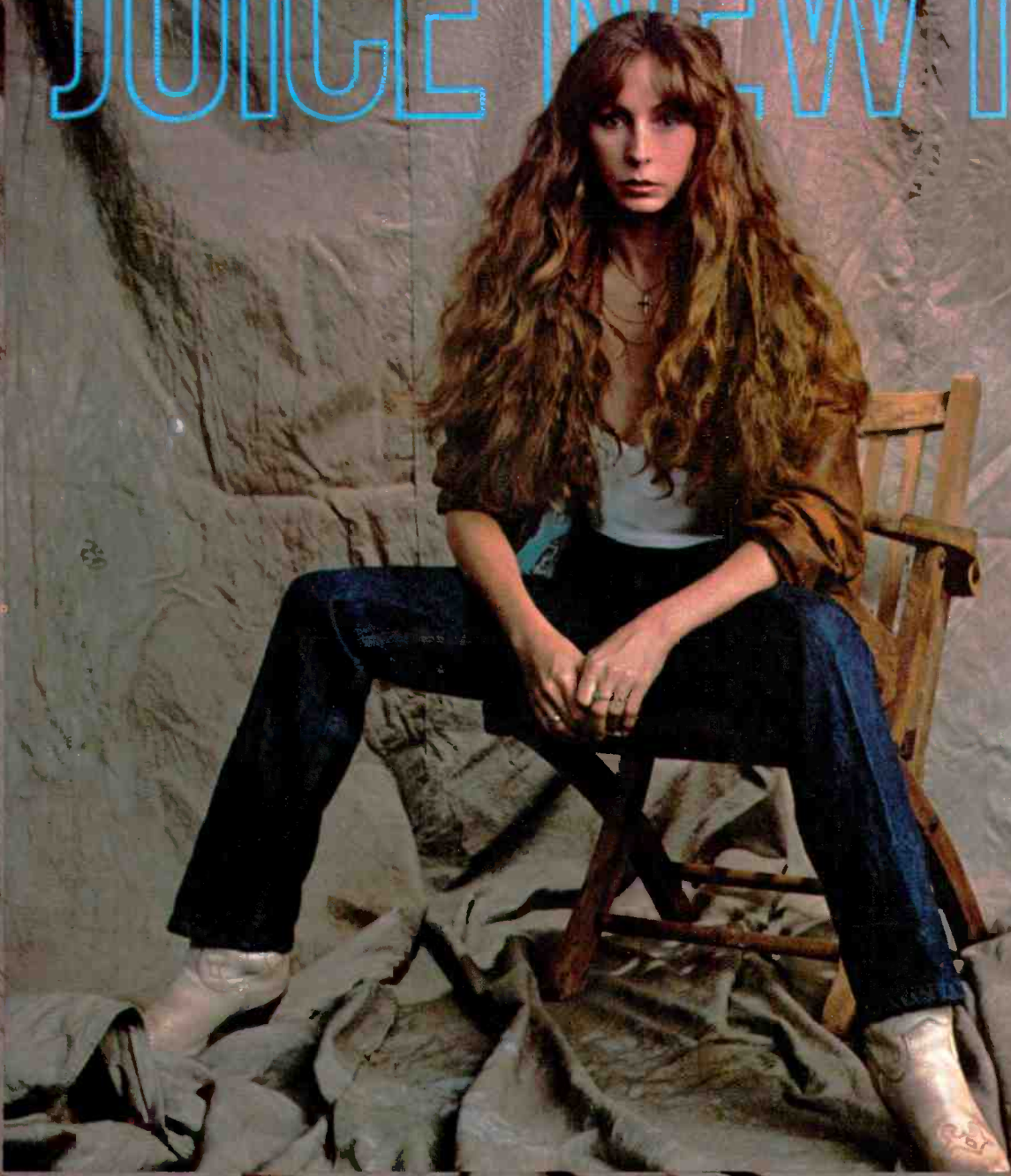
THE BOOMTOWN RATS, "MONDO BONGO." This Irish sextet continues to score hits in England, while trying hard for that elusive U.S. break they nearly had with "I Don't Like Mondays." This time around, "Banana Republic" and "Up All Night" are strong possibilities. Columbia JC 37062 (7.98)



Juice

THE ALBUM DESTINED TO
ESTABLISH A STAR.

JUICE NEWTON



Juice

FEATURING THE HIT SINGLE
"ANGEL OF THE MORNING"

Produced by RICHARD LANDIS



Record World



FEBRUARY 21, 1981

Copyright Tribunal Appeal To Be Heard in Washington

By BILL HOLLAND

■ WASHINGTON — As a result of what RIAA lawyers modestly called "cautious counsel" in the filing of a second appeals document last month on the morning the Federal Register formally published the mechanical royalty decision of the Copyright Royalty Tribunal, the courts have decided the case will be heard in Washington rather than in New York.

Both the RIAA and the representatives of publishers and songwriters filed initial briefs on December 19, within hours of the Tribunal's decision to raise the mechanical royalty rate to four cents per song on July 1 (*Record World*, Dec. 27).

The RIAA filed in Washington, while lawyers for the NMPA and AGAC filed in the New York Circuit Court of Appeals, which has a lighter case load and might

have been able to hear the appeal earlier.

Both publishers and composers wish to convince the court that the new rate should go into effect earlier than July. However, the procedural move on the RIAA's part should have the effect of the slowdown in the appeal process, since the District of Columbia court is known to move slower in calling cases to the bench.

One of the RIAA lawyers, Cary Sherman, explained to *RW* that while they hadn't been "absolutely sure" about the exact intent of the section in the U.S. Code dealing with multiple fil-

(Continued on page 42)

RIAA Continues To Withhold Names But Surrenders Documents in Goody Case

By JOSEPH IANELLO

■ NEW YORK — In compliance with Federal District Court Judge Thomas C. Platt's order, the Recording Industry Association of America (RIAA) has submitted to the court all original copies of investigative documents subpoenaed by the defense in the Sam Goody counterfeiting case. But the RIAA stood firm in its refusal to turn over the names of stores, investigators and undercover informants involved in criminal investigations.

With the March 2 trial date drawing near, Goody lawyers continued their pre-trial maneuvers aimed at uncovering the identity of RIAA sources. Answer-

ing subpoenas issued by the defense last week were RIAA president Stanley M. Gortikov, RIAA special counsel Jules Yarnell, and RIAA staff counsel Joel Schoenfeld. Each testified regarding his involvement in an RIAA study which provided the basis for a speech Gortikov made at the National Association of Recording Merchandisers (NARM) in Las Vegas last March 25. In that speech, Gortikov estimated that 90 percent of the 500 retail outlets investigated by the RIAA sold counterfeit recordings. Despite Gortikov's earlier admission in a court affidavit that the basis of his NARM statement was a conversation with Schoenfeld and not the much-sought-after documents, defense attorneys hoped to uncover some relationship between Gortikov's controversial statement and RIAA reports.

(Continued on page 35)

Concert Safety Bill To Be Revived in N.Y.

By BRIAN CHIN

■ NEW YORK — The concert safety bill first submitted and defeated last spring will be reintroduced in the New York State Assembly this week, according to the office of Assembly Housing Committee chairman Pete Grannis (D-L, Manhattan).

Research analyst Ken Kwartler, of Assemblyman Grannis' office, says that, in contrast to its dismal showing last year, the bill already has 33 co-sponsors in the Assembly (more than half the number

(Continued on page 35)

PolyGram's Braun Sees Positive Results From Company's Recent Reorganization

By DAVID MCGEE and GREG BRODSKY

■ NEW YORK — In the manner of many other manufacturers, PolyGram Records Inc. spent much of 1980 seeking new ways to reach consumers with pre-recorded music product. In addition, the PolyGram companies also underwent extensive reorganization and personnel shifts throughout the year, culminating in the consolidation of the Polydor, Phonogram/Mercury Inc. and Casablanca labels into one operation under the aegis of David A. Braun, president and chief executive officer. Now, with Kool & the Gang's single, "Celebration," having occupied the top spot on all trade charts, Braun feels the upheavals

of the previous year will prove to be for the good in 1981.

A lawyer with 26 years of experience in the entertainment industry (with a formidable roster of clients, including Neil Diamond, Bob Dylan, George Harrison, Michael Jackson, Brian Wilson and the Beach Boys, Robbie Robertson and the Band, and Diana Ross, among others), Braun has a reputation for candor and straightforwardness which he reinforced in a recent interview with *Record World*. "1980," he stated bluntly, "was a strange year," adding, with some amusement, "It was a good year to have as a base if you were on a profit participation for

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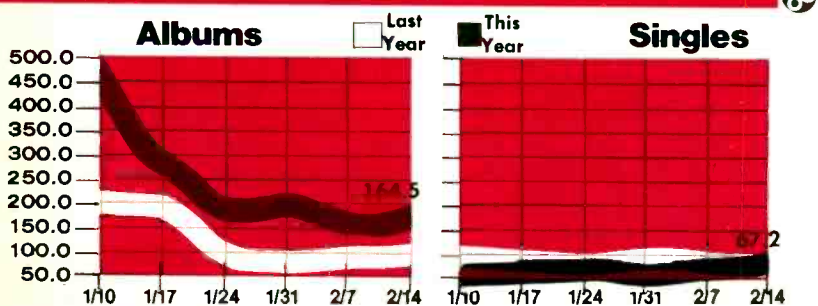
Landmark Ruling On AFM Arbitration

By ELIOT SEKULER

■ LOS ANGELES — In a landmark decision that may affect union-employer disputes in many industries, the California Supreme Court ruled on February 5 that the American Federation of Musicians may not require promoters to submit controversies arising from services provided by member musicians to the union for arbitration. The decision was reached in the case of Bill Graham vs. Scissor-Tail, Inc., a firm

(Continued on page 42)

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.

BPI Criticizes Island Blank-Tape Plan; Blackwell Defends It As Progressive

By VAL FALLOON

■ LONDON — The British Phonographic Industry council, meeting in London last Wednesday (11), asked Island Records to stop production of its controversial "One Plus One" cassette series.

The BPI has also asked major chain stores to support this stand.

Last week Island announced the release of Steve Winwood's "Arc of a Diver" on cassette, with

(Continued on page 43)

By PHIL DIMAURO

■ NEW YORK — Island Records' new U.K. marketing plan, which involves selling cassettes with one pre-recorded side and one blank side, has raised violent protests from the British record industry, which sees it as an encouragement of home taping. In the opinion of Island founder Chris Blackwell, however, any organization that opposes his

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■ **Page 10.** In this week's Dialogue, Alfred Markim, president of the Video Corporation of America, offers some candid opinions on the state of the industry. The interview with the video veteran of 12 years is the key feature in RW's Video World section.



■ **Page 20.** A panel of distinguished writers and editors has once again voted on the top classical performances of the year. The 1981 RW Classical Awards cite not only the efforts of well-known artists, but also those of some promising newcomers.

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Powerhouse Picks

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

Sheena Easton (EMI-America) "Morning Train (Nine to Five)"

A programmers' choice to go to the top. In two weeks this single has pulled in a majority of pop stations.

CBS Reports Record Fourth Qtr. Earnings

■ **NEW YORK** — CBS earnings per share, net income and revenues set new records for the fourth quarter of 1980 although earnings per share and net income declined slightly for the full year, the company announced last week. Revenues and operating profits for the CBS/Records Group rose in both the fourth quarter and the full year.

Fourth quarter earnings per share were \$2.50, up 9 percent from the \$2.29 earned in the same period in 1979. Net income for the fourth quarter was \$69,614,000 compared with 1979's fourth quarter earnings of \$63,978,000, also a gain of nine percent. Fourth quarter revenues were \$1,170,228,000 compared with \$1,109,572,000 in the fourth quarter of the prior year, a five percent gain.

Earnings per share for 1980 were \$6.92, a four percent decrease from the \$7.21 per share earned in 1979. Net income in 1980 was \$192,969,000 compared with \$200,707,000 in 1979. Revenues for the year rose to \$4,062,052,000 from \$3,729,701,000 in 1979, a gain of nine percent.

The CBS Records Group's 42
(Continued on page 47)

WCI Reports Music Earnings Up

■ **NEW YORK** — Warner Communications, Inc. has reported that music and music publishing revenue increases of 11 percent helped boost 1980 corporate revenues, income and earnings to record levels.

WCI's recorded music and music publishing operations are: Warner Bros. Records, Elektra/Asylum Records, Atlantic Records, WEA Corp., WEA Manufacturing, WEA International and Warner Brothers Music. According to WCI Chairman Steven J. Ross, the revenues of these operations amounted to \$806 million, with earnings of \$82.9 million. Both fourth quarter and yearly revenues set records for the division.

'Outperformed the Industry'

Declaring that WCI's music division "substantially outperformed the industry" as a whole, Ross added that its success demonstrated the "strength of the combined labels' artist rosters, the distribution capabilities of WEA Corp. and WEA International, and the management depth of all the companies that make up the division."

In addition, Ross' report calls the first year operation of War-
(Continued on page 47)

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ATLANTIC STARR



They have always shone brightly but it took famed Commodores' producer James Carmichael to make ATLANTIC STARR... RADIANT.^{SP 4833}



On A&M Records & Tapes.

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Featuring the single "WHEN LOVE CALLS"^{AM 2312}
Produced by James Carmichael

Management: Earl Cole/Cole Classic Management Agency: Regency Artists

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Grammy Awards Help Sell Records, Says NARAS President Jay Lowy

By SAMUEL GRAHAM

■ LOS ANGELES—The National Academy of Recording Arts and Sciences' Grammy Awards, the 23rd presentation of which is scheduled for February 25 at New York's Radio City Music Hall, are now "unquestionably the most revered accolade" offered by the music industry. What's more, cooperation among artists and their personal representatives, record manufacturers and the retail sector has helped ensure increased sales life for product that is either nominated for or ultimately wins a Grammy.

Those are the views of Jay S. Lowy, national president of NARAS. In an interview last week, Lowy (who is also Jobete Music's vice president and general manager) discussed with *Record World* the growth of the Grammy's prestige among industry figures and consumers alike, the merchandising materials supplied by the Recording Academy to record dealers, specifics of the February 25 ceremony (to be telecast by CBS-TV) and a number of other Grammy-related matters.

Lowy attributed the steady rise in the importance of the Grammys to "the fact that we're now in our 23rd year and have proven that we best represent all areas of music — rock, pop, soul, country, Latin, classical, jazz, children's, comedy, spoken word, etc.—as well as technical areas like engineering, art direction and liner notes. The results," he added, "are seen in the second life that some product has as a result of being nominated for or receiving a Grammy."

Lowy also referred to "the fact that personal managers, agents, record companies and so on are now contacting us after the nominations are announced in order to explore the possibilities of acts performing or presenting on the show" as further indication of the awards' importance.

It was during the 1977 NARM convention in Los Angeles that the matter of exploiting sales of Grammy-nominated and winning product was discussed seriously among NARAS and NARM representatives. This year NARAS is continuing its special Grammy merchandising campaign; record sellers have been supplied with various display materials drawing attention to the Grammys, including a four-color poster announcing the

February 25 telecast, streamers, adhesive-backed strips for browser cards reading "Grammy nominations" and "Grammy Awards winners," and more. NARAS also makes available ("at cost") to record companies special stickers that can be placed on winning albums. Said Lowy, "We've had tremendous cooperation of late from NARM. Record companies are also utilizing trade and consumer press to bring this information to dealers and then consumers, and are now feeling an upsurge in sales."

As an example of the sales clout that can accompany a Grammy win, Lowy spoke of the Doobie Brothers' "Minute By Minute" album. That record, he said, reappeared on the charts after winning a Grammy last year. "We (NARAS) are not in the business of selling records," he said. "However, we recognize that we're all involved in an industry where cooperation is important, and we want to encourage the value of artists who've been nominated for this prestigious award."

The Grammy ceremony moves to New York this year after five consecutive years in Los Angeles. According to Lowy, the New York chapter of the Academy, (Continued on page 47)

Arista Signs David Gates



Clive Davis, president of Arista Records, has announced the signing of singer-composer David Gates to an exclusive recording contract. Gates was the lead singer and chief composer for the group Bread, responsible for such hits as "Make It With You," "If," "Everything I Own," "Guitar Man," "Baby I'm A-Want You," and "It Don't Matter To Me." He has also contributed original songs to motion pictures, including the theme from "The Goodbye Girl" and the Oscar-winning song "For All We Know" from the film "Lovers And Other Strangers."

Paul Simon To Host Grammy Telecast

■ NEW YORK — Nine-time Grammy winner Paul Simon will host the 23rd annual Grammy Awards Show, it was announced by Jay S. Lowy, national president of the National Academy of Recording Arts and Sciences, and Pierre Cossette, executive producer of the telecast.

Simon is nominated for two Grammys this year: best album of original score for motion picture ("One-Trick Pony") and best pop vocal, male ("Late in the Evening").

The Grammy Awards will be televised on CBS from 9-11 p.m. on Feb. 25. The show will emanate from Radio City Music Hall, marking the first time that theater has been used for any national awards presentation.

Mohn To Retire As Bertelsmann Head

By JIM SAMPSON

■ MUNICH — Reinhard Mohn, who built the West German Bertelsmann AG into the world's second largest media conglomerate, will step down as chairman of the board of directors on June 29, his 60th birthday. Mohn is expected to become chairman of Bertelsmann's advisory board. Last Wednesday (11), the advisory board named Manfred Fischer, 48, to become the new Bertelsmann board chairman and chief executive officer.

After taking over the Bertelsmann book publishing company in 1947, Mohn expanded into book and record clubs, music and film production and magazine publishing. Among the firm's current U.S. holdings are Arista Records, Bantam Books and Parents magazine. A German newsmagazine last week estimated Bertelsmann's current annual sales at five billion marks (\$2.5 billion).

Manfred Fischer is currently head of Bertelsmann's Gruner & Jahr magazine publishing group (Parents, Geo, Stern). His successor will be Gerd Schulte-Hillen. Egmont Lueftner remains head of the music, film and television group and a member of the company board of directors.

Bass Exits Chrysalis

■ LOS ANGELES — Billy Bass, Chrysalis Records' senior vice president in charge of promotion and creative services, has left the label, effective last Monday (9). No replacement has been named yet.

Bass joined Chrysalis in July 1976. He was vice president/promotion and vice president/promotion and creative services before being named senior VP.

Regional Breakouts

Singles

East:

Bruce Springsteen (Columbia)
Sheena Easton (EMI-America)
Steve Winwood (Island)

South:

Hall & Oates (RCA)
Yarbrough & Peoples (Mercury)
Steve Winwood (Island)

Midwest:

Hall & Oates (RCA)
Randy Meisner (Epic)
Steve Winwood (Island)
Outlaws (Arista)

West:

Yarbrough & Peoples (Mercury)
Con Funk Shun (Mercury)
Bruce Springsteen (Columbia)

Albums

East:

Journey (Columbia)
Tom Browne (Arista/GRP)
Todd Rundgren (Bearsville)
Jimmy Buffett (MCA)
Don McLean (Millennium)

South:

Journey (Columbia)
Tom Browne (Arista/GRP)
Todd Rundgren (Bearsville)
Jimmy Buffett (MCA)
Don McLean (Millennium)

Midwest:

Journey (Columbia)
Tom Browne (Arista/GRP)
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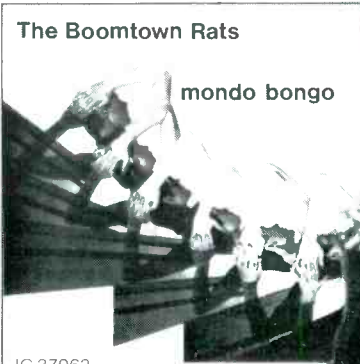
BOOMTOWN RATS MONDO BONGO BOFFO!



From Australia to America via dear old Eire, The Boomtown Rats have been making the world safe for Bongomania with the pulsating rhythms of their new audio spectacular "Mondo Bongo." Everywhere the natives are restless tonight because Bob Geldof, Johnny Fingers, Simon Crowe, Gerry Cott, Pete Briquette and Garry Roberts like it that way, and judging by the response to their international anthem "I Don't Like Mondays" so do you. Now watch The Rats drum up some business!

The Boomtown Rats

mondo bongo



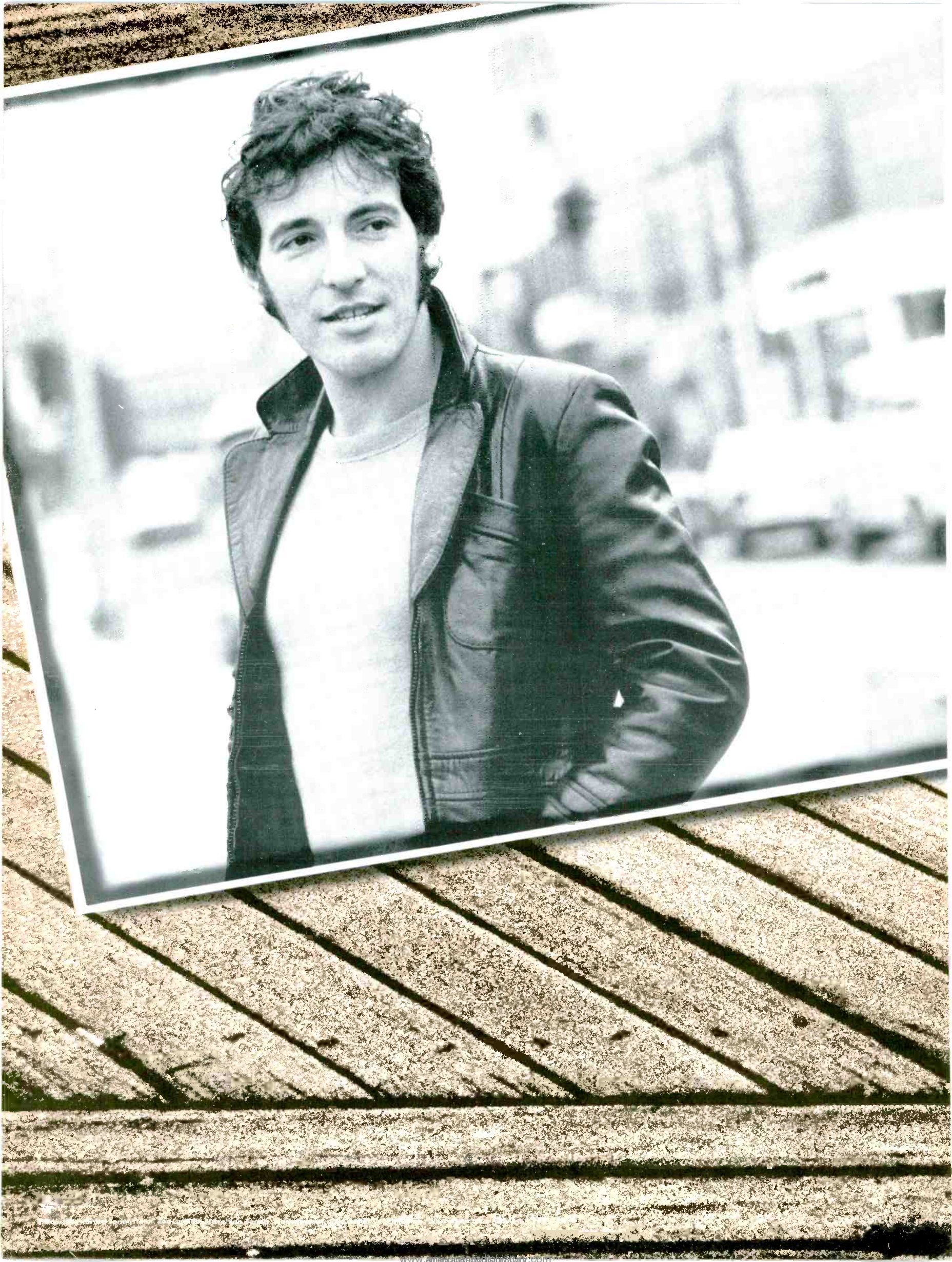
JC 37062



**"Mondo Bongo!" The Boomtown Rats.
The world is their beat. On Columbia Records and Tapes.**



Give the gift of music. "Columbia" is a trademark of CBS Inc. © 1981 CBS Inc. Produced by Tony Visconti and The Boomtown Rats



BRUCE '80

#1 Album, "The River."

Double Platinum.

Top-5 Single, "Hungry Heart."

The SRO tour begins:

10/3	Ann Arbor, MI
10/4	Cincinnati, OH
10/6, 7	Cleveland, OH
10/9	Detroit, MI
10/10, 11	Chicago, IL
10/13	St. Paul, MN
10/14	Milwaukee, WI
10/17, 18	St. Louis, MO
10/20	Denver, CO
10/24	Seattle, WA
10/25	Portland, OR
10/27, 28	Oakland, CA
10/30, 31	Los Angeles, CA
11/1, 3	Los Angeles, CA
11/5	Phoenix, AZ
11/8	Dallas, TX
11/9	Austin, TX
11/11	Baton Rouge, LA
11/14, 15	Houston, TX
11/20	Chicago, IL
11/23, 24	Largo, MD
11/27, 28	New York, NY
11/30	Pittsburgh, PA
12/1	Pittsburgh, PA
12/2	Rochester, NY
12/4	Buffalo, NY
12/6, 8, 9	Philadelphia, PA
12/11	Providence, RI
12/12	Hartford, CT
12/15, 16	Boston, MA
12/18, 19	New York, NY
12/28, 29, 31	Hempstead, NY

BRUCE '81

The new hit single, "Fade Away"

b/w "Be True."

The SRO tour continues:

1/20, 21	Toronto, CN
1/23	Montreal, CN
1/24	Ottawa, CN
1/26	South Bend, IN
1/28	St. Louis, MO
1/29	Ames, IA
2/1	St. Paul, MN
2/2	Madison, WI
2/4	Carbondale, IL
2/5	Kansas City, MO
2/7	Champaign, IL
2/9	Indianapolis, IN
2/10	Lexington, KY
2/12	Mobile, AL
2/13	Starkville, MS
2/15, 16	Lakeland, FL
2/18	Jacksonville, FL
2/20	Hollywood, FL
2/22	Columbia, SC
2/23	Atlanta, GA
2/25	Memphis, TN
2/26	Nashville, TN
2/28	Greensboro, NC
3/2	Hampton, VA

The European tour begins:

3/19, 20	London, England
3/23, 24	Manchester, England
3/27, 28	Birmingham, England
3/30	Edinburgh, Scotland
3/31	Newcastle, England
4/2, 3, 4	London, England
4/7	Hamburg, W. Germany
4/9	Berlin, W. Germany
4/11	Zurich, Switzerland
4/14	Frankfurt, W. Germany
4/16	Munich, W. Germany
4/21	Lyon, France
4/22	Montpellier, France
4/24	Avignon, France
4/26	Brussels, Belgium
4/27	Rotterdam, Holland
4/29	Oslo, Norway
4/30	Stockholm, Sweden
5/2	Göteborg, Sweden
5/3	Copenhagen, Denmark
5/5	Nantes, France
5/6	Bordeaux, France
5/8	Dijon, France
5/10, 11	Paris, France

"The River."

Twenty songs on four sides.

Featuring the hit, "Hungry Heart" ¹¹⁻¹¹³⁹¹
and the new hit single, "Fade Away." ¹¹⁻¹¹⁴³¹

Bruce Springsteen
and The E Street Band.
On Columbia Records and Tapes.



Alfred Markim: Candid Comments on Video

By SOPHIA MIDAS

■ Alfred Markim, president of Video Corporation of America, stands out as one of the video industry's veterans and earliest innovators. Markim has seen the firm, which he heads with founder and chairman of the board George K. Gould, evolve from a tape duplication facility (S/T Teletronics) in 1971 to a comprehensive video center that also produces, edits and distributes programs and commercials to the television, industrial and home markets (Teletronics Video Services, Teletronics Southwest and Teletronics).



In 1979 the company made a successful entry into the home video market with the formation of VidAmerica, a division which rents prerecorded videocassettes by direct mail and has recently begun distributing "collectible" videotape programming for sale. The revenues which this new facet of the corporation generates, in conjunction with the burgeoning video hardware market, has convinced Markim that home video software is the wave of the future. In this Dialogue, Markim candidly discusses the key issues concerning the video industry, including programming, the rental and sale of video product, and marketing. He also addresses the record industry, pointing out potential opportunities, pitfalls and creative possibilities for the marriage between video and music.

Record World: Your company has made a distinct division between programming that you rent and programming that you distribute for sale. Implicit in such a division is the philosophy that some product does not hold up well after repeated viewings, and should therefore be rented, while other programming has intrinsic longevity and should therefore be sold. Since longevity of videotape product is a major concern among manufacturers, what, in your opinion, determines whether a film is better suited for rental or sale?

Alfred Markim: My feeling is that the majority of movie titles which are available to the video consumer today do not bear a lot of repetition. There are exceptions, of course, but the mass of people are not going to acquire large libraries of film titles. The collectible concept is where we want to be with prerecorded video programs that we sell, and so we're doing a lot of thinking about what people want to collect and why. If you go into homes and look at the book shelves, you'll find a balance of fiction and non-fiction. You'll find collections of classics, such as Eugene O'Neill, and to show how erudite they are they will have some works of Shakespeare—and you'll find collections of poetry, reference books, dictionaries and a thesaurus. There's a whole area of special interest in publishing, and I think that video is going to go that way. We call it electronic publishing. Our company plans to produce the definitive works in this area. Our Dr. Spock tape, "Caring For Your Newborn," is a good example of where the company is going. A whole generation of people were literally raised by parents who read Dr. Spock's book; everytime there was a problem, these parents went to the book to look it up. Now this generation, which was raised by the book, can in turn raise their children with Dr. Spock—but they don't have to read the book. They now have it in audio-visual form. It's much easier, much handier and much clearer.

RW: If you don't believe that the majority of feature films are suitable for repetitive viewing, how can one expect the video industry to be launched through the sale of these goods?

Markim: I don't. It's already a rental market. When new titles come out, the retailers rush to buy them, and then they immediately go into rental. Go into any retail store and try to rent, say "Close Encounters of the Third Kind." You will be able to. I don't know the exact figure, but I would estimate that 90 percent of all retailers rent or exchange, or have a club or other disguised form of rental. That's well-known throughout the industry, and that's why every motion picture company is scrambling to figure out how to partici-

pate in rentals. Rentals are where the early action of the industry is.

RW: What do you think of the rental policies which some manufacturers have recently instituted?

Markim: Other than Disney, no one has announced a policy yet. Paramount has a non-policy. By charging a ten-dollar surcharge, they've said, "Well, we can't do anything about rentals, so we'll just charge more and you can do whatever you want." That's not a policy. Some people have complained about this price hike, but if you examine the business and discover how actively most retailers are renting, how can ten dollars hurt them? At the moment we're developing a rental policy which is based upon a proprietary concept. We've talked to one or two motion picture companies about it and plan to talk to the others. We believe it's the only way to an absolutely controlled rental system at the retail level.

RW: Your company has enjoyed considerable success with its VidAmerica rental club. When you recently debuted your collectible series for sale, you were entering an entirely new field. Did you have any specific marketing or merchandising campaign to kick this new project off?

Markim: That's a good question. A specific marketing campaign hasn't really developed yet, but it's beginning to. Right through the end of 1980, most prerecorded tape was sold at video specialty stores. The major retailers had not yet opted for video, mass merchandisers had not really made a move, and a few other logical places had not yet entered the market. Even the record stores have not really made a commitment as yet. There's good reason for the reluctance; you can't really fault them. It's expensive to put a line of video inventory into a store. The titles change so frequently, and there's so much coming out all at once. The hot-title syndrome eventually hurts retailers more than it helps them. It means that the retailer has got to buy new inventory every month, and he runs the risk of getting stuck with older releases. There's a limit to how much even a wealthy consumer is going to buy. In the early days, there was just Magnetic Video product to choose from. But today there are hundreds and hundreds of titles. If you're a retailer and you stock up on this month's hot titles and along comes a new batch of hot titles, you've got an inventory problem. You can't keep investing. And don't forget that the retailer has two formats to support! And he'll soon have to carry the same titles in disc form.

It's a problem, and that's why experienced retailers have not really flocked to prerecorded video. But the same problem is what gave birth to the video specialty store. A guy could tap his savings account, borrow \$2500 from his brother-in-law, rent a little store on Main Street, and start renting videocassettes. For him it works; he can make five hundred dollars a week, maybe a thousand, and it's a decent business. But not for the established retailer.

RW: It would seem to me that major retailers, such as the large discount department stores, would encounter problems dealing with the current rental situation.

Markim: Exactly: You can't handle rentals in department stores because there's no one to manage the logistics, no one who can provide the service which the rental business requires.

RW: Do you think that the mass merchandiser is better suited to selling video product such as your collectible series?

Markim: Absolutely. This is what the department stores will have to handle. Again, most feature films do not have enough longevity—shelf life—and are more attractive as rentals than as sale items.

RW: The music industry is taking an increasing interest in video, as exemplified in the active role of major manufacturers such as Warner Communications, MCA, RCA and CBS. A growing number of record retailers are including video software in their product mix. Do you see a marriage between audio and visual, and do you think that the record, as we know it today, may become obsolete with the advent of videodiscs?

Markim: I don't know if people in the music business are going to like what I'm about to say, but I have to say it. I've heard a lot of wishful thinking from the record industry, but there is no present opportunity to create new audio-visual music events that are going to sell significant numbers in videocassette form. You'll wait a very long time to make your money back. The music tapes that are avail-

(Continued on page 30)

Journey Journeys to a Party



Columbia recording artists Journey recently completed a promotional tour of 25 album rock radio stations throughout the country, presenting stations with platinum plaques for the group's last album, "Departure." While the group was in New York, Columbia Records held a listening party to present their new two-record set "Captured." Pictured at the party are, from left: Sandy Einstein, of Nightmare Inc., the group's management; Dick Asher, deputy president and chief operating officer, CBS/Records Group; Steve Perry, of Journey; Bruce Lundvall, president, CBS Records Division; and Pat Morrow of Nightmare Inc.

Droz Set To Keynote '81 NARM Convention

■ CHERRY HILL, N.J. — Henry Droz, president of the Warner/Elektra/Atlantic Corp., the distribution arm of Warner Bros., Elektra/Asylum and Atlantic Records, will serve as keynote speaker at the opening business session of the 1981 NARM convention on Sunday, April 12, in Hollywood, Florida. Droz will set the direction for the convention proceedings as he speaks on the convention theme "Plan To Be There".

MCA Pacts With SouthCoast Label

■ LOS ANGELES — SouthCoast Records has signed a marketing and distribution agreement with MCA Records, announced Bob Siner, president of MCA; Michael Brovsky, president of SouthCoast; and Witt Stewart, executive vice president of the Austin-based label.

Product to be distributed through MCA in the upcoming months includes releases by Joe Ely, Jerry Jeff Walker and the Shake Russell/Dana Cooper Band. The first album to be released under the agreement is Ely's "Musta Notta Gotta Lotta" in March.

Although the first three artists under the contract are Texas-based, SouthCoast will not confine itself exclusively to artists from that particular state or to any one style of music, according to Brovsky and Stewart.

Brovsky and Stewart, through their production company, Free Flow, signed and developed Christopher Cross and will continue to work with him on subsequent projects. They also produced the first two Firefall albums with Jim Mason, as well as LPs by Richie Furay, Chris Hillman and the Cate Brothers. They also manage Joe Ely, Guy Clark and Carole King.

Arista Names Anger To New Int'l VP Post

■ NEW YORK — Elliot Goldman, executive vice president and general manager, Arista Records, has announced that Harry Anger has been appointed to the newly created position of vice president, international operations.



Harry Anger

Anger will provide the direction for Arista's international operations, developing marketing plans for Arista artists in territories outside of the U.S. and UK. Before joining Arista, he was with Polydor Records as senior vice president, marketing. He has also worked in the marketing divisions of CBS Records and RCA Records.

NAIRD Convention Set

■ PENNSAUKEN, N.J.—The 1981 National Association of Independent Record Distributors and Manufacturers (NAIRD) convention will be held May 28-31 at the Sheraton Hotel in Philadelphia. The convention will be hosted by Richman Bros. Records, Inc.

Registration

The agenda for the convention will include workshops (the topics of which will be suggested by NAIRD members), guest speakers, a trade show, and entertainment. Registration is \$90 until April 1, at which time it goes up to \$115. Checks should be sent to: NAIRD Convention, attention Sunny Richman, 6935 Airport Highway Lane, Pennsauken, N.J. 08109.

Rock 'n' Roll Pioneer Bill Haley Dies



Bill Haley with RW publisher Bob Austin

■ HARLINGEN, TEXAS—Bill Haley, who played a key role in the development of rock 'n' roll with such hit records as "Rock Around the Clock" and "Shake, Rattle and Roll," died last Monday (9) at the age of 55 in this southern Texas town where he had been living a reclusive life for several years. His death was attributed to natural causes.

Haley's roots as a performer were in country and western music, but he was in the forefront of those artists—some consider him to have been the first—who mixed elements of rhythm & blues with country music to produce the distinctive sound that became known as rock 'n' roll.

Haley and his band, the Comets, had had a few hit records using this hybrid style before the release of "Rock Around the Clock" in late 1954. But it was the use of that song as the theme for the movie "The Blackboard Jungle" the following year that first focused worldwide attention on Bill Haley and on rock 'n' roll music.

William John Clifton Haley was born on July 6, 1925 in Highland Park, Michigan. His family moved to Pennsylvania when he was four. When he was 15, he left home to tour as a singer and guitarist with country and western bands. He returned to Pennsylvania in 1949 to work as a disc jockey on WPWA in Chester, where he also performed as part of a group called the Four Aces of Western Swing.

Haley made his first records for the Philadelphia-based Essex label in 1951. Although his band, then known as the Saddlemen, specialized in country music, their first two singles for the label were both R&B songs, and both—"Rocket 88" and "Rock The Joint"—were modest hits.

In 1953 the band, which had been re-christened the Comets, had its first national hit, "Crazy Man Crazy." The following year they signed with Decca and recorded their first two million-sellers, "Rock Around the Clock" and a version of the Joe Turner blues, "Shake, Rattle and Roll."

The success of those records led to a period of brief but intense international stardom for Haley. He and his band starred in two movies, "Rock Around the Clock" and "Don't Knock the Rock," and performed for screaming audiences all over the world. They also paved the way for the subsequent success of Elvis Presley, Chuck Berry, Buddy Holly, Little Richard and countless others. But by the late fifties, Haley's days as a major star were over, although he continued to be a strong concert draw overseas.

He briefly toured the U.S. in the late sixties and early seventies, during the so-called rock 'n' roll revival, but he had been completely absent from the public eye for most of the last decade, living quietly with his wife and two daughters and refusing all requests for interviews.

Reflecting on his success, Haley had once observed: "Around the early fifties, the musical world was starved for something new. The day of the solo vocalist and the big bands was gone. I felt then that if I could take, say, a Dixieland tune and drop the first and third beats, and accentuate the second and fourth, and add a beat the listeners could clap to as well as dance, this would be what they were after. From that, the rest was easy."

Braun, Coury, Fink Elected to RIAA Board

■ NEW YORK — PolyGram Records president David Braun, RSO Records president Al Coury, and Warner Home Video president Mort Fink have been elected to the Recording Industry Association of America board of directors.

Braun was named president of PolyGram Record Operations (USA), now the reorganized PolyGram Records Inc., in October 1980, after practicing law for 26 years, specializing in the enter-

tainment industry. Coury has been president of RSO Records since 1976. He joined the Stigwood Organisation label after 17 years with Capitol Records. Fink joined Warner Communications Inc. in July 1979 as president of Warner Home Video after serving as vice president and general manager of Sony's video products division. He is one of three representatives of the newly organized RIAA/VIDEO division on the board of directors.

Record World Single Picks

THE OHIO PLAYERS—Boardwalk 8-5708



TRY A LITTLE TENDERNESS (prod. by Bonner-Johnson) (writers: Woods-Campbell-Connelly) (Campbell, Connelly & Co./Robins, ASCAP) (3:53)

Lead vocalist Leroy "Sugar" Bonner has the spotlight on this cover of Otis Redding's '67 hit. The realigned group works a smart arrangement featuring cute up-tempo chorus backing and rich keyboard layers. Unlimited possibilities for out-of-the-box airplay.

RICK SPRINGFIELD—RCA 12166



I'VE DONE EVERYTHING FOR YOU (prod. by Olsen) (writer: Hager) (Warner-Tamerlane, BMI) (3:16)

Springfield is back with a new album—"Working Class Dog"—and this initial single release that rocks with non-stop authority. Penned by Sammy Hagar, it sports a power-pop hook and furious guitar/keyboard rip. Springfield's vocal translates the sense of frustration perfectly. A great anthem for distraught AOR-pop lovers.

PAUL SIMON—WB 49675



OH, MARION (prod. by Ramone-Simon) (writer: Simon) (Paul Simon, BMI) (3:59)

Yet another Simon masterpiece from the "One-Trick Pony" LP, this pretty ballad is filled with memorable lyrical passages and instrumental subtleties. Simon's wiry tenor is supported by Richard Tee's keyboard excellence and Jeff Mironov's guitar seasoning, while Jon Faddis adds a lonesome flugelhorn fade.

BLUES BROTHERS—Atlantic 3802



GOING BACK TO MIAMI (prod. by Tischler-Shaffer) (writer: Cochran) (Fort Knox, BMI) (3:54)

This could easily become a theme song for the spring college migration to Florida. Jake and Elwood exhibit some taste with this Wayne Cochran cover and they also do a commendable job—largely due to their precision band—capturing the fervor of the original. Loose vocals and hell-raising rhythm are party treats.

Pop

STEVE GOODMAN—Asylum 47107

BOBBY DON'T STOP (prod. by Bunetta-Chudacoff) (writers: Goodman-LaBounty) (Big Ears/Red Pajamas, ASCAP/Captain Crystal/Blackwood, BMI) (3:27)

Anyone who's ever shared lost weekends in a bar with the house piano player will appreciate this wonderful yarn from Goodman's "Hot Spot" LP. The harmony choruses & vocal inflection are superb.

YES—Atlantic 3801

RUN THROUGH THE LIGHT (prod. by Yes) (writers: Yes) (Topographic/WB/Island/Ackee, ASCAP) (4:26)

Geoff Downes' elaborate keyboard ornaments and Trevor Horn's dynamic vocal dominate this release from the "Drama" LP. Grandiose art-rock for AOR listeners.

RUSS BALLARD—Epic 19-51002

ROCK & ROLL LOVER (prod. by Ballard-Stanley) (writer: Ballard) (April/Russell Ballard, ASCAP) (3:31)

Ballard specializes in straight-ahead, stripped-down rockers like this grisly cut from his "Into The Fire" LP. Hectic vocals, whining guitars and explosive drums will please the loyalists.

HOLLY PENFIELD—Dreamland 110 (RSO)

SOUVENIRS (prod. by Chapman) (writers: Penfield-Barkin) (Chinnichap/Careers, BMI) (3:02)

Penfield's controlled vocal style reaches theatrical proportions against the grand arrangement on this pop-rocker from her "Full Grown Child" LP.

CREEDENCE CLEARWATER REVIVAL—Fantasy 908

TOMBSTONE SHADOW (prod. not listed) (writer: J. C. Fogerty) (Jondora, BMI) (4:05)

Culled from the new "Live" LP, it whets the taste buds for a true revival by this hallmark band. John Fogerty's vocals are priceless.

THE SEARCHERS—Sire 49665

LOVE'S MELODY (prod. by Moran) (writer: McMasters) (Ackee, ASCAP) (3:25)

Rich vocals and an energetic back-beat highlight this debut side from the forthcoming "Love's Melodies" LP. The characteristic ringing guitars should grab the attention of AOR-pop listeners.

OFF BROADWAY *usa*—Atlantic 3799

ARE YOU ALONE (prod. by Lehning) (writer: Johnson) (Screen Gems/EMI/Modern Fun, BMI) (3:20)

This is the type of pop-rocker that makes AOR programmers' eyes light up. Cliff Johnson's sweet lead vocal is juxtaposed with John Ivan's savage guitar solo.

FLESH TONES—I.R.S. 70954 (A&M)

COLD, COLD SHOES (prod. by Wexler) (writers: Streng-Zaremba) (My Idea) (2:37)

The good word on this New York cult band is spreading rapidly. Fusing several influences from three decades of rock 'n' roll, they concoct a contagious brand of high energy dance music that's melodic and vocally affecting.

CLIMAX BLUES BAND—WB 49669

I LOVE YOU (prod. by Ryan) (writer: Holt) (C.B.B., ASCAP) (3:59)

Powerful harmony vocal swells and monumental piano chords back Peter Haycock's romantic lead vocal on this touching ballad. Add a crying guitar lead and you have a pop-A/C hit.

B.O.S./Pop

COFFEE—De-Lite 809 (PolyGram)

CASANOVA (prod. by Johnson-Williams) (writers: Armstead-Middlebrook) (Delightful/Colfan, BMI) (3:30)

Gwen Hester's saucy vocal and the stunning chorus hook are the focal points on this latest from the trio's "Slippin' And Dippin'" LP.

DENIECE WILLIAMS—ARC/Col 11-60504

WHAT TWO CAN DO. (prod. by Bell-Williams) (writers: Bell-Williams) (Bellboy/Kee-Drick, BMI) (3:47)

Simple percussion progressions and a rubbery bass introduce Williams' petite soprano on this rhythmic, romantic outing from her forthcoming "My Melody" LP.

BOBBY "BLUE" BLAND—MCA 51068

YOU'D BE A MILLIONAIRE (prod. by Higgins-Bell) (writers: Bland-Pea-Evans) (Special Agent/Alvert, BMI) (3:39)

Bobby gets down and dirty while giving some words of wisdom to a member of the opposite sex. Sassy keyboard flourishes and bold horn punctuations give emphasis.

ATLANTIC STARR—A&M 2312

WHEN LOVE CALLS (prod. by Carmichael) (writers: D. Lewis-W. Lewis) (Almo/Newban/Audio, ASCAP) (3:55)

Cool rhythm guitar layers and hot percussion spice provide the colorful backdrop for Sharon Bryant's enchanting vocal on this fashionable effort from the new "Radiant" LP.

BILLY PRESTON—Motown 1505

HOPE (prod. by Jabara-Esty) (writers: Jabara-Esty) (Olga/Aller & Esty/Music & Songs of Manhattan Island, BMI) (3:22)

A driving, relentless rhythm that escalates gradually, and gospel-inflected vocal backing create an air of suspense on this exciting pop-dancer from Preston's forthcoming "The Way I Am" LP.

SADANE—WB 49663

ONE-WAY LOVE AFFAIR (prod. by Mtume-Lucas) (writers: Mtume-Lucas) (Frozen Butterfly, BMI) (3:50)

New Jersey native Marc Sadane debuts with the title track from his forthcoming LP. His full, expressive tenor gets superb vocal backing and production help from the Mtume-Lucas collective.

GRANDMASTER FLASH AND THE FURIOUS FIVE—Sugar Hill 759

THE BIRTHDAY PARTY (prod. by Sylvia-Jigsaw) (writers: Robinson-Chase-group) (Sugar Hill, BMI) (4:57)

Crossing age and cultural boundaries, the Flash and his Five treat that special day with a contemporary urban approach that's a cinch to catch on. Funky frills and horn blows wrapped in a rap.

THE McCRARYS—Capitol 4970

ANY OL' SUNDAY (prod. by Henderson) (writers: McCrary-McCrary-Ironstone-Fraser) (Youngstown/Island/Ackee/Restless, BMI/ASCAP) (3:50)

Linda takes the lead vocal on this charming ballad by the talented family act and gets ample melodic help from brother Howard's keyboard. Ernie Watts contributes an attractive sax solo.

SWEAT BAND—Uncle Jam 6-70067 (CBS)

BODY SHOP (prod. by Collins) (writers: Shider-Collins) (Rubber Band, BMI) (3:59)

Not your everyday automobile repair facility, this is a certified crazy house. Funky solutions include repetitive choruses, the master bass & other familiar tools to get one in a Jam.

Country/Pop

MAC DAVIS—Casablanca 2327

HOOKED ON MUSIC (prod. by Hall) (writer: Davis) (Songpainter, BMI) (3:43)

Davis follows the mid-chart pop success of his "Texas in My Rear View Mirror" with this rockabilly-influenced shakedown. His echoed-vocal quiver and the reverb guitar are exceptional.

WAYLON & JESSI—RCA 12176

STORMS NEVER LAST (prod. by Albright-Jennings) (writer: Colter) (Baron, BMI) (3:02)

From the forthcoming "Leather & Lace" LP, this optimistic love ballad has the husband-wife team trading leads and harmonizing with graceful aplomb. Sensitive steel guitar nuances add depth.

CBS Names Slaughter and Eley To New Black Music Promo VP Posts



Vernon Slaughter

■ NEW YORK—In a major restructuring move, Vernon Slaughter has been named vice president, black music and jazz promotion, Columbia Records and Paris Eley vice president, black music and jazz promotion, Epic / Portrait / CBS Associated labels, it was announced by Bruce Lundvall, president, CBS Records Division.

It was also announced that in several major markets (including New York, Chicago, Baltimore-Washington and Los Angeles), there will now be two CBS black music promotion representatives, one from Columbia and the other from Epic and the associated labels. These positions will be filled from both inside and outside the company.

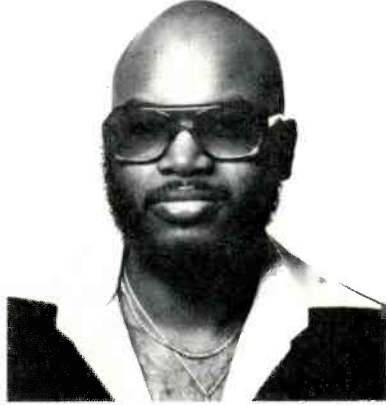
Slaughter and Eley are now responsible for directing all promotional activities on behalf of black music and jazz releases on the Columbia and E/P/A labels respectively.

Slaughter has been vice president, jazz/progressive marketing, CBS Records, since 1979. He joined CBS in 1970 as a college representative at the University of Nebraska. In 1973 he was appointed local promotion manager for the Baltimore/Washing-

Record Shack Files For Reorganization

■ NEW YORK — Record Shack, the five-branch one-stop chain, has filed for reorganization under Chapter 11 in U.S. Bankruptcy Court here. The chain — with branches in Atlanta, Cleveland, Dallas, Los Angeles and New York — listed assets of just over \$8 million and liabilities of approximately \$12.8 million.

Among the major creditors listed in the court papers are CBS Records, owed more than \$3 million; RCA Records, owed nearly \$2 million; PolyGram Records, also nearly \$2 million; Capitol Records, over \$1.5 million; and WEA Corp., over \$1.3 million.



Paris Eley

ton and Virginia markets, and in 1976 he moved to New York as associate director, album promotion, black music marketing. In 1977 he was named director, jazz/progressive marketing. In his new position he will report to Stan Monteiro, vice president, Columbia label promotion.

Eley had been vice president, national promotion, black music marketing, CBS Records, since 1978. He joined CBS in 1975 as local promotion manager, black music marketing, in Houston. In 1976 he moved to New York as associate director, product planning, east coast black music marketing, and a year later he was named director, merchandising, black music marketing. Prior to joining CBS, Eley served as program director of KCOH in Houston. He will report to Al CUREWITZ, vice president, national promotion, E/P/A.

Slaughter told *Record World* he feels the new setup "allows us to concentrate with more intensity on a market, particularly on radio. It also means more jobs for people in the industry."

MCA Names Boulding

■ LOS ANGELES—Jerry Boulding has been named managing director of black product for MCA Records, it was announced by Pat Pipolo, vice president of promotion and Bob Siner, president of the label.

Boulding had been program manager of KDIA in Oakland, California. He has also programmed or consulted for WVON, WWRL, WCHB, WOL, and ten other stations.



Jerry Boulding

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ UP NORTH: The fourth annual Bay Area Music Awards (or, if you will, the Bammies) will be presented on April 15 at San Francisco's Warfield Theatre. BAM Magazine sponsors the awards, and ticket sales benefit the Bay Area Music Archives. The event usually attracts some of the San Francisco area's top performers, and this year will be no exception: artists who have already announced their intentions to appear include **Marty Balin**, **Lacy J. Dalton**, **Journey** and **Ronnie Montrose**. Hopefully, BAM, which has been very supportive of local S.F. bands, will include some of those fledgling groups in the festivities.

ACADEMIA: **Blondie's Jimmy Destri**, a surprise guest speaker at **Bob Emmer's** USC class on music marketing, merchandising and promotion, told the 30-odd students in the three-credit class of his efforts and those of other established musicians to help out various bands still struggling to emerge from the New York club milieu. It's only fair, according to Jimmy, since **David Bowie** gave Blondie the same kind of assistance during the latter's formative stages. Jimmy, who recently produced **Joey Wilson's** debut album for Modern Records, was in town to look into various other production projects and to bring some new material up to Chrysalis with an eye towards a possible solo LP of his own. He flew back to the Apple just in time to join Blondie's rehearsals for their "Saturday Night Live" appearance.

THE JOINT WAS JUMPING at El Privado last week when Carlos and Charlie's den mother **Bernice** threw a surprise party for her husband, **George Altshul**, on the occasion of his 60th birthday. Naturally, most of the Alive Enterprises folks were there: **Shep Gordon**, **Yvonne Elliman**, and the aforementioned Messrs. Emmer and Destri, as well as such other notables as **Donna Summer** and **Bruce Sudano**, **Susan Munao**, producer **James Komack**, actors **Fred Williamson** and **Parker Stevenson**, and **Sam**, who owns The Bagel and whose stuffed kishka is the pride of Fairfax Avenue. The motif was mideastern and George got the sheik (or is it chic?) treatment complete with belly dancers, topless and otherwise... Another surprise bash was thrown recently for Whiskey A Go Go manager **Ray Sexton**, this one at the Sweetwater in Redondo. Ray nearly blew it by showing up almost an hour late after getting lost along the way, something that always happens to us when we try to make it down there.

PRONOUNCE THIS NAME CORRECTLY: **Carmine Appice**, renowned rock 'n' roll drummer and former cornerstone of **Vanilla Fudge** and **Beck, Bogart and Appice**, has become the second American artist to sign with Riva Records. He's currently working on his debut solo LP at American Recording with producer **Richie Podolor** and expects to have an album in release in late May. Carmine, who's been a member of **Rod Stewart's** band for a couple of years, will be interspersing his dates on Rod's upcoming American tour with some gigs with his own band... **Earth, Wind and Fire's** ARC Studios is currently busy with sessions by **Larry John McNally**, the **Emotions** and **Valerie Carter**, all for the ARC label. Valerie's album is being produced by **Gerard McMahon**, whose own group, **Kid Lightning**, is appearing at the Country Club on Feb. 17... The guys in **Rufus**, whose first LP sans **Chaka Khan** ships Feb. 27, haven't been sitting around biting their nails while they're waiting. Synthesizer player **David "Hawk" Wolinski** is down in Miami working on the new **Bee Gees** LP; bassist **Bobby Watson** is producing an album by **Rene Moore** and **Angela Winbush** for Capitol; drummer **John Rubinson** is credited on the new **Quincy Jones** LP, on the upcoming **Stanley Clarke** and **George Duke** project and on the debut solo album by Chicago's **Bobby Lamm**; and guitarist **Tony Malden** and keyboardist **Kevin Murphy** are working with songwriter **Lahomie Washburn**. Try to keep all that straight; there'll be a quiz after the column.

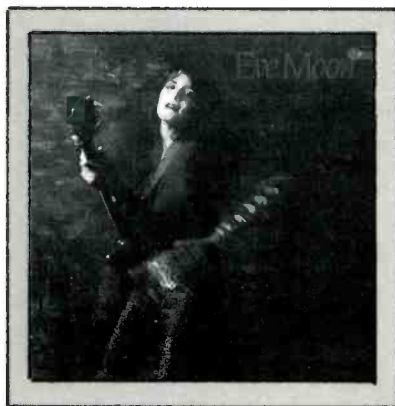
BIZ FOLKS: RSO is concerned about a character who's been traveling about impersonating both **Eric Clapton** and **Roger Forrester**, Clapton's manager. This fellow was last heard from in Lexington, Kentucky; in Detroit, he managed to run up a hotel bill of nearly \$11,000 (maybe he added one of those new K-cars to the tab). What would have been his biggest scam was discovered in time to head it off: seems the Fender guitar people were making a special model for Clapton, which the impersonator almost scored for himself before someone at Fender bothered to check him out a little more closely. So if you run into someone calling himself Eric Clapton, ask him to play you the solo from the **Bluesbreakers'** version of "Hideaway." If he can't do it, it ain't Ole Slowhand... **D.J. Herdman** has resigned

(Continued on page 42)

Record World Album Picks



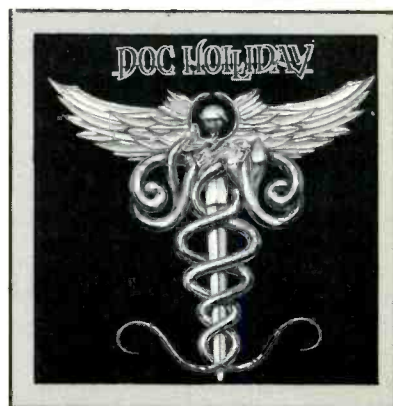
BOY
U-2—Island ILPS 9646 (WB) (7.98)
Like their fellow Irishmen Finger-
printz, this young quartet seems
to instinctively echo the pipes and
Gaelic drums of their native land
in a stark rock atmosphere, pro-
duced by Steve Lillywhite (Peter
Gabriel, XTC). They've already
stirred U.S. dance floors with the
anthem, "I Will Follow."



EVE MOON
Capitol ST-12132 (7.98)
From busking on the streets of
New York, to playing the down-
town club circuit, and finally re-
cording her first LP, it's been a
long, hard road for Eve Moon, and
her songs and performance re-
flect all the grit it took to get
there. "Blind Man's Bluff" and
"Rhythm and Booze" are two
startling cuts from this aggressive
female rocker.



STIR CRAZY
ORIGINAL MOTION PICTURE SOUNDTRACK
—Posse 10011 (Spring) (8.98)
The film's a national box office
smash, and the soundtrack, pro-
duced by Tom Scott, has a wealth
of multi-format pop potential, in-
cluding "Nothing Can Stop Us
Now," performed by Kiki Dee;
the danceable "Eat Your Heart
Out," sung by Leata Galloway;
and Randy Goodrum's ballad
"Love."



DOC HOLLIDAY
A&M SP 4847 (7.98)
Originally formed ten years ago
under the name Roundhouse, this
Southern rock band definitely
kicks hard. They've been on the
road with top recording acts in
the past, and they'll be on the
Outlaws' 1981 tour. The lead cut,
"Ain't No Fool," is a band sig-
nature, and they've found a per-
fect cover in an old Spencer Davis
record, "Somebody Help Me."

STANDING ON ROCK
EDGAR WINTER—Blue Sky JZ 36494
(CBS) (7.98)



Solid rock may be a Winter
mainstay, but he's one of the
best technicians operating in
this simple field. The single, "Love Is Every-
where," is a sensitive pop
offering, while the riffy
"Martians" displays his keyboard
dexterity and feeling on sax.

THE RIPPER THE FINER
JOE CHEMAY BAND—Unicorn 9501
(MCA) (7.98)



Session bas-
sist/vocalist
Chemay, who's
worked with
the Beach Boys
and Leon Rus-
sel, has found
a pleasant and commercial pop/
R&B niche on this solo debut,
not unlike Steely Dan or the
Doobie Bros. at points. "Bad
Enough" is a key cut.

KILIMANJARO
Philo PH 9001 (7.98)



This talented
quartet com-
bines jazz and
rock influences,
but never in a
heavy-handed
way. Instead,
they fly through upbeat instru-
mental compositions with a
freedom that suggests the best of
Chick Corea.

HEARTBEAT
JOHN LAWTON—RCA AFL1-3904 (7.98)



Lawton is an
eclectic artist
whose compos-
itions range
from the sound
impressions of
the title cut, to
more standard rock 'n' roll like
"Rainbow Chasing" and "Dad-
dy's In The Money." Strong pop/
AOR possibilities from across the
Atlantic.

ALICIA
ALICIA MYERS—MCA 5181 (8.98)



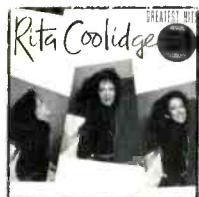
A balance of
flowing ballads
and tense
dance-funk
makes this
young lady's
debut radio-
ready. "Reservation For One" is
the LP's romantic piece, while
"Reggae Funky Dance," which
has nothing to do with reggae, is
rhythmically captivating.

MIROSLAV VITOUS GROUP
ECM-1-1185 (WB) (8.98)



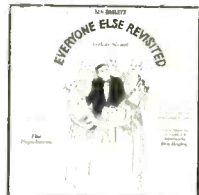
The former
Weather Re-
port bassist
teams up with
avant-garde
British saxman
John Surman,
American pianist Kenny Kirkland
and Scandinavian drummer Jon
Christiansen to create his unique
brand of highly improvisational,
internationally flavored music.

GREATEST HITS
RITA COOLIDGE—A&M SP 4836 (7.98)



Spanning the
period 1972-80,
this single LP
reveals the
richness of
Coolidge's
career on the
label. Her sidemen include
Booker T. Jones and Ry Cooder,
and hits like "... Higher And
Higher" are timeless.

**BEN BAGLEY'S EVERYONE
ELSE REVISITED**
Painted Smiles PS 1374 (8.98)



A collector's
item for show
music buffs,
this LP offers
tunes by lesser-
known writers,
and little-
known tunes by popular writers.
Compositions by Arthur Siegel,
who performs as well, are fea-
tured. The LP includes a nearly-
lost song by Rodgers and Hart.

THE MARKLEY BAND
Accord ARC 4001 (Capitol) (7.98)



Guitarist Doug
Markley leads
this ensemble,
which, (for pur-
poses of this
recording), in-
cludes one-
time Weather Report drummer
Daryl Brown, through an ener-
getic jazz-rock set. The funky Ham-
mond organ of "Butterfly
Stomp" is best-suited to AOR.

THREE D
THREE DEGREES—Ariola America OL 1501
(Arista) (7.98)



Production by
Giorgio
Moroder and
Harold
Faltermeyer
has provided
this experi-
enced trio with a percolating
rhythm section and a new lift.
"Set Me Free" and "Jump The
Gun" are perpetual-motion
dance energizers.

**I LIKE WHAT YOU'RE DOING
TO ME!**
YOUNG & COMPANY—Brunswick
BL 754224 (7.98)



The title cut
caught on in
dance clubs
and on radio,
creating a hit
first time out
for this young
New Jersey group. The LP mainly
sticks to the groove, with Jaque-
line Thomas' lead vocals setting
the pace for songs like "Checking
You Out."

PATRICK D. MARTIN
I.R.S. SP 70403 (A&M) (4.98)



From the Ian
Dury School of
Manic Rapping
comes Martin,
who can rant
and rave over a
recurring bass
line with the best of them. Best
touches are the keyboards and
his imitation of an electric motor.

Chrysalis Honors Piks



Sal Licata, president of Chrysalis Records, has announced that Piks Distributing has been given the label's first annual "award of excellence" as outstanding distributor of the year. Piks distributes Chrysalis in Ohio, Michigan, western Pennsylvania, upstate New York and parts of Kentucky. The award was based on performance in the areas of promotion, sales, publicity, artist relations, advertising, merchandising and financial matters, and was voted on by the respective department heads and other Chrysalis personnel. Pictured at the award presentation are, from left: Piks single and LP buyer Ken Antonelli; Art Keith, midwest regional sales manager, Chrysalis; John Horn, vice president of sales, Chrysalis; Harvey Korman, vice president and general manager, Piks; Ron Schafer, president, Piks; and Sal Licata.

FCC Votes To Move To New Headquarters

By BILL HOLLAND

■ WASHINGTON — As if the FCC wasn't embroiled enough in controversy already — a lame-duck chairman ducking pot shots from the White House and Capitol Hill, and a new set of deregulatory rulings that have met firm resistance from media interest groups — it has now voted to move itself out of its crowded Washington headquarters and lease 22 floors of two nearby Rosslyn, Va. high-rise buildings.

Citing cheaper leasing and a real need to consolidate its 1700 employees, the Commission voted four to one last week to begin shifting employees to the new buildings by the fall, if Congress approves the move. Presently, FCC employees work in five different — but equally expensive — downtown office buildings near Connecticut Avenue, N.W.

Chairman Charles D. Ferris, who has urged such a move for more than a year, abstained from the voting, just as he said he would for all FCC votes in his resignation letter earlier this month to President Reagan (RW, Feb. 7). Commissioner Abbott Washburn voted against the proposal, citing inadequately publicized leasing negotiations and criticizing the buildings as blights on the historic skyline.

The Government union representing most FCC employees is also against the move, urging instead a search for other downtown sites which would be more convenient for employees and those who regularly deal with the Commission.

Commissioner Robert E. Lee, however, said he felt there was no alternative to the Rosslyn move, because the area around Connecticut Avenue grows increasingly expensive.

RCA Names Olinick Coast Business VP

■ NEW YORK—Martin Olinick has been named division vice president, business affairs—west coast, it was announced by Mel Ilberman, division vice president, business affairs, RCA Records.



Martin Olinick

Since 1975, Olinick has been director, business affairs — west coast. He joined RCA Records in 1971 as a senior contract analyst.

Gambling License Urged for Sinatra

■ LAS VEGAS — Frank Sinatra has been allowed back into the Nevada casino business on a temporary basis. At a hearing last Wednesday (11), the Nevada Gaming Board recommended that the Nevada Gaming Commission approve Sinatra's request for a six-month license as a "key employee" at the Caesars Palace hotel-casino.

The singer's license, if approved by the five-member commission, can be made permanent if no complications develop. Sinatra lost his gambling license in 1963 when Chicago mob figure Sam Giancana was a guest at his Cal Neva Lodge in Lake Tahoe. At his hearing, Sinatra denied he had ties to organized crime.

New York, N.Y.

By DAVID MCGEE

■ The headline in the Times was startlingly abrupt: "Bill Haley, 55, Dies; Singer-Band Leader. Recorded 'Rock Around the Clock' And Influenced Beatles—Was Also A Guitarist." The obituary was brief, conceding that Haley "was one of the pioneers of rock-and-roll" but generally downplaying his importance at a critical juncture in the music's history.

Not that Haley was a genius. In 1953, when he finally hit on a mixture of country and western, rhythm and blues and pop and recorded "Crazy Man Crazy," he was virtually at the end of an undistinguished career as a C&W singer. But history makes men, and Bill Haley was in the right place at the right time with a pretty good notion of what to do from there. Purists will argue that Haley's neutered version of "Shake, Rattle and Roll" did a supreme injustice to a great blues singer, Joe Turner, who recorded the original and far racier version. It hardly mattered to Haley. He never pretended to be a rabble-rouser or any sort of musical rebel. More than anything he was an entertainer who brought to this new genre of popular music a professional approach that lent it much-needed credibility at a time when, for all intents and purposes, it had none, especially with older generations raised on less raucous sounds. Of course, by 1956, when Elvis Presley burst onto the national scene, credibility with the elders mattered not a whit to teenagers, who were suddenly a potent cultural force to be reckoned with. And with that, Bill Haley's influence ended. He had no hits after 1958, although he continued to tour steadily and was a headline attraction at rock 'n' roll revival shows.

Was he the father of rock 'n' roll, as some news reporters have suggested? From a musical standpoint one could argue his case. But rock 'n' roll has always been about something more than music, as Haley soon found out. He was too far removed in age and in attitude from the youth of the '50s to be a rallying point; that was left to Presley. What he did, though, was make some fine, distinctive and, yes, rocking records—all of them in good fun—which still sound fresh today and will continue to be influential.

ON THE TOWN: It's one of those mysteries that talented artists such as Roger McGuinn and Chris Hillman seem so unheralded these days. This, despite the obviously high standards both bring to records and concerts. "Inconsequential" is a remark this columnist heard while leaving the Bottom Line one night last week after a fine set from the McGuinn-Hillman Band, a tight, driving four-piece ensemble featuring, in addition to the two stars, the estimable Al Perkins on rhythm guitar and pedal steel, and a drummer who looked all of about 15 years old but played with ferocious authority.

Inconsequential compared to what? McGuinn may not be making Great Statements at every turn as he seemed to do in the Byrds' heyday, but he remains a skillful songwriter with a rather singular and compelling view of the world. And when he teams with Jacques Levy on a tune, the result is most always exemplary: vivid imagery in the lyrics and, in the music, gripping dynamics and propulsive rhythms.

That one naysayer aside, the sellout crowd at the Bottom Line received the group like a long-lost friend, roaring and whooping after every song and working itself into a frenzy during the Byrds tunes.

Everything was overshadowed, however, by a new McGuinn composition which he performed as a third encore. Taken from a turn-of-the-century poem by Henry Van Dyke, "America For Me" may be the boldest political statement made by an American rock artist in the last ten years. It is jingoistic to the hilt—"Europe is nice, but something's lacking" is a sample lyric—and has an achingly beautiful chorus concerned with how great it is to be home in America. It's subtly devastating: the melody is so beautiful you almost forget that the guy is gently trashing, verbally, all the great cities of Europe in expressing a desire to be back in "the land of youth and freedom."

According to sources at Capitol Records, McGuinn first put the poem to music early in 1980, and played it for the A&R department in July. On January 30 of this year, inspired and moved by the outpouring of emotion greeting the former hostages upon their return to the U.S., the song was unveiled to the public during a concert in Rochester, New York. The response has been the same everywhere: clenched fists thrust in the air, applause, shouts of approval from every corner of the room. The upshot is that this week McGuinn and Hillman are scheduled to cut the tune in an L.A. recording studio for

(Continued on page 47)

Radio World

Radio Replay

By PHIL DIMAURO

■ **VALLEY OF THE DAHL:** The news spread quickly throughout the broadcast industry when **Steve Dahl**, the infamous Chicago disc jockey who once made national headlines with an anti-disco demonstration gone out of control, was fired from WLUP, Chicago. Dahl, who was famous for his pranks and outrageous sense of humor, had apparently crossed the line of good taste one too many times for the upper management of Heftel Broadcasting, which owns WLUP.

Heftel had also cooperated with Dahl in the formation of his Alternative Radio Network, a company formed to market the live-by-satellite simulcast of Dahl's Chicago morning show, the Steve Dahl Breakfast Club, to other radio stations around the country. The first station to simulcast the show was WABX, Detroit, where Dahl had been on the air for several months. The very day that Dahl was fired, agreements to simulcast the show over KROQ, Los Angeles and WZZX, Louisville, were just about to take effect. Both stations, expecting to begin broadcasting the show as of Monday (9), were left holding the mike, so to speak.

At WABX, PD **Carey Curelop** said that **Jim Pemberton**, who had been doing local breaks during the Dahl simulcast, had taken over the morning show along with the station's regular newsman. As for the future of his station's relationship with the satellite-fed Alternative Network, Curelop said things were still "up in the air."

At WZZX, **Mark Williams** was a bit more concerned. He said that his station and KROQ had both begun "intense promotions" around the future simulcast. In addition, Williams had lost a valued morning man, who had been given the opportunity to remain with the station in an off-the-air position, but who had decided to leave the station entirely. The current morning man? "You're talking to him," Williams sighed.

At KROQ in Los Angeles, PD **Rick Carroll** was fairly optimistic that the situation could be pulled together. First of all, Carroll says Dahl has a job at his station any time he wants it. Insiders report that Dahl's salary at WLUP was anywhere from \$100,000 to \$200,000. He doesn't come cheap.

Whether or not Dahl wants to originate from Los Angeles, Carroll sounded confident that some arrangement to have Dahl on the air there could be made. "The airline tickets are waiting," said Carroll who reported that Dahl and his organization would be in town over the weekend to discuss the possibility of KROQ funding the Alternative Network project.

Contacted in Chicago, Heftel Broadcasting president **Tom Hoyt** outlined his reasons for terminating Dahl's employment, but emphasized that "We're not trying to wreck his career." Hoyt said that the satellite feed used by Dahl is "still in place and still available to him." The cost of it is paid up for a certain period of time, and Hoyt said he has "no intention of trying to recoup that money." In light of this information, Rick Carroll's suggestion that Dahl might broadcast from his home sounds feasible.

Hoyt listed "repeated violations of company policy" and "assaults on community standards" as the reasons for Dahl's termination.

BLACKOUT: Rather than buck the FCC any further, WJMX (96X) in Miami and its owner, Charter Broadcasting, announced plans to cease operations as of Sunday (15). The FCC had been trying to take the license away as a result of some questionable contests launched by the station five years ago, when it was owned by a different company. Charter maintains the station is in the right, but in the interest of their employees, who'll be taken care of and aided in job searches, they've decided to pull the plug.

MOVES: **Jim Davis** has resigned as PD of KMPC, Los Angeles . . . **George Francis** has been relieved of his position as vice president and general manager at WEVZ in Louisville. Francis has taken pains to inform the industry that ratings at both stations had improved under his direction . . . **Rick Candea** has been appointed PD of KILT-FM, Houston, coming over from AM, where he was MD. Meanwhile, **Beau Weaver** becomes PD of KILT-AM. Both appointments follow the departure of **Bill Young**, as PD of both stations.

Black Broadcasters Prepare For Convention in Florida

By NELSON GEORGE

NEW YORK—The winter conference of the National Association of Black Owned Broadcasters in Clearwater, Florida this week (19-22) promises to be a spirited forum for discussion of old problems and new concerns, according to several prominent members of the black radio community.

Representatives of over 100 black-owned stations, covering 30 states and all the major radio markets, will discuss such perennial questions as the scarcity of national advertising and the accuracy or inaccuracy of the ratings services, as well as such new concerns as rising interest rates and deregulation.

Eugene Jackson, president of the National Black Network and NABOB's secretary, told *Record World*, "the current rating system's failure to ascertain the audiences of black radio stations and the difficulty black radio has in obtaining national advertising have long been areas of concern, and they continue to be areas where improvement is needed."

About advertising, he noted that "national advertisers have to understand that the black consumer responds to ads directed

to him and has more interest in a product because of them. The black consumer also has different needs and interests than his white counterpart."

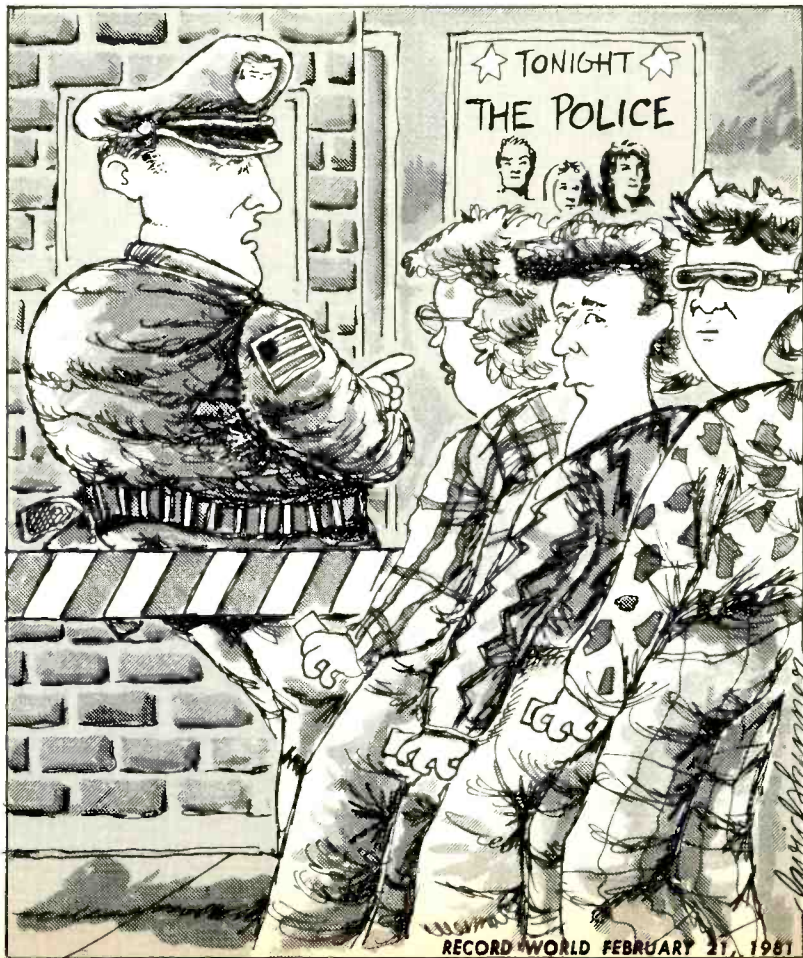
Ad Dollar Crunch

NABOB president, Ragan Henry, owner of seven radio stations, said that he felt the lack of national advertising dollars leads black-owned stations in major markets toward non-black formats, hoping white listeners will make them more attractive ad buys. "This has been happening primarily on FM, with stations becoming less black, and the concept is spreading," he said.

In response to this, Ragan said he sees black AM radio becoming less music-oriented, more community-oriented and "a vehicle for more education and information to its audience. The smart AM stations are already doing it."

The ratings system used by Arbitron and other radio ratings services has always been a major source of concern for black radio owners. Arbitron's "expanded sample frame" survey technique, which includes phone calls to black households, was introduced

(Continued on page 50)



"Don't stand so close . . ."

WEA Holds Marketing Meeting

■ LOS ANGELES—The Warner/Elektra/Atlantic Corp. held its annual spring marketing meeting three months earlier than usual in order to implement some new marketing strategy for 1981 during the critical first quarter of the year. A total of 165 key executives from WEA, its family of labels and WCI Home Video attended the four-day conference in Tuscon, Arizona, from January 27-30.

"Our purpose," said Henry Droz, president of WEA, "was not only to present and discuss some exciting and innovative plans for the upcoming year, but also to review what we did in 1980 to make it the best sales year in our history."

Presentations and Awards

The conference also featured new product presentations by Elektra/Asylum (chaired by Vic Faraci, vice president, marketing); Warner Bros. (chaired by Lou Dennis, vice president, sales); Atlantic (co-chaired by

Doug Morris, president and Dave Glew, executive vice president); and WCI Home Video (co-chaired by Mort Fink, president and Russ Bach, WEA vice president, marketing development). Additionally, awards were given to regional marketing people for their contributions in the previous year.

Featured in keynote speeches on January 27 were Droz and Richard G. Lionetti, WEA vice president, marketing. In his opening address, Droz said: "Let your minds travel back in time to the beginning of 1980. What would you have thought of the probability of the following event actually happening?"

"That Frank Sinatra would generate between \$4 and \$5 million with a three-pocket album listing for \$20.98 . . . that the word 'Zapp' would mean more than what was happening to most record industry employees . . . that a two-pocket \$15.98 album called 'Urban Cowboy'

would ring in about \$23 million and would be #1 in dollar sales for the year . . . that on a single day we would release and ship three albums, each of which would hit #1, in the form of Jackson Browne, Rolling Stones, and Queen . . .

"Now, following the shambles of year-end, it's back to basics—and nothing is more basic than the painstaking planning and execution in exposing, developing and breaking new acts. In that area, we have a built-in advantage: credibility. Our track record has been outstanding. But each year begins with a blank blackboard. These meetings will deal strongly with the filing in of that blackboard."

In his keynote address, Lionetti stressed the need to strive for an increase in WEA's market share in a very competitive marketplace. Lionetti analyzed WEA's customer base and outlined planned strategies to help racks, one-stops and re-

tailers increase sales of WEA product through greater emphasis on regional marketing, a new artist development program, event promotions and special markets.

Black Music Overview

Hank Caldwell, vice president, black music marketing, delivered an overview of the significant role played by black music in WEA's record-breaking year in 1980. An in-depth overview tracking the successful implementation of a new marketing position in 1980, that of special project coordinator, was delivered by George Rossi, vice president, sales and promotion administration, and Jody Raithe, national special projects coordinator.

Three days were devoted exclusively to general meetings, private seminars and rotating rap sessions involving sales, advertising, promotion, merchandising, video, warehousing, finance and credit.



Pictured at the WEA managers marketing meeting are, from left: (top row) Henry Droz, WEA president; Vic Faraci, Elektra/Asylum vice president, marketing; WEA Dallas branch honored for outstanding achievements on breaking Eddie Rabbitt's "Horizon" LP—(kneeling) Al Hanna, E/A national merchandising coordinator; Randy Edwards, E/A national director, merchandising and advertising; Ewell Rousell, general manager, Nashville; Faraci; Dave Cline, E/A national sales and advertising director; Tom Zutant, E/A national singles director; Mel Fuhrman, E/A east coast general manager; (standing) Pat Bresler, WEA Dallas marketing coordinator; John Quinn, WEA Houston sales manager; Jim McAuliffe, WEA Dallas sales manager; John Allison, WEA Dallas field sales manager; and Paul Sheffield, WEA Dallas branch manager; Mort Fink, WCI Home Video president; "Dig For Local Gold" award presented to Baltimore/Washington market team for breaking Stacy Lattisaw—Droz; Pete Stocke, WEA Philadelphia branch manager; Richard G. Lionetti, WEA vice president, marketing; Van Wyckoff, Balti-

more/D.C. sales manager; Pat Purcell, Baltimore/D.C. marketing coordinator; George Rossi, WEA vice president, sales and promotion administration; (bottom row) "Dig For Local Gold" award presented to New York market team for breaking Change—Barry Eisenberg, WEA New York marketing coordinator; Droz; Paul DeGennaro, WEA New York sales manager; Mike Holzman, WEA New York branch manager; and Hank Caldwell, WEA vice president, black music marketing; Lou Dennis, Warner Bros. vice president, sales; "Dig For Local Gold" award for breaking Zapp presented to the Houston market team—Lionetti, Quinn, Droz, Sheffield, and Bresler; Doug Morris, Atlantic president; "Dig For Local Gold" award for breaking the B-52's presented to the Boston market team—Lionetti; Fran Aliberte, WEA Boston sales manager; Droz; Don Dumont, WEA Boston branch manager; and Dan Cotter, WEA Boston marketing coordinator.

Cover Story:

April Wine Is Anything But Mellow

■ It is often said that good wine mellows with age, but that is not necessarily true of April Wine. Their new LP, "The Nature of the Beast," is anything but mellow; it roars with unrestrained rock 'n' roll energy, claws with a triple axe attack and bites with scathing melodies.

April Wine was formed ten years ago in Nova Scotia, Canada, by Myles Goodwyn, an 18-year-old singer, guitarist and songwriter. Goodwyn moved the quartet to Montreal and talked him-

self into a recording contract; one year later April Wine had a top 20 hit, "You Could've Been A Lady."

In 1973 guitarist Gary Moffet, who had been gigging around Montreal in various bands, and drummer Jerry Mercer, who had just come off a tour of Europe with Roy Buchanan, joined the group. Two years later bassist Steve Lang was recruited.

The first LP issued by this lineup made rock music history. "Stand Back," coincidentally the

first April Wine album produced by Goodwyn, became the first Canadian English-language record to achieve platinum status in Canada. (It has since earned double platinum status.) Their next LP—"The Whole World's Going Crazy"—set another record: it was the first Canadian disc ever to ship platinum.

In 1977 April Wine came to maturity when Brian Greenway was called away from his part-time job driving a forklift for a trial run as third guitarist. His rock runs meshed perfectly with the band's evolution towards a harder, more metallic sound, and he was asked to become a per-

manent band member.

Capitol inked April Wine to a worldwide deal in 1978. "First Glance," the first April Wine LP released by Capitol in the U.S., spurred by the top 40 hit "Roller," captured a large part of the American market that had remained elusive, and last year's follow-up, "Harder . . . Faster," which is rapidly approaching gold status, garnered an even greater bloc of support.

"The Nature of the Beast" is off to an impressive start, bulleted at #41 on this week's Record World Album Chart. Goodwyn co-produced the LP with Mike Stone (Queen, the Shoes).

The Commercial Renaissance of Aretha Franklin

By NELSON GEORGE

■ NEW YORK — Aretha Franklin's place in the history of popular music was assured by a series of brilliant recordings on Atlantic Records, on which her powerful delivery epitomized the gospel influenced soul style of the '60s.

However, by the late '70s her commercial appeal had waned, and many thought her career was in an unstoppable decline.

Her debut album on Arista, "Aretha," has sparked a commercial renaissance for "Lady Soul." The album will "definitely go gold," according to Arista's national R&B promotion director Richard Smith, "and has a chance for platinum." The first single, the Chuck Jackson-produced "United Together," reached #4 on the *Record World* BOS Chart. The new single, a cover of the Doobie Brothers' "What A Fool Believes," has "great pop demographics," according to Smith. Aretha has also been the subject of much media exposure, including appearances on Merv Griffin's syndicated talk show and NBC's "Saturday Night Live."

This success story started with a meeting between Franklin and Arista's president Clive Davis at her California home. Davis was impressed by "her open-mindedness, as far as material is concerned," he told *RW*. "She was very aware of arrangers and producers, on top of who was doing what in the industry. I saw that as a very favorable sign."

"Aretha was not complacent and was ready to move on to greater heights," Davis added. "When you've been in the business for a long time it's easy to lose that edge. She hadn't."

After signing Franklin, Davis got personally involved in selecting material for the album. He picked Willard Price's "Come To Me," the Setser-Gray-Michael composition "Whatever It Is" and a re-working of Otis Redding's "Can't Turn You Loose." Both Davis and Franklin were enthusiastic about her recording "What A Fool Believes." Davis felt it was "important for Aretha to develop a close relationship with someone at the label. She hadn't had that since she worked with Jerry Wexler."

Franklin wrote "School Days" and co-wrote "Together Again" with producer Jackson.

Franklin's revival recalls that of another veteran vocalist on Arista, Dionne Warwick. Davis notes that in signing performers of this type, "I look for someone who is aware of what's happening in the industry and still has the drive to be number one. Both are still in their 30s and their voices are the best there is. The challenge is to bring them back to the top."

To Arif Mardin, producer of four album cuts, Franklin's voice "has never left us" and it was just a matter of "getting her connected with the many creative young musicians working in Los Angeles." Drummer Jeff Porcaro, keyboardist David Paich and guitarist Steve Lukather of Toto and Louis Johnson of the Brothers Johnson appear on Mardin's sessions.

Mardin thinks "this collaboration between Aretha and these musicians made for a fresh, highly energetic recording." He also notes, happily, that "musicians were dying to work with her, the respect for her talent is so widespread."

Mardin, who arranged and co-produced much of her Atlantic music, says Franklin's vocal ability hadn't declined one bit. "She can do the same song several times, every take marvelous. She seems to have a secret goal in mind with each song and she keeps doing it until she reaches it. When she does an older song, for example, she always brings a new dimension to it."

Franklin and Mardin are currently preparing for her next album, much of which is again to be recorded in Los Angeles.

R&B promotion director Smith, who grew up just three blocks from Franklin's home in Detroit and attended high school with her brother, found radio programmers and retailers were as excited by the album as Mardin's musicians. "I kept hearing 'the queen is back' from people when they heard the record," he reports. "Her public was always there, just waiting for something they could appreciate. Our tracking sheet on the first week of release was filled across the boards. In the first ten days, only four black stations in the country were not playing any-

thing off the album.

"This has made my job very easy, since it seemed black retailers and black radio had just been waiting for this and were happy to go on it. It shows you that Aretha is more than just a recording artist. She holds a special place in the heart of many, many people."

Kingdom Sound Names Bramberg

■ NEW YORK — Bill Civitella and Clay Hutchinson, executives of Kingdom Sound Studios/MCH Productions, Syosset, L.I., have announced the appointment of Steve Bramberg as general manager of their studios, production and publishing companies.

Prior to joining the Kingdom staff, Bramberg was general manager of Electric Lady Studios and operations manager of Media-Sound Studios. Prior to that, he was national artist tour manager for Polydor Records.

Bramberg will be actively seeking songs and groups. Tapes may be sent to the studio at 6801 Jericho Tpke., Syosset, L.I. 11791.

WEA in LA Names Two

■ LOS ANGELES — Brent Gordon, Los Angeles branch manager for the Warner/Elektra/Atlantic Corp., has announced the appointments of Rick Rieger as field sales manager and Cindy Paul as media specialist.

Rieger started with WEA nine years ago in the Los Angeles Branch warehouse, and most recently was the special project coordinator. Paul started with WEA in the San Francisco sales office in 1979 as an advertising assistant. She was most recently a field merchandiser in the Phoenix area.

Planet Inks Plimsouls



Planet Records and Los Angeles-based rock 'n' roll band the Plimsouls have signed a recording agreement, according to Richard Perry, president of the Elektra/Asylum-distributed label. Set for late February release, the quartet's debut LP, "The Plimsouls," was produced in Los Angeles by Danny Holloway and engineered by Richard Digby Smith and Tchad Blake. "Now," the album's first single, was set for mid-February release. Pictured taking care of the paperwork are, from left: Eddie Munzo, lead guitarist; Michael Barackman, Planet A&R director; Dave Pahoa, bassist; Peter Case, lead vocalist/rhythm guitarist/leader; Richard Perry; Dave Urso, Planet promotion vice president; and Lou Ramirez, drummer.

E/P/A Names Anthony To New Promo Post

■ NEW YORK — Al Gurewitz, vice president, national promotion, Epic/Portrait/CBS Associated Labels, has announced the appointment of Polly Anthony to the newly created position of manager, national pop/adult promotion, E/P/A.

In her new position, Anthony will be responsible for establishing a strong airplay base for E/P/A product at pop/adult radio. In addition, she will be working with major trades and tip sheets to ensure representation of E/P/A product at the pop/adult level.

Anthony, who is based in Los Angeles, joined E/P/A in 1978 as assistant to the director of promotion for the Portrait label. Prior to joining Portrait, she was national promotion assistant at Management III.

CBS Masterworks Ups MacNeill

■ NEW YORK — Laurie MacNeill has been appointed director, product management, CBS Masterworks, it was announced by Joseph F. Dash, vice president and general manager, CBS Masterworks.

MacNeill joined CBS Masterworks in 1978 as product manager. From 1976-1978 she served as administrative assistant to the vice president and to the director of publicity at Philips Records.

S.O.N.Y. Label Bows

■ NEW YORK — The Phenix Entertainment Corporation has announced the formation of Sound of New York (S.O.N.Y.) Records, located in their offices at 231 West 58th Street. Gene Griffin, president of S.O.N.Y. Records and IPP, has appointed Bill Scarborough to the position of national vice president of promotions / marketing / sales; Gene Swanson to the position of vice president of administration; and Jeanne F. McPherson to the position of national director of press information and artist development.

Signed to the label are Trickerration, Reggie Reg, and Yogi Lee. S.O.N.Y. is scheduled to release its first single, by Trickerration, this month.

Levinson Names Greece

■ NEW YORK — Peter Levinson has announced the appointment of Helene Greece as an account executive at Peter Levinson Communications. The public relations firm, now in its tenth year, specializes in entertainment publicity.

Record World Singles

Alphabetical Listing

Record World Singles

101-150

Producer, Publisher, Licensee

AHI LEAH Avsec (Bema/Sweet City, ASCAP) 43	KILLIN' TIME Stroud (Flowering Stone, ASCAP) 86
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP) 62	KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI) 29
A LITTLE IN LOVE Tarney (ATV, BMI) 12	LADY Richie (Brockman, ASCAP) 38
ALL AMERICAN GIRLS Walden (Walden/Gratitude Sky, ASCAP/Irving/Kejoc, BMI) 87	LIPSTICK Chapman (Chinnichap, BMI) 74
AND LOVE GOES ON White (Almo/Verdansel/Cherubim, ASCAP/Foster Frees, BMI) 66	LIVING IN A FANTASY Tarney (Rare Blue, ASCAP/ATV, BMI) 34
ANGEL OF THE MORNING Landis (Blackwood, BMI) 80	LOVE OVER AND OVER AGAIN DeBarge-Williams (Jobete, ASCAP) 92
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI) 25	LOVE ON THE ROCKS Gaudio (Stonebridge/EMA-Suisse, ASCAP) 36
BACK IN BLACK Lange (J. Albert Ltd./Margo, BMI) 55	LOVE T.K.O. Wansel-Biggs-Womack (Assorted, BMI) 67
BEING WITH YOU Tobin (Bertam, ASCAP) 78	MISS SUN Schnee (Hudman, ASCAP) 28
BOOGIE BODY LAND Jones (Barkays/Warner-Tamerlane) 91	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI) 37
BURN RUBBER Simmons (Total Experience, BMI) 68	MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI) 44
CELEBRATION Deodato (Delightful/Fresh Star, BMI) 2	MY MOTHER'S EYES Kirk (Almo/Only Child/Mel-Dav, ASCAP) 95
CRYING Butler (Acuff Rose, BMI) 15	NEVER THE SAME Omartian (Pop 'n' Roll, ASCAP) 96
DE DO DO DO, DE DA DA DA Group-Gary (Virgin/Chappell, ASCAP) 48	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI) 1
DON'T STAND CLOSE TO ME Group (Virgin/Chappell, ASCAP) 50	ONE STEP CLOSER Templeman (Noodle Tunes/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP) 94
DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI) 32	PASSION Harry The Hook (Riva/WB, ASCAP) 8
DREAMER Howe (Rockslam/Bug, BMI) 90	PRECIOUS TO ME Podolor (Hearmore/On The Boardwalk, BMI) 52
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI) 11	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP) 22
FADE AWAY Springsteen (Bruce Springsteen, ASCAP) 39	REMOTE CONTROL Russell-Timmons-Man (Last Colony/Band of Angels, BMI) 97
FANTASTIC VOYAGE Group (Spectrum VII/Circle L, ASCAP) 49	SAME OLDE LANG SYNE Fogelberg-Lewis (Hickory Grove/April, ASCAP) 9
FIREFLIES Reynolds (Duchess/MCA, BMI) 73	SEASONS Newmark-Fox (Live/Charles Fox, BMI) 98
FLASH'S THEME AKA FLASH May-Mack (Queen/Wide/Beechwood, BMI) 53	SEVEN BRIDGES ROAD Szymczyk (Irving, BMI) 31
FLY AWAY Foster (Irving/Woolnough/Unichappell/Begonia/Foster Frees, BMI) 69	SHINE ON Martin (Almo/McRouscod, ASCAP/Irving/Buchanan/Keir, BMI) 72
FOOL THAT I AM Anderle (Unichappell/Begonia Melodies/Fedora, BMI) 79	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI) 27
FULL OF FIRE Sylvers (Spectrum VII/My Kinda, ASCAP) 85	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell) 57
GAMES PEOPLE PLAY Parsons (Woolfsongs/Careers/Irving, BMI) 14	STAYING WITH IT Lehnig (ATV/Braintree/Snow, BMI) 58
GUITAR MAN Jarvis (Vector, BMI) 51	SUDDENLY Farrar (John Farrar, BMI) 54
GIVING IT UP FOR YOUR LOVE Beckett (Blackwood/Urge, BMI) 13	TELL IT LIKE IT IS Group (Conrad/Olrap, BMI) 60
(GHOST) RIDERS IN THE SKY Lyons (Edwin H. Morris Co., ASCAP) 46	THE BEST OF TIMES Group (Stygian/Almo, ASCAP) 7
GUILTY Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) 41	THE WINNER TAKES IT ALL Anderson-Ulvaes (Artwork, ASCAP) 23
HEARTBREAK HOTEL Group (Mijac, BMI) 19	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI) 47
HEARTS ON FIRE Garay (Nebraska/United Artists/Glasco, ASCAP) 30	THE TIDE IS HIGH Chapman (Gemrod, BMI) 5
HE CAN'T LOVE YOU Group (Kejra/Bema, ASCAP) 56	THE WANDERER Moroder-Bellotte (Cafe American/Revelation/Ed. Intro./Intersong, ASCAP) 84
HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) Gaudio (Stonebridge, ASCAP) 16	TIME IS TIME Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) 40
HEY NINETEEN Katz (Zeon/Free Junket, ASCAP) 24	TOGETHER Sales (Razor Sharp/Double Diamond, BMI) 21
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI) 20	TOO TIGHT Group (Val-le-Joe, BMI) 35
HOW 'BOUT US Graham (Dana Walden, licensee not listed) 72	TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI) 17
HUNGRY HEART Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP) 42	TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI) 83
I AIN'T GONNA STAND FOR IT Wonder (Jobete/Black Bull, ASCAP) 18	UNITED TOGETHER Jackson (Jays Enterprises/Baby Love/Chappell/Philvin Intl., ASCAP) 81
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI) 64	WASN'T THAT A PARTY Richardson (United Artists, ASCAP) 82
I DON'T WANT TO KNOW YOUR NAME Klein (Seventh Son, ASCAP) 76	WATCHING YOU Douglas-Washington (Steve Song/Cotillion, BMI) 75
I JUST LOVE THE MAN Gamble-Huff (Assorted, BMI) 77	WHAT KIND OF FOOL Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) 26
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI) 3	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI) 45
I MADE IT THROUGH THE RAIN Manilow-Dante (Unichappell, BMI) 33	WHIP IT Margouloff-Group (Devo/Nymph/Unichappell, BMI) 63
IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP) 71	WHO DO YOU THINK YOU'RE FOOLIN' Moroder-Bellotte (First Night/SUIZA) 89
IT'S MY TURN Masser (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI) 65	WHO'S MAKING LOVE Tischler-Shaffer (East Memphis, BMI) 93
(JUST LIKE) STARTING OVER Lennon-Ono-Douglas (Lenono, BMI) 10	WOMAN Lennon-Ono-Douglas (Lenono, BMI) 6
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC) 61	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) 99
JUST THE TWO OF US Washington, Jr. MacDonal (Antisia, ASCAP) 59	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME Zager (Almo/Hammer & Nails, ASCAP/Sumac, BMI) 88
KEEP IT HOT Blackmon (Better Days, BMI/Better Nights, ASCAP) 100	
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP) 4	

FEBRUARY 21, 1981

FEB. 21	FEB. 14	
101	101	LONG TIME LOVIN' YOU McGUFFEY LANE/Atco 7319 (McGuffey Lane, BMI)
102	103	DON'T YOU KNOW WHAT LOVE IS TOUCH/Atco 7311 (Thames, ASCAP)
103	102	THEME FROM RAGING BULL JOEL DIAMOND/Motown 1504 (United Artists, ASCAP)
104	108	EUGENE CRAZY JOE AND THE VARIABLE SPEED BAND/Casablanca 2298 (PolyGram) (Madam Palm, BMI)
105	105	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)
106	104	CAFE AMORE SPYRO GYRA/MCA 51035 (Harlem/Crosseyed, BMI)
107	109	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/Mirage 3780 (Atl) (Unichappell/Featherbed/Larball, BMI)
108	—	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587 (Rumanian Pickleworks, BMI/Leon Ware, ASCAP)
109	111	GENERALS AND MAJORS XTC/Virgin/RSO 300 (Nymph/Unichappell, BMI)
110	116	IT'S MY JOB JIMMY BUFFETT/MCA 51061 (I've Got The Music, ASCAP)
111	—	LET ME GO RINGS/MCA 51069 (Face Down, ASCAP)
112	113	LET'S DO IT CONVERSION/Sam 81 5017 (Calebur Composition/Leeds/P.A.P./Middeb, ASCAP)
113	114	BLACKJACK RUPERT HOLMES/MCA 51045 (WB/The Holmes Line, ASCAP)
114	115	CAN YOU HANDLE IT SHARON REDD/Prelude 8024 (Trumar/Diamond in the Rough, BMI)
115	107	8TH WONDER SUGARHILL GANG/Sugarhill 753 (Commodores/Jobete, BMI)
116	121	FANCY DANCER LENNY WHITE/Elektra 47087 (Mchoma, BMI/Cherubim, ASCAP)
117	118	BETCHA CAN'T LOVE JUST ONE FINAL EDITION/VAP 19813 (Virgin Archer/Staffoly, ASCAP)
118	120	PROUD JOE CHEMAY BAND/Unicorn 3 95001 (RCA) (Publisher not listed)
119	—	HOLD ON BADFINGER/Radio 3793 (Atl) (Dung, ASCAP)
120	122	I'M READY KANO/Emergency 4504 (Emergency/Farfalla, ASCAP)
121	112	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023 (Unlimited Touch/Phylmar, ASCAP)
122	—	WHERE DID THE TIME GO? POINTER SISTERS/Planet 41925 (Atl) (Unichappell/Begonia Melodies/Braintree, BMI/New Hidden Valley/Porcheste, ASCAP)
123	106	CAREER GIRL CARRIE LUCAS/Solar 12143 (RCA) (Spectrum VII/Carrific/My Kinda, ASCAP)
124	131	SUKIYAKI A TASTE OF HONEY/Capitol 4953 (Beechwood, BMI)
125	132	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510 (Browne/Roaring Fork, BMI)
126	123	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041 (Groovesville/Supercloud/Arcturus II, BMI)
127	—	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 759 (Sugarhill, BMI)
128	129	LOVE ON THE AIRWAVES NIGHT/Planet 47921 (E/A) (No Sheet, ASCAP)
129	130	LET'S PICK IT UP (WHERE WE LEFT IT OFF) CHRIS MONTAN/20th Century Fox 2480 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Libraphone, BMI)
130	133	BE ALRIGHT—PART I ZAPP/Warner Bros. 49623 (Rubber Band, BMI)
131	124	ALL MY LOVE L.A.X./Prelude 8019 (O'Lyric/Evan Paul/Libraphone, BMI)
132	127	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436 (Duchess/MCA/BMI)
133	126	HERE IS MY LOVE TOMMY DEE/A&M 2282 (United Artists/Unart, BMI)
134	110	SKATEAWAY DIRE STRAITS/Warner Bros. 49632 (Straightjacket/Rondor, PRS/Almo, ASCAP)
135	119	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581 (Family/Arista, ASCAP)
136	128	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499 (Jobete, ASCAP/Boots May, BMI)
137	117	JANUARY, FEBRUARY BARBARA DICKSON/Columbia 1 11225 (ATV, BMI)
138	—	HERE'S TO YOU SKYY/Salsoul 2132 (RCA) (One to One, ASCAP)
139	—	PERFECT FIT JERRY KNIGHT/A&M 2304 (Almo/Crimisco, ASCAP)
140	—	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista) (Almo/Ray Jay/Similar/Lucky Break, ASCAP/Irving, BMI)
141	—	LOVE CALLING ZINGARA/Wheel 5001 (Platinum Ear, BMI)
142	—	EVERYTHING IS COOL T-CONNECTION/Capitol 4968 (T-Conn, Irving, BMI)
143	137	WAITING FOR A FRIEND ROGER DALTRY/Polydor 2153 (PolyGram) (Twickenham Tunes)
144	134	COW PATTI JIM STAFFORD/Warner Bros. 49611 (Senor/Sibie, ASCAP)
145	—	CHEATIN' HIS HEART OUT AGAIN JOHN FARRAR/Columbia 11 11429 (John Farrar, BMI)
146	143	IT'S GONNA HURT JIMMY MACK/RCA 12151 (Alysonne, ASCAP)
147	136	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942 (Amazement, BMI)
148	135	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)
149	125	THEME FROM ORDINARY PEOPLE MARVIN HAMLISCH/Planet 47922 (E/A) (Public Domain)
150	—	HAVE YOU SEEN HER CHI LITES/20th Century Fox/Chi Sound 2481 (RCA) (Six Continents, BMI)

The Record World Classical Awards

BEST RECORD OF CONTEMPORARY MUSIC

CARTER: SYMPHONY OF THREE ORCHESTRAS
New York Philharmonic, Boulez (CBS)

BEST STANDARD ORCHESTRAL RECORDING

BEETHOVEN: COMPLETE SYMPHONIES
Vienna Philharmonic, Bernstein (DG)

BRUCKNER: SYMPHONY NO. 5
Munich Philharmonic, Kempe (Odyssey)

MAHLER: SYMPHONY NO. 9
London Philharmonic, Tennstedt (Angel)

MENDELSSOHN: SYMPHONY NO. 4
Berlin Philharmonic, Tennstedt (Angel)

TCHAIKOVSKY: ROMEO AND JULIET, FRANCESCA DA RIMINI
Israel Philharmonic, Bernstein (DG)

BEST NON-STANDARD ORCHESTRAL RECORDING

SCHOENBERG: SURVIVOR FROM WARSAW, OTHER PIECES
BBC Symphony, Boulez (CBS)

BEST BALLET RECORDING

DEBUSSY: JEUX
Concertgebouw, Haitink (Philips)

BEST STANDARD OPERA

VERDI: LA TRAVIATA
Callas, Kraus, Sereni; Ghione (Angel)

BEST NON-STANDARD OPERA

ROSSINI: WILLIAM TELL
Freni, Pavarotti, Milnes; Chailly (London)

VERDI: STIFFELIO

Sass, Carreras; Gardelli (Philips)

BEST 20TH CENTURY OPERA

EATON: DANTON AND ROBESPIERRE
University of Indiana; Thomas Baldner (CRI)

JANACEK: FATE
Brno Opera: Frantisek Jilek (Supraphon)

BEST CHORAL RECORDING

HANDEL: MESSIAH
Academy of Ancient Music; Hogwood (L'Oiseau Lyre)

VERDI: REQUIEM
Ricciarelli, Domingo; Abbado (DG)

BEST SONG RECITAL

MUSSORGSKY, PROKOFIEV: THE NURSERY, THE UGLY DUCKLING
Soederstroem, Ashkenazy (London)

BEST VOCAL RECORDING WITH ORCHESTRA

BERG: DER WEIN
Norman; Boulez (CBS)

BEST OPERETTA RECORDING

PLACIDO DOMINGO SINGS ZARZUELA ARIAS (London)

STRAUS: EIN WALZERTRAUM
Rothenberger, Gedda; Mattes (Arabesque)

BEST RECORDING OF A KEYBOARD CONCERTO

MOZART: PIANO CONCERTOS NOS. 12, 27
Perahia; English Chamber Orchestra, Perahia (CBS)

CONTINUING

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Deutsche Grammophon

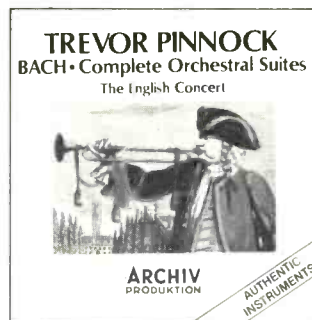
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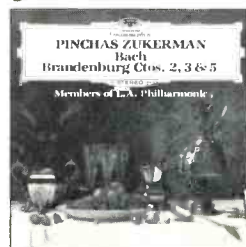


2 2723 072 3310 175



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2531 292 3301 292



2531 299 3301 299



2531 294 3301 294



2531 295 3301 295



2531 126 3301 126

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BEST RECORDING OF A STRING CONCERTO

BERG, STRAVINSKY: VIOLIN CONCERTOS
Perlman; Boston Symphony, Ozawa (DG)

BRAHMS: DOUBLE CONCERTO
Perlman, Rostropovich; Concertgebouw, Haitink (Philips)

BEST RECORDING BY A KEYBOARD ARTIST

BACH: FRENCH AND ENGLISH SUITES
Alan Curtis (Telefunken)

RACHMANINOFF: COMPLETE PIANO WORKS, VOL. VII
Ruth Laredo (CBS)

BEST RECORDING BY A STRING ARTIST

SHOSTAKOVICH, MOSZKOWSKI, PROKOFIEV: DUETS
Perlman, Zukerman (Angel)

BEST RECORDING BY A BRASS OR WOODWIND ARTIST

VIVALDI: OBOE CONCERTOS
Holliger (Philips)

BEST RECORDING OF A STANDARD WORK BY A CHAMBER ENSEMBLE

DVORAK: PIANO QUARTETS IN D AND E-FLAT

Firkusny, Juilliard Quartet (CBS)

TCHAIKOVSKY, VERDI: STRING QUARTETS

Amadeus Quartet (DG)

BEST RECORDING OF A NON-STANDARD WORK BY A CHAMBER ENSEMBLE

ZEMLINSKY: STRING QUARTET NO. 2
LaSalle Quartet (DG)

BEST RECORDING OF A PRE-1700 WORK

ITALIA MIA
Waverly Consort (CBS)

BEST REISSUE OF AN INSTRUMENTAL LP

SCHUBERT: PIANO WORKS
Wilhelm Kempff (DG)

BEST REISSUE OF A VOCAL LP

PURCELL: DIDO AND AENEAS
Flagstad, Schwarzkopf; Jones (Seraphim)

ROSSINI: L'ITALIANA IN ALGERI
Simionato, Valletti; Giulini (Seraphim)

STRAUSS: DAPHNE
Gueden, King, Wunderlich; Boehm (DG)

BEST HISTORICAL ISSUE

RECORD OF SINGING, VOL. II (EMI)

BEST UNCLASSIFIABLE RECORDING

THE MUSIC OF CARL RUGGLES
Tilson Thomas (CBS)

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The New York Times



Record World Presents the 1980 Classical Awards

By SPEIGHT JENKINS

At Record World's invitation seven music critics and editors met on January 8 at the Princeton Club to select the best classical records of 1980. Everyone suggested whatever record in each category he thought was a winner, but only those records that received at least one vote were considered nominated. The seven who selected the records for RW were: Peter G. Davis, recordings editor of the New York Times; John W. Freeman, recordings editor of Opera News; David Hall, contributing editor of Stereo Review; David Hamilton, music critic of The Nation; Dale Harris, contributing editor of High Fidelity and New York correspondent of The Guardian; George Jellinek, music director of radio station WQXR; and this writer.

Some categories were reinstated this year and others were dropped because there had not been any particularly notable product. Because reissues are

such an important part of the classical recording business at this time, it was decided to divide the reissue categories into vocal and instrumental. Last year's decision to have a 20th-Century Opera category turned out to be an innovation worth keeping.

The session began, as usual, with the Contemporary Music area, and this time there was a clear winner, Elliott Carter's *Symphony of Three Orchestras*, with the New York Philharmonic conducted by Pierre Boulez on CBS. This complex, interesting work won four votes, while Toshiro Mayuzumi's two symphonies (*Nirvana* and *Mandala*) on Philips were nominated with two votes.

The Best Standard Orchestral area had an unusual number of entrants, and the panel decided to split its votes so as to have a large number of winners. There were, in fact, five, with one interesting anomaly: four albums were led by two conductors, Klaus Tennstedt and Leonard

Bernstein. The five winners were the Mahler 9th Symphony, with Tennstedt on Angel; the Mendelssohn "Italian" Symphony, again with Tennstedt on Angel; the complete symphonies of Beethoven, led by Leonard Bernstein on DG; Tchaikovsky's *Romeo and Juliet* and *Francesca Da Rimini*, led by Bernstein, also on DG; and the Bruckner Fifth Symphony, led by Rudolf Kempe on Odyssey.

The Best Non-Standard Orchestral Recording was awarded by four members of the panel to the CBS recording of Schoenberg's "Survivor From Warsaw," conducted by Pierre Boulez. The DG recording of Peterson's 8th Symphony received two votes, and the Angel recording of Goldmark's "Rustic" Symphony garnered one.

The Best Ballet Recording turned out to be, as it often has in the past, a work as famous in its orchestral context as for its ballet associations. This year it

was Debussy's *Jeux*, conducted by Bernard Haitink on Philips. *Jeux* won four votes; Massenet's *Cigale*, a score known only as a ballet, received two votes for its London recording, while Ravel's familiar *Daphnis et Chloe* (2nd Suite) on Telarc was nominated with one vote.

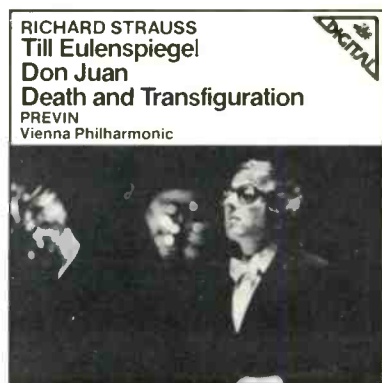
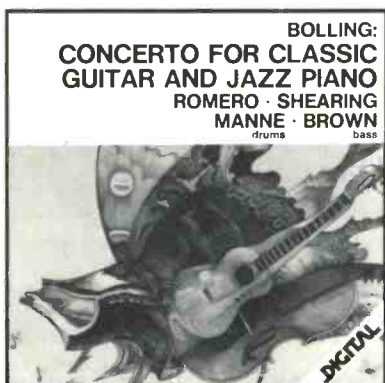
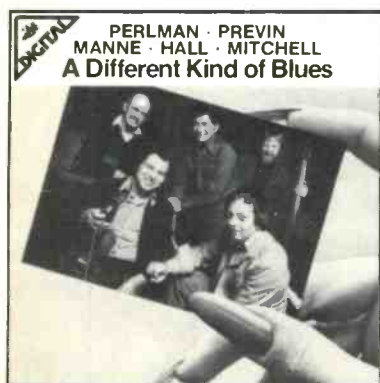
In some years, the Best Standard Opera category has had depressingly few entrants despite the large number of works always recorded. This year, however, it was a fertile area, with several more titles mentioned than could be nominated. The clear winner, with three votes, was the Angel recording of Verdi's *La Traviata*, with Maria Callas in the title role. George Jellinek voiced the feeling of several of us that the occasionally scratchy sound was unimportant considering the artistic significance of the performance. Taped live in Lisbon in March 1958, the *Traviata* has Alfredo Kraus and Mario Sereni in the

(Continued on page 23)

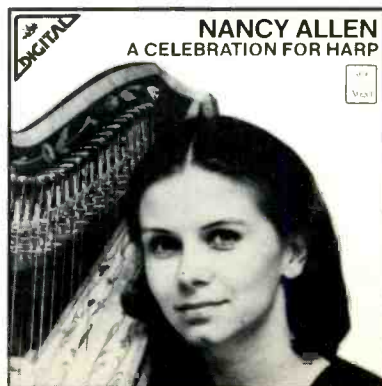
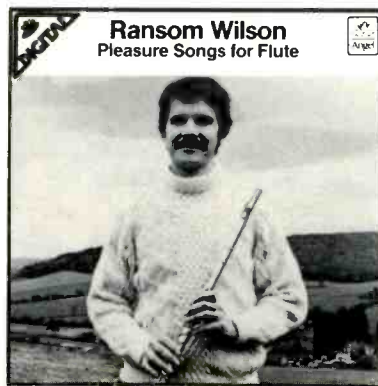
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Classical Awards

(Continued from page 22)

other principal roles and is conducted by Franco Ghione. But Callas is its strength—this is the only commercial recording of how she sounded live in the theatre. Three other operas were nominated: the Angel recording of Bellini's *I Puritani*, the Angel recording of *La Boheme* and the DG recording of *Rigoletto*. The three nominated operas offer the width and variety of modern opera conducting: the first is led by Riccardo Muti, the second by James Levine and the third by Carlo Maria Giulini.

Rossini, Verdi Tie

The Best Non-Standard Opera turned out to be a tie: Rossini's *William Tell* and Verdi's *Stiffelio*. The former, a London recording, featured Mirella Freni, Luciano Pavarotti and Sherrill Milnes with Riccardo Chailly conducting, while the latter, on Philips, meshed Sylvia Sass and Jose Carreras under the baton of Lamberto Gardelli. Five or six operas were mentioned in this category, but only two others were nominated, the Philips recording of Handel's *Ariodante* and the Hungarian pressing of Goldmark's *Queen of Sheba*. David Hamilton pointed out the value to him (and the panel agreed) of the Goldmark recording, because it offered a "decent representation of a work" known previously only in books and by its score. The Best 20th-Century Opera was again a tie: Eaton's *Danton and Robespierre* with the forces of Indiana University Opera Theater on CRI, and Janacek's *Fate* with the Brno Opera on Supraphon. Nominated in this area was Harrison Birtwistle's *Punch and Judy* on London.

The Best Song Recital, the panel felt, could be found on London Records, which recorded Elisabeth Soedestroem singing Mussorgsky's "The Nursery," Prokofiev's "The Ugly Duckling" and Grechaninov's "The Lane." On this remarkably passionate and expressive disc, Miss Soederstroem is partnered by Vladimir Ashkenazy. Three other recitals were nominated, including two by the Dutch soprano Elly Ameling. One was her performance of Schumann's *Liederkreis* on Philips and the other her recording of Mozart Songs on Seraphim. One of the other great singers of our time, Jan de Gaetani, won a nomination for her Rachmaninoff and Chausson songs on Nonesuch.

The Best Vocal Recording With Orchestra was determined by a unanimous panel of all those voting to be Jessye Norman's performance of Alban Berg's *Der Wein* on CBS. Incidentally, this

somewhat rare work, when first performed by Miss Norman with Boulez, introduced her to the world of Berg, which she has since made an important part of her repertory.

The Best Operetta, a category which we eliminated last year because of an absence of recordings, was reinstated, and two records were selected as equal winners. The first was Placido Domingo's London recording of Zarzuela arias, and the second Oscar Straus' *Ein Walzertraum* on Arabesque with Edda Moser and Nicolai Gedda. Millocker's *Bettelstudent*, also on Arabesque was nominated.

The Best Choral Recording proved a particularly rich field in 1980. Again there were two winners, two recordings which could scarcely be more disparate. The Verdi Requiem, under Claudio Abbado on DG, employed an impressive quartet of heroic-voiced opera singers, Katia Ricciarelli, Shirley Verrett, Placido Domingo and Nicolai Ghiaurov, while its co-winner, Handel's *Messiah* on L'Oiseau Lyre featured English church singers. The *Messiah*, a brilliant reconstruction of a performance Handel conducted in London in 1754, was performed by the forces of the Academy of Ancient Music under Christopher Hogwood. The Academy used instruments authentic to the time of Handel, and its soloists strove for the style of the period. Also nominated were Mendelssohn's *Walpurgis Night* on London and Prokofiev's *Alexander Nevsky* on DG.

Fewer Concerto Nominations

Nominations (or even suggestions) in the keyboard and string concerto areas were fewer in 1980 than in some previous years, but those mentioned were of excellent quality. The Best Keyboard Concerto turned out to be Murray Perahia's version of Mozart's Concertos Nos. 12 and 27. The young pianist not only played but conducted, and in this record showed his greatest facility yet as a conductor. Two other recordings were nominated: Alfred Brendel playing the Schuman and Weber Concertos, with Claudio Abbado conducting, and Emil Gilels playing the Tchaikovsky First Piano Concerto, led by Zubin Mehta.

In the string area the panel made an unusual decision. All of us so thoroughly enjoyed two string concerto recordings that we decided to vote for both as unanimous winners. Therefore the Best Recording of a String Concerto goes equally to the Berg and Stravinsky Violin Concertos with Itzhak Perlman and Seiji Ozawa on DG and the

(Continued on page 24)

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Classical Awards

(Continued from page 23)

Brahms Double Concerto with Perlman, Mstislav Rostropovich and Bernard Haitink on Philips. It is indicative of Perlman's stature today that he was violinist in both winning recordings.

The rich field suggested by Best Recording by a Keyboard Artist found two winners this year. Both were newcomers to RW's winners' circle. Bach's French and English Suites as played by Alan Curtis on Telefunken was paired with the final volume of Ruth Laredo's survey of Rachmaninoff on CBS. The last volume, incidentally, contained the two sonatas. Other works nominated were Chopin Waltzes as played by Claudio Arrau on Philips, Mozart and Beethoven Sonatas on the Fortepiano as played by Michael Bilson on Nonesuch and Busoni's transcriptions of Bach and Brahms Choral Preludes, as played by Paul Jacobs also on Nonesuch. The 1980 awards, incidentally, marked the first year in three or four when a Jacobs recording did not win a Best Recording prize in the keyboard area.

The Best Recording by a String Artist was taken by two prominent American artists, Itzhak Perlman and Pinchas Zukerman. The winning record was their duets

of Shostakovich, Moszkowski and Prokofiev on Angel, one of the most entertaining and varied string records in many a year. Others nominated were Schubert's Rondo Brillante on Nonesuch with Sergio Luca and the complete Beethoven Sonatas on Philips with Henryk Szering and Ingrid Haebler.

The Best Recording by a Brass or Woodwind Artist area was again dominated by the amazing oboist Heinz Holliger, whose recording of Vivaldi Concertos for Philips won with no competition.

The area of chamber music, increasingly popular with audiences in the New York area, has better recordings each year, and this time the panel chose two in the category of Best Recording of a Standard Work by a Chamber Ensemble. The winners were the Tchaikovsky and Verdi String Quartets as played by the Amadeus Quartet on DG and the Dvorak Piano Quartet in E flat and D Major with Rudolf Firkušny and the Juilliard Quartet on CBS. Others nominated were the Haydn Quartets (Opus 71) as played by the Amadeus on DG and the six quartets of Opus 18 of Beethoven as played by the Cleveland Quartet on RCA. The Best Recording of a Non-Standard Work by a Chamber Ensemble

drew almost complete unanimity from the panel. In January 1980, DG issued a recording of the String Quartet No. 2 by Alexander von Zemlinsky, a Viennese musician revered by both Schoenberg and Mahler. Though a thorny work, it was treated to a clear, energetic and galvanizing reading by the LaSalle Quartet. Five of the panel voted for it as the year's best. Bravos to those at DG who argued to have this work released. Not only did critics like it, but for a time it was quite a big seller all over the country. The other nominee was Schoenberg's Five Pieces for Orchestra and Chamber Symphony as recorded by Gerard Schwarz and his Los Angeles Chamber Symphony on Nonesuch.

The Best Recording of a Pre-1700 Work turned out to be the joyous romp by the Waverly Consort on CBS called "Italia Mia." This record of songs and dances of the Italian renaissance was duplicated last fall in a lovely Alice Tully Hall concert by the group. It contains pieces by Monteverdi and Gabrieli, and also by many less well-known composers, such as Calestani and Trombonico. Also nominated was Gesualdo's Music for Holy Week Vespers by the Montserrat Choir on DG.

When the Reissue category was divided into Vocal and Instrumental areas, there were still more than enough suggestions for several winners in each. The Best Instrumental Reissue turned out to be the complete Schubert Sonatas as played by Wilhelm Kempff on DG, a thoughtful study of the composer's work. Nominated was Strauss' *Le Bourgeois Gentilhomme* Suite and *Don Juan* as conducted by Clemens Krauss on London Stereo Treasury and the Kreisler/Paganini String Quartets as played by the Stuvesant String Quartet on Odyssey.

The field of Vocal Reissues was even richer, and the panel chose three winners: the Seraphim recordings of Purcell's *Dido and Aeneas* with Kirsten Flagstad and Elisabeth Schwarzkopf conducted by Geraint Jones, and Rossini's *L'Italiana in Algeri* with Giuletta Simionato and Cesare Valletti, conducted by Carlo Maria Giulini, plus the DG recording of Strauss' *Daphne* with Hilde Gueden, Fritz Wunderlich and James King, conducted by Karl Boehm. One other recording was nominated: the Deutsche Grammophon *Die Zauberflöte* conducted by Ferenc Fricsay.

The Best Historical Issue
(Continued on page 25)

NONESUCH RECORDS

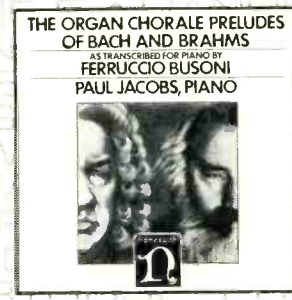
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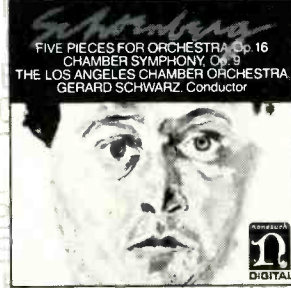
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H-71375



H-71377



D-79001



DB-79003

NONESUCH CELEBRATES THE ART OF MUSIC

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Classical Awards

(Continued from page 24)

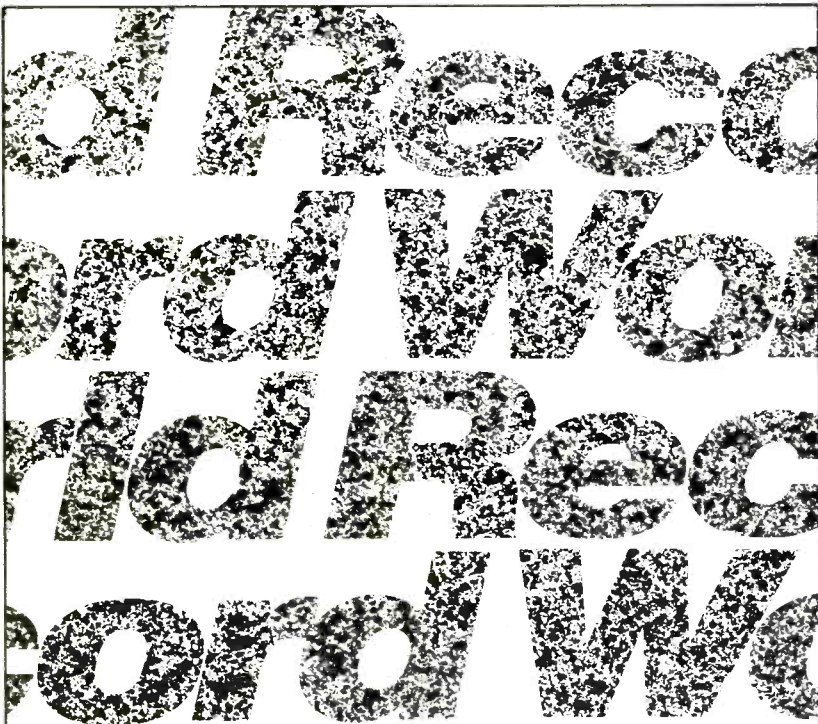
brought agreement from several on the panel that the Record of Singing, Vol. II deserved the nod. This is a set of 13 records which complements Michael Scott's fine book on the same period in the history of singing—1914 to 1925. Though a very expensive issue, the album has sold out across the country just as did the first issue. It is the best way I know to hear a wide selection of the singers of that era preserved in good sound. Four other albums were nominated. A recording on Rubini of a singer at his heyday in the 1890's, Fernando de Lucia, won the nod, as did the combination of Peter Pears and Benjamin Britten on EMI taken from BBC airchecks. Two Arabesque recordings—Beethoven's Archduke Trio with Solomon, Henry Holst and Anthony Pini and *Il Barbiere di Siviglia* with Mercedes Caspir and Riccardo Stracciari with Lorenzo Molajoli conducting—were both nominated.

The Best Unclassifiable Recording, a category begun several years ago, always has some entries. This year the majority of the panel voted for the "The Music of Carl Ruggles" as led in part by Michael Tilson Thomas on CBS. Also nominated was Respighi's *Lauda per la Nativita del*

Signore on Argo.

And finally there were two citations. The first was a Special Citation "to the Academy of Ancient Music directed by Jaap Schroeder and Christopher Hogwood for the uncommon combination of historical soundness and musicality in the two volumes thus far issued of the Mozart Symphonies." The reference is to Volumes III and IV of the complete Mozart Symphonies, comprising the years 1772 to 1775, and performed by the Academy with instruments of Mozart's time.

The second was a Memorial Citation, the first ever awarded by RW's critics panel. It was "To Dario Soria for a lifetime of dedication to the betterment of the art of recorded music and its presentation." Soria, who founded Angel Records, and worked for many years at RCA, died while working on the tapes of *Un ballo in maschera*, the most recent of the Metropolitan Opera's series of recording of early radio broadcasts which are sent to those who donate \$125 to the company. From the beginning, eight years ago, the project had been Soria's, and he had lavished on it the kind of attention that made the Soria Series for RCA such a magnificent presentation.



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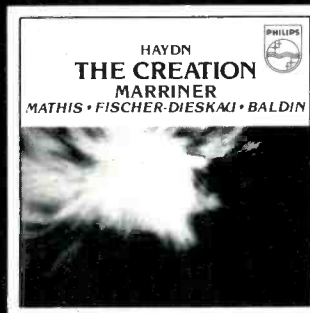
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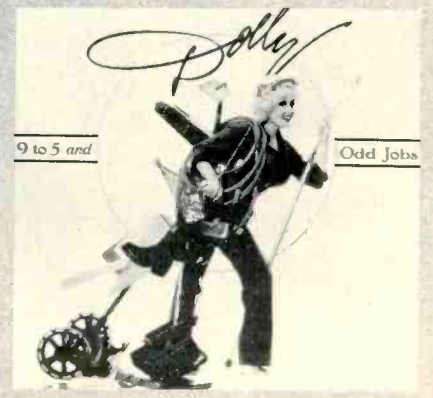


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FEB. 21	FEB. 14		WKS. ON CHART
1	2	9 TO 5 DOLLY PARTON RCA 12133	10
2	1	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	16
3	3	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	13
4	5	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	10
5	4	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	13
6	14	WOMAN JOHN LENNON/Geffen 49644 (WB)	6
7	12	THE BEST OF TIMES STYX/A&M 2300	5
8	6	PASSION ROD STEWART/Warner Bros. 49617	12
9	11	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/ Epic 19 50961	9
10	7	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	15
11	8	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	16
12	15	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	8
13	13	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/ Capitol/MSS 4948	10
14	16	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573	10
15	23	CRYING DON McLEAN/Millennium 11799 (RCA)	5
16	24	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	4
17	27	TREAT ME RIGHT PAT BENATAR/Chrysalis 2487	6
18	20	I AIN'T GONNA STAND FOR IT STEVIE WONDER/ Tamla 54320 (Motown)	9
19	19	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	10
20	9	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	19
21	22	TOGETHER TIERRA/Boardwalk 8 5702	14
22	33	RAPTURE BLONDIE/Chrysalis 2485	4
23	28	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	10
24	10	HEY NINETEEN STEELY DAN/MCA 51036	11
25	17	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	26
26	34	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	4
27	31	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	10
28	18	MISS SUN BOZ SCAGGS/Columbia 11 11406	10
29	36	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	5
30	39	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	5
31	32	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	7
32	48	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/ Mercury 76085 (PolyGram)	5
33	21	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	12
34	44	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	5
35	40	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	7
36	25	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	15
37	26	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	20
38	29	LADY KENNY ROGERS/Liberty 1380	19
39	45	FADE AWAY BRUCE SPRINGSTEEN/Columbia 11 11431	3
40	30	TIME IS TIME ANDY GIBB/RSO 1059	12
41	35	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	15
42	37	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	14
43	46	AH! LEAH DONNIE IRIS/MCA 51205	9
44	65	MORNING TRAIN (NINE TO FIVE)* SHEENA EASTON/ EMI-America 8071	2
45	63	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	3
46	53	(GHOST) RIDERS IN THE SKY OUTLAWS/Arista 0582	6
47	42	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	21
48	38	DE DO DO DO, DE DA DA DA POLICE/A&M 2275	16
49	55	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	7



50	61	DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	3
51	60	GUITAR MAN ELVIS PRESLEY/RCA 12158	4
52	62	PRECIOUS TO ME PHIL SEYMOUR/Boardwalk 8 5703	4
53	57	FLASH'S THEME AKA FLASH QUEEN/Elektra 47092	5
54	41	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	16
55	58	BACK IN BLACK AC/DC/Atlantic 3787	7
56	43	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI- America 8063	11
57	66	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	4
58	64	STAYING WITH IT FIREFALL WITH LISA NEMZO/Atlantic 3791	5
59	81	JUST THE TWO OF US GROVER WASHINGTON, JR./ Elektra 47103	2
60	47	TELL IT LIKE IT IS HEART/Epic 19 50950	12
61	76	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	2
62	71	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/ Riva 207 (PolyGram)	4
63	51	WHIP IT DEVO/Warner Bros. 49550	24
64	49	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	21
65	50	IT'S MY TURN DIANA ROSS/Motown 1496	16
66	74	AND LOVE GOES ON EARTH, WIND & FIRE/ARC/ Columbia 11 11434	2
67	52	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	16
68	70	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	5
69	67	FLY AWAY PETER ALLEN/A&M 2288	5
70	80	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	3
71	79	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	3
72	54	SHINE ON LTD/A&M 2283	11
73	75	FIREFLIES FLEETWOOD MAC/Warner Bros. 49660	3
74	82	LIPSTICK SUZI QUATRO/Dreamland 107 (RSO)	2
75	72	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	7
76	77	I DON'T WANT TO KNOW YOUR NAME GLEN CAMPBELL/ Capitol 4959	3
77	78	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	5

CHARTMAKER OF THE WEEK

78	—	BEING WITH YOU SMOKEY ROBINSON Tamla 54321 (Motown)	1
79	69	FOOL THAT I AM RITA COOLIDGE/A&M 2281	8
80	—	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	1
81	59	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	8
82	—	WASN'T THAT A PARTY ROVERS/Epic/Cleveland Intl. 19 51007	1
83	95	TURN ME LOOSE LOVERBOY/Columbia 11 11421	2
84	68	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	21
85	87	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	6
86	56	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/ Scotti Bros. 609 (Atl)	12
87	—	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	1
88	—	MEDLEY: YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME SPINNERS/Atlantic 3798	1
89	—	WHO DO YOU THINK YOU'RE FOOLIN' DONNA SUMMER/ Geffen 49664 (WB)	1
90	94	DREAMER ASSOCIATION/Elektra 47094	2
91	83	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	6
92	84	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	9
93	86	WHO'S MAKING LOVE BLUES BROTHERS/Atlantic 3785	8
94	73	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	12
95	91	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	12
96	89	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	18
97	85	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	14
98	96	SEASONS CHARLES FOX/Handshake 8 5307	5
99	97	WOMAN IN LOVE BARBRA STREISAND/Columbia 11 11364	23
100	98	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)	6



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MESSAGE OF LOVE (import single)
—Pretenders—Real
REVILLOS (import)—Snatzo
U-2—Island

HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
ELVIS COSTELLO—Col
CLASH—Epic
POLICE—A&M
ROCKPILE—Col
BLONDIE—Chrysalis
FLEETWOOD MAC—WB
DIRE STRAITS—WB
TALKING HEADS—Sire
JOURNEY—Col

WBCN-FM/BOSTON

ADDS:
BOOMTOWN RATS—Col
DANCE CRAZE—Various Artists—
Chrysalis
4 OUT OF 5 DOCTORS—Nemperor
GAMES (single)—Phoebe Snow—
Mirage
B. B. KING—MCA
MESSAGE OF LOVE (import single)
—Pretenders—Real
EVE MOON—Capitol
SHERBS—Atco
RICK SPRINGFIELD—RCA
WALKING ON THIN ICE (single)—
Yoko Ono—Geffen

HEAVY ACTION:
CLASH—Epic
ELVIS COSTELLO—Col
RINGS—MCA
U-2—Island
POLICE—A&M
BRUCE SPRINGSTEEN—Col
JOHN LENNON/YOKO ONO—
Geffen
ROCKPILE—Col
JAM—Polydor
STEVE WINWOOD—Island

WLIR-FM/LONG ISLAND

ADDS:
48 JAZZ (import single)—Abstract
GAMES (single)—Phoebe Snow—
Mirage
GOOD RATS—Great American
NATIVE SUN—MCA
NAZARETH—A&M

THE RECORDER (import)—Various
Artists—Brooz

THRILLS—G&P
TOTO—Col
WALKING ON THIN ICE (single)—
Yoko Ono—Geffen
WEDGE—Rhino

HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
GOOD RATS—Great American
TODD RUNDGREN—Bearsville

POLICE—A&M
38 SPECIAL—A&M
TOM ROBINSON—IRS
CLASH—Epic
PHIL SEYMOUR—Boardwalk
ELVIS COSTELLO—Col
JORMA KAUKONEN—RCA

WBAB-FM/LONG ISLAND

ADDS:
BE TRUE (single)—Bruce Springsteen
—Col
DRILLS—G&P
ELLEN FOLEY (ep)—Cleve. Intl.
GOOD RATS—Great American
RICK SPRINGFIELD—RCA
U-2—Island
WALKING ON THIN ICE (single)—
Yoko Ono—Geffen

HEAVY ACTION:
JOHN LENNON/YOKO ONO—
Geffen

POLICE—A&M
STYX—A&M
BLONDIE—Chrysalis
PAT BENATAR—Chrysalis
REO SPEEDWAGON—Epic
BRUCE SPRINGSTEEN—Col
STEELY DAN—MCA
AC/DC—Atlantic
ELVIS COSTELLO—Col

WAAF-FM/WORCESTER

ADDS:
CLASH—Epic
MANFRED MANN'S EARTH BAND
—WB

HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
JOHN LENNON/YOKO ONO—
Geffen
OUTLAWS—Arista
RINGS—MCA
BRUCE SPRINGSTEEN—Col
JOURNEY—Col
38 SPECIAL—A&M
ALAN PARSONS PROJECT—Arista
DONNIE IRIS—MCA

WPLR-FM/NEW HAVEN

ADDS:
GOOD RATS—Great American
PEARL HARBOUR—WB
EMMYLOU HARRIS—WB
DOC HOLLIDAY—A&M
RICK SPRINGFIELD—RCA
U-2—Island

HEAVY ACTION:
STEVE WINWOOD—Island
REO SPEEDWAGON—Epic
POLICE—A&M
JOURNEY—Col
38 SPECIAL—A&M
DIRE STRAITS—WB
STYX—A&M
STEELY DAN—MCA
ROD STEWART—WB
J.J. CALE—Shelter

WBLM-FM/MAINE

ADDS:
JIMMY BUFFETT—MCA
JOAN JETT—Boardwalk
RICK SPRINGFIELD—RCA

HEAVY ACTION:
DOORS—Elektra
STYX—A&M
PAT BENATAR—Chrysalis
BRUCE SPRINGSTEEN—Col
REO SPEEDWAGON—Epic
ROD STEWART—WB
RINGS—MCA
BLONDIE—Chrysalis
DIRE STRAITS—WB
AC/DC—Atlantic

WQBK-FM/ALBANY

ADDS:
BLUE STEEL—Elektra
AMY BOLTON (12")—Importe
BRAINS (12")—Mercury
BREAD & ROSES—Fantasy
DEXY'S MIDNIGHT RUNNERS—
EMI-America
LOVE'S MELODY (single)—
Searchers—Sire
MESSAGE OF LOVE (import single)
—Pretenders—Real
NEW YORK FLYERS—Delso
RICK SPRINGFIELD—RCA
SHAKIN' STEVENS—Epic/Nu-Disk

HEAVY ACTION:
STEVE WINWOOD—Island
ELVIS COSTELLO—Col
ANY TROUBLE—Stiff America
JIM CARROLL—Atco
CLASH—Epic
TOM ROBINSON—IRS
PEARL HARBOUR—WB
RINGS—MCA
POLICE—A&M
STEELY DAN—MCA

WCMF-FM/ROCHESTER

ADDS:
BOOMTOWN RATS—Col
GOOD RATS—Great American
TODD RUNDGREN—Bearsville
TRAPEZE—Paid
U-2—Island

HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
JOHN LENNON/YOKO ONO—
Geffen
PAT BENATAR—Chrysalis
POLICE—A&M
AC/DC—Atlantic
STEELY DAN—MCA
BRUCE SPRINGSTEEN—Col
DIRE STRAITS—WB
BLONDIE—Chrysalis

WMJQ-FM/ROCHESTER

ADDS:
ELVIS COSTELLO—Col
FM—Jem
SHOES—Elektra

HEAVY ACTION:
REO SPEEDWAGON—Epic
CLASH—Epic
ALAN PARSONS PROJECT—Arista
LOVERBOY—Col
POLICE—A&M
CHEAP TRICK—Epic
OUTLAWS—Arista
NIGHT—Planet
JOURNEY—Col
STYX—A&M

WAQX-FM/SYRACUSE

ADDS:
NEW YORK FLYERS—Delso
XTC—Virgin

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

WOUR-FM/UTICA

ADDS:
WALKING ON THIN ICE (single)—
Yoko Ono—Geffen

HEAVY ACTION:
REO SPEEDWAGON—Epic
BRUCE SPRINGSTEEN—Col
ALAN PARSONS PROJECT—Arista
STEVE WINWOOD—Island
DIRE STRAITS—WB
CLASH—Epic
STEELY DAN—MCA
DONNIE IRIS—MCA
OUTLAWS—Arista
ANY TROUBLE—Stiff America

WMMR-FM/PHILADELPHIA

ADDS:
HEARTS ON FIRE (single)—Randy
Meisner—Epic
JAM—Polydor
NAZARETH—A&M
TODD RUNDGREN—Bearsville
TRAPEZE—Paid

HEAVY ACTION:
STEVE WINWOOD—Island
POLICE—A&M
PAT BENATAR—Chrysalis
BRUCE SPRINGSTEEN—Col
ELVIS COSTELLO—Col
JOHN LENNON/YOKO ONO—
Geffen
DIRE STRAITS—WB
JOURNEY—Col
STYX—A&M
XTC—Virgin

WYDD-FM/PITTSBURGH

ADDS:
GAMES (single)—Phoebe Snow—
Mirage
HOLD ON (single)—Badfinger—
Radio

NAZARETH—A&M
TODD RUNDGREN—Bearsville
RICK SPRINGFIELD—RCA

HEAVY ACTION:
REO SPEEDWAGON—Epic
JOHN LENNON/YOKO ONO—
Geffen
STEELY DAN—MCA
BRUCE SPRINGSTEEN—Col
STYX—A&M
STEVE WINWOOD—Island
JOURNEY—Col
OUTLAWS—Arista
ROD STEWART—WB
BLONDIE—Chrysalis

WHFS-FM/WASHINGTON, D.C.

ADDS:
GOOD RATS—Great American
B. B. KING—MCA
JOHN LAWTON—RCA
PATRICK D. MARTIN—IRS
RICK SPRINGFIELD—RCA

HEAVY ACTION:
ELVIS COSTELLO—Col
POLICE—A&M
4 OUT OF 5 DOCTORS—Nemperor
JAM—Polydor
STEVE WINWOOD—Island
XTC—Virgin
TALKING HEADS—Sire
RY COODER—WB
EMMYLOU HARRIS—WB
SIR DOUGLAS QUINTET—Takoma

WKLS-FM/ATLANTA

ADDS:
TODD RUNDGREN—Bearsville
SHERBS—Atco

HEAVY ACTION:
STYX—A&M
REO SPEEDWAGON—Epic
JOHN LENNON/YOKO ONO—
Geffen
PAT BENATAR—Chrysalis
STEELY DAN—MCA
ALAN PARSONS PROJECT—Arista
HOT 'LANTA HOME COOKING—
Local
POLICE—A&M
BRUCE SPRINGSTEEN—Col
OUTLAWS—Arista

WYMX-FM/AUGUSTA

ADDS:
SCOOTERS—EMI-America
TEARDROP EXPLODES—Mercury

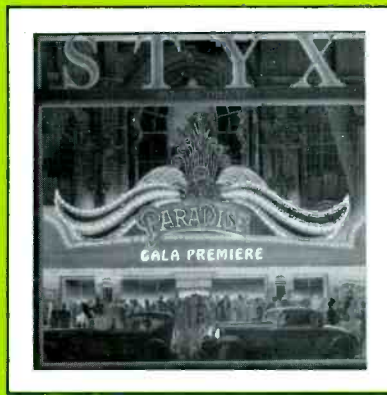
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
JOURNEY—Col
STYX—A&M
REO SPEEDWAGON—Epic
OUTLAWS—Arista
ALAN PARSONS PROJECT—Arista
STEVE WINWOOD—Island
STEELY DAN—MCA
38 SPECIAL—A&M
APRIL WINE—Capitol

MOST ADDED

WORKING CLASS DOG—Rick Springfield
—RCA (10)
HEALING—Todd Rundgren—Bearsville (8)
GREAT AMERICAN MUSIC—Good Rats—
Great American (6)
BOY—U-2—Island (5)
WALKING ON THIN ICE (single)—
Yoko Ono—Geffen (5)

TOP AIRPLAY

PARADISE THEATER
STYX—A&M



MOST AIRPLAY

PARADISE THEATER—Styx—A&M (28)
THE RIVER—Bruce Springsteen—Col (28)
HI INFIDELITY—REO Speedwagon—
Epic (26)
CAPTURED—Journey—Col (24)
ZENYATTA MONDATTI—Police—A&M
(23)
GAUCHO—Steely Dan—MCA (18)
DOUBLE FANTASY—John Lennon/Yoko
Ono—Geffen (17)
ARC OF A DIVER—Steve Winwood—
Island (14)
GHOST RIDERS—Outlaws—Arista (14)
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

ZETA 7-FM/ORLANDO

ADDS:
CLASH—Epic
JAM—Polydor
NICOLETTE LARSON—WB
NAZARETH—A&M
RINGS—MCA
SHERBS—Atco
HEAVY ACTION:
JOURNEY—Col
BRUCE SPRINGSTEEN—Col
STYX—A&M
OUTLAWS—Arista
REO SPEEDWAGON—Epic
APRIL WINE—Capitol
AC/DC—Atlantic
DELBERT McCLINTON—Capitol
WARREN ZEVON—Asylum
JIMMY BUFFETT—MCA

WSHE-FM/FT. LAUDERDALE

ADDS:
HOLD ON (single)—Badfinger—
Radio
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
STYX—A&M
REO SPEEDWAGON—Epic
JOHN LENNON/YOKO ONO—
Geffen
ALAN PARSONS PROJECT—Arista
POLICE—A&M
STEELY DAN—MCA
JOURNEY—Col
DELBERT McCLINTON—Capitol
RANDY MEISNER—Epic

WMMS-FM/CLEVELAND

ADDS:
ELVIS COSTELLO—Col
4 OUT OF 5 DOCTORS—Nemperor
MANFRED MANN'S EARTH BAND
—WB
MESSAGE OF LOVE (import single)
—Pretenders—Real
VALIANT—Rock Off
WALKING ON THIN ICE (single)—
Yoko Ono—Geffen

HEAVY ACTION:
REO SPEEDWAGON—Epic
PAT BENATAR—Chrysalis
JOHN LENNON/YOKO ONO—
Geffen
BLONDIE—Chrysalis
PRIDE OF CLEVELAND—Buzzard
JOURNEY—Col
DONNIE IRIS—MCA
BRUCE SPRINGSTEEN—Col
STYX—A&M
FLEETWOOD MAC—WB

WABX-FM/DETROIT

ADDS:
NONE
HEAVY ACTION:
REO SPEEDWAGON—Epic
STEELY DAN—MCA
STYX—A&M
ALAN PARSONS PROJECT—Arista
POLICE—A&M
DONNIE IRIS—MCA
JOURNEY—Col

PAT BENATAR—Chrysalis
STEVE WINWOOD—Island
RANDY MEISNER—Epic

Y95-FM/ROCKFORD

ADDS:
PHIL SEYMOUR—Boardwalk
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
ALAN PARSONS PROJECT—Arista
JOHN LENNON/YOKO ONO—
Geffen
JOURNEY—Col
STEELY DAN—MCA
APRIL WINE—Capitol
BRUCE SPRINGSTEEN—Col
ROD STEWART—WB
CHEAP TRICK—Epic

WXRT-FM/CHICAGO

ADDS:
HUMAN SEXUAL RESPONSE—
Passport
I CAN'T STAND IT (single)—Eric
Clapton—RSO
SIMON & BARD—Flying Fish
HEAVY ACTION:
TODD RUNDGREN—Bearsville
ELVIS COSTELLO—Col
POLICE—A&M
STEVE WINWOOD—Island
DIRE STRAITS—WB
BRUCE SPRINGSTEEN—Col
JAM—Polydor
STEELY DAN—MCA
WARREN ZEVON—Asylum
CLASH—Epic

KSHE-FM/ST. LOUIS

ADDS:
FORTRESS—Atlantic
GERARD McMAHON & KID
LIGHTNING—Col
TODD RUNDGREN—Bearsville
RICK SPRINGFIELD—RCA
XTC—Virgin
HEAVY ACTION:
APRIL WINE—Capitol
STYX—A&M
JOURNEY—Col
LOVERBOY—Col
REO SPEEDWAGON—Epic
STINGRAY—Carrere
UFO—Chrysalis
ROD STEWART—WB
MANFRED MANN'S EARTH BAND
—WB
BRUCE SPRINGSTEEN—Col

WLPX-FM/MILWAUKEE

ADDS:
TODD RUNDGREN—Bearsville
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
JOURNEY—Col
POLICE—A&M
JOHN LENNON/YOKO ONO—
Geffen
BRUCE SPRINGSTEEN—Col
ALAN PARSONS PROJECT—Arista
APRIL WINE—Capitol

OUTLAWS—Arista
ELVIS COSTELLO—Col

WQFM-FM/MILWAUKEE

ADDS:
RINGS—MCA
TODD RUNDGREN—Bearsville
707—Casablanca
SHERBS—Atco
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
JOURNEY—Col
JOHN LENNON/YOKO ONO—
Geffen
AC/DC—Atlantic
PAT BENATAR—Chrysalis
OUTLAWS—Arista
APRIL WINE—Capitol
BRUCE SPRINGSTEEN—Col
STEVE WINWOOD—Island

KQRS-FM/MINNEAPOLIS

ADDS:
NONE
HEAVY ACTION:
REO SPEEDWAGON—Epic
BRUCE SPRINGSTEEN—Col
DIRE STRAITS—WB
STYX—A&M
ALAN PARSONS PROJECT—Arista
OUTLAWS—Arista
MANFRED MANN'S EARTH BAND
—WB
JOURNEY—Col
LOVERBOY—Col
MAX WEBSTER—Mercury

KL0L-FM/HOUSTON

ADDS:
NIGHT—Planet
SHERBS—Atco
HEAVY ACTION:
JOURNEY—Col
REO SPEEDWAGON—Epic
STYX—A&M
POLICE—A&M
ALAN PARSONS PROJECT—Arista
OUTLAWS—Arista
BRUCE SPRINGSTEEN—Col
STEVE WINWOOD—Island
MICHAEL STANLEY—EMI-America
38 SPECIAL—A&M

KFML-AM/DENVER

ADDS:
JIMMY BUFFETT—MCA
J.J. CALE—Shelter
DANCE CRAZE—Various Artists—
Chrysalis
BILL EVANS—WB
GENERALS & MAJORS (import
single)—XTC—Virgin
DAVE GRUSIN—Arista/GRP
PEARL HARBOUR—WB
JOAN JETT—Boardwalk
B.B. KING—MCA
BUNNY WAILER—Mango

HEAVY ACTION:
RY COODER—WB
ELVIS COSTELLO—Col

STEELY DAN—MCA
CLASH—Epic
BLONDIE—Chrysalis
JOHN LENNON/YOKO ONO—
Geffen
POLICE—A&M
GRACE SLICK—RCA
BRUCE SPRINGSTEEN—Col
STEVE WINWOOD—Island

KOME-FM/SAN JOSE

ADDS:
J.J. CALE—Shelter
RY COODER—WB
ELVIS COSTELLO—Col
PEARL HARBOUR—WB
IRS GREATEST HITS VOLS. II & III
—IRS
RICK NELSON—Capitol
XTC—Virgin

HEAVY ACTION:
BABYS—Chrysalis
DIRE STRAITS—WB
DONNIE IRIS—MCA
JOURNEY—Col
JOHN LENNON/YOKO ONO—
Geffen
POLICE—A&M
REO SPEEDWAGON—Epic
BRUCE SPRINGSTEEN—Col
STEELY DAN—MCA
STYX—A&M

KSJO-FM/SAN JOSE

ADDS:
JIMMY BUFFETT—MCA
JOAN JETT—Boardwalk
RICK SPRINGFIELD—RCA
HEAVY ACTION:
STYX—A&M
REO SPEEDWAGON—Epic
JOURNEY—Col
ALAN PARSONS PROJECT—Arista
BLONDIE—Chrysalis
GRACE SLICK—RCA
EAGLES—Asylum
FLEETWOOD MAC—WB
STEELY DAN—MCA
POLICE—A&M

KWST-FM/LOS ANGELES

ADDS:
DOC HOLLIDAY—A&M
RAINBOW (12")—Polydor
HEAVY ACTION:
POLICE—A&M
JOHN LENNON/YOKO ONO—
Geffen
BRUCE SPRINGSTEEN—Col
ROD STEWART—WB
AC/DC—Atlantic
PAT BENATAR—Chrysalis
STEELY DAN—MCA
OUTLAWS—Arista
HEART—Epic
CARS—Elektra

KZAM-AM/SEATTLE

ADDS:
PEARL HARBOUR—WB
GERARD McMAHON & KID
LIGHTNING—Col

WALKING ON THIN ICE (single)—
Yoko Ono—Geffen

HEAVY ACTION:
ELVIS COSTELLO—Col
CLASH—Epic
ROMANTICS—Nemperor
BLONDIE—Chrysalis
SHOES—Elektra
BOOMTOWN RATS—Col
JAM—Polydor
ECHO & THE BUNNYMEN—Sire
JOAN JETT—Boardwalk
PHIL SEYMOUR—Boardwalk

KZOK-FM/SEATTLE

ADDS:
KISS ON MY LIST (single)—Hall &
Oates—RCA
RAPTURE (single)—Blondie—
Chrysalis

HEAVY ACTION:
STYX—A&M
JOHN LENNON/YOKO ONO—
Geffen
REO SPEEDWAGON—Epic
POLICE—A&M
DIRE STRAITS—WB
STEELY DAN—MCA
ALAN PARSONS PROJECT—Arista
BRUCE SPRINGSTEEN—Col
STEVE WINWOOD—Island
EAGLES—Asylum

KZEL-FM/EUGENE

ADDS:
ELVIS COSTELLO—Col
PEARL HARBOUR—WB
LOVE'S MELODY (single)—
Searchers—Sire
TODD RUNDGREN—Bearsville
U-2—Island

HEAVY ACTION:
MANFRED MANN'S EARTH BAND
—WB
GRACE SLICK—RCA
PHIL SEYMOUR—Boardwalk
JOURNEY—Col
JIM CARROLL—Atco
RICK SPRINGFIELD—RCA
RUSS BALLARD—Epic
BLONDIE—Chrysalis
STYX—A&M
NAZARETH—A&M

KQFM-FM/PORTLAND

ADDS:
NONE
HEAVY ACTION:
AC/DC—Atlantic
STYX—A&M
PAT BENATAR—Chrysalis
OUTLAWS—Arista
JOURNEY—Col
POLICE—A&M
CHEAP TRICK—Epic
LOVERBOY—Col
BLONDIE—Chrysalis
ROD STEWART—WB

38 stations reporting this week.
In addition to those printed are:
KGB-FM KLOS-FM

Video World

Video Visions

By SOPHIA MIDAS

■ **BRING THE MAGIC HOME:** The video industry is about to witness perhaps its most elaborate marketing and advertising campaign to date, that being RCA's national debut of the CED SelectaVision disc-player and software. On March 22nd, 5000 dealers will be introducing this product line, and the momentum for this historic day for RCA begins to build. **Frank McCann**, consumer electronics VP of RCA, explained, "The morning the system is introduced, there will be an ad in every paper of every major city in the country. We don't believe in the roll-out method used by Magnavox because we think this type of system requires the impact of national advertising. On March 16th, we will begin our advertising campaign with a media blitz, including radio, TV and print." McCann noted that Montgomery Ward, CBS, Zenith, Sears, J.C. Penney, Hitachi, Radio Shack and Sanyo will be entering the videodisc player market by June with systems which will all be based upon the RCA CED format. "What this means," said McCann, "is that you will be able to walk into a typical shopping center and constantly run into a CED-based system."

What this also means is that the compatibility of these systems will create a tremendous market for the RCA discs—all 100 titles. A visit to RCA's New York offices found **Bob Shortal**, staff VP, public affairs, SelectaVision, and **Seth Willenson**, VP of programming, very excited about the possibilities which exist for their company. Shortal commented, "We will initially introduce 100 titles, and that will be followed by 25 in May, 25 in August and then hopefully ten releases each month." Some of the titles we can look forward to in disc form are "Airplane," "Goldfinger," "The Pink Panther," and the award-winning "Ordinary People." Willenson announced the release of other discs for "sometime in 1981," including musical/documentary programs featuring **Fleetwood Mac** and **Paul Simon**. The sound for the Simon disc was produced by **Phil Ramone**.

UP & COMING: MCA's **Ron Gibson** announced the release of "Heaven Can Wait" in disc form . . . VidAmerica's **Alfred Markim** reports the release of the collectibles: "The NFL SymFunny/Superbowl III;" "The Amazing World of Psychic Phenomena;" "The Thing;" "Flying Leathernecks;" and "Sugar Cookies" . . . Nostalgia Merchant has made available the horror films: "The Vault of Horror;" "And Now the Screaming Starts;" and "Asylum" . . . Columbia Pictures Spring releases (March 1st at the earliest) include: "California Suite;" "The Guns of Navarone;" "Bridge Over the River Kwai;" "Cat Ballou;" "Wifemistress;" and "The Sorrow and the Pity" . . . New films from Magnetic Video are: "Zorba the Greek;" and "Myra Breckenridge."

YOU SHOULD KNOW: Executive VP of ITA **Henry Brief** is asking all trade and consumer publications to identify, by some types of symbol, those films which have received the ITA Golden Videocassette Award. The award system was inaugurated in 1980 to recognize those programs which have audited sales exceeding \$1 million at list price value. ITA also announced that it has scheduled an informal meeting to discuss video tape piracy at its seminar at the Diplomat Resort and Country Club in Hollywood, Florida on March 15-18 . . . **Cy Leslie**, president, CVE, reports that his division is co-producing a star-studded showtime presentation for national pay television service, headlined by composer **Marvin Hamlisch** . . . VCI announced the joint participation of MCA/DiscoVision, MGM/CBS, Paramount Home Video and Warner Home Video in a test program of the VCI Instant Previewer. The test machine has been installed at Nickelodeon.

STREET TALK: Record City's **Steve Kessler** says, "Heah, guys! The guards that you're putting on videocassettes to prevent home taping aren't working . . ." A number of retailers have a gripe with Columbia Pictures, that being shipment of product and "very slow deliveries." Thomas Video's **Gary Reichel** comments, "Speed it up, boys . . . I would have sold far more copies of "Close Encounters of the Third Kind" if my shipments had arrived . . ." Retailers, such as Reichel and Nickelodeon's **Susan Hatfield** are praising Warner's for the low price of their **Roger Corman** adult action/adventure series.

Dialogue (Continued from page 10)

able now are not doing well at all. We've had dozens of music tapes offered to us, and we won't go with them for now.

They're not selling for several reasons. First, you have to look at the demographics of people who own VCRs. It does not match at all the profile of people who are the principal record buyers. Number two, the creative people have not yet fully evolved the new and unique audio-visual experience. Visuals hurt and often destroy the musical experience. The proof of this can be seen in the last 20 or so years of television, but one of the few things that has been unsuccessful has been people performing music. Of course there are some exceptions, but these usually involve artists whose acts are essentially visual.

RW: You said that the creative people have not yet evolved the proper audio-visual experience. Is this to say that the recording artist of the future, if he is to become part of the video world, is going to have to become multi-media-oriented?

Markim: I think some beautiful work is beginning to be done by the people who make promotional tapes for records. Some of the work I've seen has been very exciting. The record companies are going to have to think this one through; the key to understanding it is the difference between the audio experience and the visual experience. Maybe it's analogous to the advent of sound movies in 1927, when a lot of people who were very good silent screen actors disappeared, and new ones came in. There has to be a new means of correlating music and pictures. When you watch something, it is a total commitment, but when you listen to music, you can do many other things—it's a partial commitment. The feelings are different, and it has to be approached in a new way. I think that record company people will make a mistake if they say, "I'm gonna make my record, and put the artist on videotape, and bingo!, we've got a winner." It just doesn't work that way.

RW: If it doesn't work that way, how does it work?

Markim: Perhaps the marriage of the visual and the aural has to be approached from the standpoint that the visual comes first and the audio second. I think of the example of a cinematographer—the background, though very subtle, is important, but the foreground is his focus. I think that if a music videotape is approached primarily as a musical experience and secondarily as a visual experience, the chances of it succeeding are very slim.

RW: There is strong feeling among record industry executives that the videodisc is going to do much to beckon recording artists into video. Do you share this feeling?

Markim: Not for the near term. It has taken many years to develop the audio systems which now exist in our homes. The video systems which exist in homes today are generally limited to one room and they do not have stereo capability, so they cannot serve the dual purpose of being adaptable to both the aural and visual experience. In the long run, I think that everything is going to wind up in one small box, the videodisc right next to the video recorder, just as we have an AM-FM radio, turntable and cassette recorder in one unit today. But it took a long time for us to get these types of units, and I don't expect we'll get into that video package for a few years.

RW: There is much talk about the "video bandwagon," and every day finds another video outlet, another entrepreneur who wants to get a piece of the action. Is there any danger in this gold rush mentality?

Markim: We are all learning, and nobody can have all the answers about video because it's simply too elusive. No one is certain of how the consumer is going to behave in the future. There are now two million homes that have VCRs, and that's only a small segment of the country, maybe two percent. I don't believe that this thin strip at the top of the market is likely to exhibit the behavior patterns of the next ten percent of people who enter the video market. We'd all better be careful. Those who jump on the bandwagon and expect what has worked for that two percent of the marketplace to work for the next ten percent may get burned. There are always a lot of very early bandwagon entrepreneurs; it's been true with the

(Continued on page 51)



FEBRUARY 21, 1981

A top ten listing of pre-recorded videocassette sales.

**UPSTAIRS RECORDS/
BURLINGTON**

- AIRPLANE—Paramount/Paramount Home Video
- BEING THERE—MGM/CBS
- URBAN COWBOY—Paramount/Paramount Home Video
- CADDYSHACK—WB/Warner Home Video
- STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
- XANADU—Universal/MCA Dist.
- FRIDAY THE 13TH—Paramount/Paramount Home Video
- 2001—A SPACE ODYSSEY—MGM/CBS
- SMOKEY & THE BANDIT II—Universal/MCA Dist.
- CHINA SYNDROME—Columbia/Columbia Home Ent.

STRAWBERRIES/BOSTON

- KINKS IN CONCERT—Time Life/Warner Home Video
- GODFATHER—Paramount/Paramount Home Video
- ENTER THE DRAGON—WB/Warner Home Video
- STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
- EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
- ALIEN—20th Century Fox/Mag. Video
- ALL THAT JAZZ—20th Century Fox/Mag. Video
- EMANUELLE: THE JOYS OF THE WOMAN—Paramount/Paramount Home Video
- A CLOCKWORK ORANGE—WB/Warner Home Video
- BOYS IN THE BAND—MGM/CBS

CRAZY EDDIE/N.Y.

- 2001—A SPACE ODYSSEY—MGM/CBS
- SUPERMAN—D.C. Comics/Warner Home Video
- AIRPLANE—Paramount/Paramount Home Video
- "10"—Orion/Warner Home Video
- ENTER THE DRAGON—WB/Warner Home Video
- STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
- URBAN COWBOY—Paramount/Paramount Home Video
- THE BLACK HOLE—Disney/Disney Home Video
- ALIEN—20th Century Fox/Mag. Video

VIDEO SHACK/N.Y.

- CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
- ALIEN—20th Century Fox/Mag. Video
- ALL THAT JAZZ—20th Century Fox/Mag. Video
- STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
- SUPERMAN—D.C. Comics/Warner Home Video
- GODFATHER—Paramount/Paramount Home Video
- ENTER THE DRAGON—WB/Warner Home Video
- BLUES BROTHERS—Universal/MCA Dist.
- BLAZZING SADDLES—WB/Warner Home Video
- GREASE—Paramount/Paramount Home Video

RADIO 437/PHILADELPHIA

- AIRPLANE—Paramount/Paramount Home Video
- CAN I DO IT TILL I NEED GLASSES?—Media
- SUPERMAN—D.C. Comics/Warner Home Video

- BLUES BROTHERS—Universal/MCA Dist.
- BRUBAKER—20th Century Fox/Mag. Video
- RAISE THE TITANIC—20th Century Fox/Mag. Video
- FRIDAY THE 13TH—Paramount/Paramount Home Video
- STREET FIGHTERS—MGM/CBS
- SHOGUN—Paramount/Paramount Home Video
- URBAN COWBOY—Paramount/Paramount Home Video

**STEREO DISCOUNT/
BALTIMORE**

- AIRPLANE—Paramount/Paramount Home Video
- BLAZZING SADDLES—WB/Warner Home Video
- BLUES BROTHERS—Universal/MCA Dist.
- 2001—A SPACE ODYSSEY—MGM/CBS
- SUPERMAN—D.C. Comics/Warner Home Video
- EMANUELLE—Trinacra/Columbia Home Ent.
- M*A*S*H—20th Century Fox/Mag. Video
- CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
- EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video

VIDEO PLACE/W.D.C.

- BLUES BROTHERS—Universal/MCA Dist.
- AIRPLANE—Paramount/Paramount Home Video
- STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
- THE MUPPET MOVIE—ITC Ent./Mag. Video
- SUPERMAN—D.C. Comics/Warner Home Video
- CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
- ALL THAT JAZZ—20th Century Fox/Mag. Video
- COAL MINER'S DAUGHTER—Universal/MCA Dist.
- THE HUNTER—Paramount/Paramount Home Video

**BARNEY MILLER/
LEXINGTON**

- STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
- ALIEN—20th Century Fox/Mag. Video
- BLUES BROTHERS—Universal/MCA Dist.
- 2001—A SPACE ODYSSEY—MGM/CBS
- ALL THAT JAZZ—20th Century Fox/Mag. Video
- EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
- URBAN COWBOY—Paramount/Paramount Home Video
- THE MUPPET MOVIE—ITC Ent./Mag. Video
- SUPERMAN—D.C. Comics/Warner Home Video
- AIRPLANE—Paramount/Paramount Home Video


**ATLANTA TAPE & VIDEO/
ATLANTA**

- ALIEN—20th Century Fox/Mag. Video
- 2001—A SPACE ODYSSEY—MGM/CBS
- BEING THERE—MGM/CBS
- THE MUPPET MOVIE—ITC Ent./Mag. Video
- RAISE THE TITANIC—20th Century Fox/Mag. Video
- CHINATOWN—Paramount/Paramount Home Video
- NASHVILLE—Paramount/Paramount Home Video

- SMOKEY & THE BANDIT II—Universal/MCA Dist.
- BRUBAKER—20th Century Fox/Mag. Video
- DEATHWISH—Paramount/Paramount Home Video

SHEIK VIDEO/METARIE

- 2001—A SPACE ODYSSEY—MGM/CBS
- MARY POPPINS—Disney/Disney Home Video
- YOJIMBO—Sheik Video
- AIRPLANE—Paramount/Paramount Home Video
- WIZARD OF OZ—MGM/CBS
- THE BLACK HOLE—Disney/Disney Home Video
- IT CAME FROM OUTER SPACE—Universal/MCA Dist.
- ALL THAT JAZZ—20th Century Fox/Mag. Video
- SOUND OF MUSIC—20th Century Fox/Mag. Video



SALESMAKER OF THE MONTH

AIRPLANE
PARAMOUNT/PARAMOUNT HOME VIDEO

THOMAS VIDEO/DETROIT

- AIRPLANE—Paramount/Paramount Home Video
- URBAN COWBOY—Paramount/Paramount Home Video
- BEING THERE—MGM/CBS
- 2001—A SPACE ODYSSEY—MGM/CBS
- BLUES BROTHERS—Universal/MCA Dist.
- STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
- BEN-HUR—MGM/CBS
- SUPERMAN—D.C. Comics/Warner Home Video
- SHOGUN—Paramount/Paramount Home Video
- ALIEN—20th Century Fox/Mag. Video

**FATHERS & SUNS/
MIDWEST**

- CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
- URBAN COWBOY—Paramount/Paramount Home Video
- AIRPLANE—Paramount/Paramount Home Video
- CADDYSHACK—WB/Warner Home Video
- BLUES BROTHERS—Universal/MCA Dist.
- ALIEN—20th Century Fox/Mag. Video
- COAL MINER'S DAUGHTER—Universal/MCA Dist.
- ALL THAT JAZZ—20th Century Fox/Mag. Video
- "10"—Orion/Warner Home Video
- XANADU—Universal/MCA Dist.

RECORD CITY/CHICAGO

- ALIEN—20th Century Fox/Mag. Video
- AIRPLANE—Paramount/Paramount Home Video
- URBAN COWBOY—Paramount/Paramount Home Video

- "10"—Orion/Warner Home Video
- BLUES BROTHERS—Universal/MCA Dist.
- ALL THAT JAZZ—20th Century Fox/Mag. Video
- CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
- STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
- THE ROSE—Universal/MCA Dist.
- THE KINKS IN CONCERT—Time Life/Warner Home Video

**STREETSIDE RECORDS/
ST. LOUIS**

- ALIEN—20th Century Fox/Mag. Video
- BEING THERE—MGM/CBS
- (NATIONAL LAMPOON'S) ANIMAL HOUSE—Universal/MCA Dist.
- BLUES BROTHERS—Universal/MCA Dist.
- BLAZZING SADDLES—WB/Warner Home Video
- THE DEER HUNTER—Universal/MCA Dist.
- 2001—A SPACE ODYSSEY—MGM/CBS
- ENTER THE DRAGON—WB/Warner Home Video
- DIRTY HARRY—WB/Warner Home Video
- GUNGA DIN—VidAmerica

**VIDEO SPECIALTIES/
HOUSTON**

- AIRPLANE—Paramount/Paramount Home Video
- THE EAGLE HAS LANDED—ITC Ent./Mag. Video
- 2001—A SPACE ODYSSEY—MGM/CBS
- RAISE THE TITANIC—20th Century Fox/Mag. Video
- URBAN COWBOY—Paramount/Paramount Home Video
- BEING THERE—MGM/CBS
- EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
- SUPERMAN—D.C. Comics/Warner Home Video
- BRUBAKER—20th Century Fox/Mag. Video
- BLUES BROTHERS—Universal/MCA Dist.

VIDEO LAND/DALLAS

- AIRPLANE—Paramount/Paramount Home Video
- URBAN COWBOY—Paramount/Paramount Home Video
- BRUBAKER—20th Century Fox/Mag. Video
- SMOKEY & THE BANDIT II—Universal/MCA Dist.
- STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
- BLUES BROTHERS—Universal/MCA Dist.
- XANADU—Universal/MCA Dist.
- CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
- 2001—A SPACE ODYSSEY—MGM/CBS
- RAISE THE TITANIC—20th Century Fox/Mag. Video

**KALEIDOSCOPE/
OKLAHOMA CITY**

- AIRPLANE—Paramount/Paramount Home Video
- URBAN COWBOY—Paramount/Paramount Home Video
- DR. ZHIVAGO—MGM/CBS
- BLUES BROTHERS—Universal/MCA Dist.
- BRUBAKER—20th Century Fox/Mag. Video
- MARY POPPINS—Disney/Disney Home Video
- BLACK HOLE—Disney/Disney Home Video
- CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.

- COAL MINER'S DAUGHTER—Universal/MCA Dist.

VIDEO MART/PHOENIX

- AIRPLANE—Paramount/Paramount Home Video
- SOUND OF MUSIC—20th Century Fox/Mag. Video
- URBAN COWBOY—Paramount/Paramount Home Video
- COAL MINER'S DAUGHTER—Universal/MCA Dist.
- CADDYSHACK—WB/Warner Home Video
- MAGNUM FORCE—WB/Warner Home Video
- XANADU—Universal/MCA Dist.
- BLUES BROTHERS—Universal/MCA Dist.
- STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
- THE ROSE—Universal/MCA Dist.

WHEREHOUSE/NATIONAL

- AIRPLANE—Paramount/Paramount Home Video
- STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
- 2001—A SPACE ODYSSEY—MGM/CBS
- URBAN COWBOY—Paramount/Paramount Home Video
- XANADU—Universal/MCA Dist.
- MARY POPPINS—Disney/Disney Home Video
- CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
- DR. ZHIVAGO—MGM/CBS
- ALIEN—20th Century Fox/Mag. Video
- ALL THAT JAZZ—20th Century Fox/Mag. Video

NICKOLODEON/L.A.

- AIRPLANE—Paramount/Paramount Home Video
- THE HUNTER—Paramount/Paramount Home Video
- SHOGUN—Paramount/Paramount Home Video
- BEN-HUR—MGM/CBS
- 2001—A SPACE ODYSSEY—MGM/CBS
- EMANUELLE: THE JOYS OF THE WOMAN—Paramount/Paramount Home Video
- ALL THAT JAZZ—20th Century Fox/Mag. Video
- MARY POPPINS—Disney/Disney Home Video
- SUPERMAN—D.C. Comics/Warner Home Video

VIDEO SPACE/BELLEVUE

- AIRPLANE—Paramount/Paramount Home Video
- ALL THAT JAZZ—20th Century Fox/Mag. Video
- STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
- CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
- BRUBAKER—20th Century Fox/Mag. Video
- THE HUNTER—Paramount/Paramount Home Video
- BLUES BROTHERS—Universal/MCA Dist.
- BEING THERE—MGM/CBS
- 2001—A SPACE ODYSSEY—MGM/CBS
- URBAN COWBOY—Paramount/Paramount Home Video

Also reporting this month are: Erol's Color TV, Arlington; Record Rendezvous, Cleveland; Televideo Systems, Richmond; That's Entertainment, Chicago; Video Cassettes, Lubbock; and Video Visions, Ft. Worth.

Disco File

■ **NEW ALBUMS:** There's a debate, not totally unjustified, over the question of whether **Sister Sledge** are pointed in all that different a direction on "All American Girls," their album produced by **Narada Michael Walden** (Cotillion). It does take a little listening to make the distinction, but, for certain, the Sledges are among a very few acts to have survived identification with the disco boom to hit again. Walden's sympathetic handling shows in his recruitment of the group as co-writers and vocal arrangers, and they do in fact display more of a definite group sound here than in the session-augmented work of the "Love Somebody" album. Midtempo Chic-inspired cuts to note: "Ooh, You Caught My Heart" (4:25), "If You Really Want Me" (4:37) and "Music Makes Me Feel Good" (4:29), all of them flowing in mellotron hum, with a cute pop-soul bounce. More recognizable departures occur on two cuts that lean toward rock: "He's Just a Runaway" (3:57), a sort of new-wave synthesizer number with a great, gasping electronic midsection; and a funkier, rock 'n' roll "Make a Move" (3:47). With so much R&B/disco already borrowing from the Chic book of rules, the last two sound like the freshest club picks and best candidates for longer versions. Sister Sledge is still one of the most promising groups around. Another greatly promising group—one that, apparently, will become rather prolific in the near future—is Brooklyn, New York's **Unlimited Touch**. They're an experienced and able band, as is obvious from their previous credits (with Crown Heights Affair, mostly) and the surprising, across-the-board clout of their single, "I Hear Music in the Street." Their self-titled Prelude album might be called "street funk," biting and immediate, but with a very real sense of polish lyrically and musically. Our favorites are downright pretty: "Happy Ever After" (6:20), a sweet-and-spicy cut that stretches out in a subtle bass and pizzicato string break; and "Searching To Find the One" (5:03), a track that jumps with an unusual bass countermelody and bursts suddenly into an electric guitar solo. Harder-edged R&B selections: "Feel the Music" (5:05) and "Private Party" (4:55), harmony-and-chant with a tough bass undertow. Obviously, with the single's long mix included here, "Unlimited Touch" is a full album and a fine first impression. The group, we understand, will be touring shortly.

DISCO DISCS: **Quincy Jones'** subtle and sophisticated work as producer, with numerous star performers, has rarely been off the dance floor or the disco chart in the past year; this week, his first "solo" work since 1978's "Sounds" . . . appears, the single, "Ai No Corrida." As the title hints, Jones' immaculate production has a Latin inflection accompanying the seductive bass throb, and there are layers and layers of beautiful vocal and instrumental sound that shift and trade busily. Best moments: a fine series of transitions

feeding into a percussion break. Runs 6:18 on an A&M promotional disco disc issued in advance of the upcoming "The Dude" album. Close to the chart this week: **R.J.'s Latest Arrival's** "Wind Me Up" (5:34), on Buddah. This Detroit-based group's sound reminded us of the soft-funk Al Hudson and Frank Hooker hits recently on the chart. This cut is a loose R&B dancer that caresses the ear with mellifluous, slightly phased choral scoring. Off the wall: **Jerry Knight's** aggressively freaky "Perfect Fit" (5:30, on A&M promotionally), an idiosyncratic rock-funk cut that's already bulleting on our BOS chart. In a harder setting that his first hit single ("Overnight Sensation"), Knight compares very favorably with Slave's very charismatic Steve Arrington; he could well find as loyal a crowd with this cut. **The Escorts** (a vocal group originally formed on prison
(Continued on page 51)

Disco File Top 40

FEBRUARY 21, 1981

1. **RAPTURE**
BLONDIE/Chrysalis (LP cut) CHE 1290
2. **YOU'RE TOO LATE**
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
3. **HILLS OF KATMANDU/WISHBONE**
TANTRA/Importe/12 (LP cuts) MP 310
4. **CAN YOU HANDLE IT**
SHARON REDD/Prelude (LP cut) PRL 12181
5. **IT'S A LOVE THING**
WHISPERS/Solar (12") BZL1 3578 (RCA)
6. **BREAKING AND ENTERING**
DFE DEE SHARP GAMBLE/Phila. Intl. (12") JZ 36370 (CBS)
7. **LOOK UP/NEVER GONNA GIVE YOU UP**
PATRICE RUSHEN/Elektra (12"/LP cut) 6E 302
8. **I HEAR MUSIC IN THE STREET**
UNLIMITED TOUCH/Prelude (12") PRLD 609
9. **LET'S DO IT**
CONVERTION/Sam (12") S 12336
10. **VOICES INSIDE MY HEAD**
POLICE/A&M (12") SP 4831
11. **FANCY DANCER**
TWENNYNINE FEATURING LENNY WHITE/Elektra (12") 6E 304
12. **FULL OF FIRE/MAKE THAT MOVE**
SHALAMAR/Solar (12"/LP cut) BZL1 (RCA)
13. **BON BON VIE/CANDIDATE FOR LOVE**
T.S. MONK/Mirage (12"/LP cut) WTG 19121 (Atlantic)
14. **SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134
15. **CELEBRATION/LOVE FESTIVAL**
KOOL & THE GANG/De-Lite (12"/LP cut) DSR 9518
16. **HEARTBREAK HOTEL/CAN YOU FEEL IT**
JACKSONS/Epic (12"/LP cut) FE 62424
17. **PARTYUP/HEAD/DIRTY MIND**
PRINCE/Warner Bros. (12") BSK 3478
18. **FANTASTIC VOYAGE**
LAKESIDE/Solar (12") BXL1 3720
19. **LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (LP cut) SD 16023
20. **ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion (12") 46007 (A1)
21. **GIVE ME A BREAK/REMEMBER**
VIVIEN VEE/Launch (12") NC 1003
22. **YOUR LOVE**
LIME/Prism (12") PDS 409
23. **SET ME FREE**
THREE DEGREES/Ariola (LP cut) OL 1501 (Arista)
24. **ALL MY LOVE**
L.A.X./Prelude (12") PRL D 604
25. **IT'S A WAR/I'M READY**
KANO/Emergency (12") EMLP 7505
26. **WON'T YOU LET ME BE THE ONE**
MICHAEL McGLOIRY/Airwave (12")
27. **DANCE**
SILVER PLATINUM/Spector Intl. (12") 00009 (Capitol)
28. **CHILL-OUT!**
FREE EXPRESSION/Vanguard (12") SPV 39
29. **BURN RUBBER**
GAP BAND/Mercury (12") SRM 1 4003 (PolyGram)
30. **GIVE ME YOUR LOVE**
SYLVIA STRIPLIN/Uno Melodic (12") UMD 7001
31. **THIGHS HIGH (GRIP YOUR HIPS AND MOVE)**
TOM BROWNE/Arista/GRP (12") 5503
32. **LOVE (IS GONNA BE ON YOUR SIDE)**
FIREFLY/Emergency (12") EMDS 6515
33. **LET'S HANG ON**
SALAZAR/First American (12") FA 1203
34. **TAKE OFF**
HARLOW/G.R.A.F. (12") G 001
35. **HERE'S TO YOU**
SKYY/Salsoul (12") SG 339 (RCA)
36. **YOU OUGHT TO BE DANCIN'**
PEOPLE'S CHOICE/Casablanca (LP cut) NBLP 7246
37. **GET TOUGH**
KLEER/Atlantic (LP cut) SD 19288
38. **DON'T STOP THE MUSIC**
YARBROUGH & PEOPLES/Mercury (12") SRM 1 3834 (PolyGram)
39. **DANCE TO THE FUNKY GROOVE**
MAURICE STARR/RCA (12") JD 12162
40. **FEEL IT**
REVELATION/Handshake (12") JW 36963

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

Thank you
for making Fantasy
a Reality!

With Fantasy's 12" disco single, "You're Too Late"
the #1 dance record in America, Pavillion Records would
like to salute everyone who's made Fantasy number one
for 5 weeks in a row in both the Record World and
Billboard disco charts.



Give the gift of music.



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Record World

Retail Report

FEBRUARY 21, 1981

SALESMAKER

CAPTURED
JOURNEY
Col

TOP SALES

CAPTURED—Journey—Col
WELCOME TO THE WRECKING BALL—
Grace Slick—RCA
TRUST—Elvis Costello—Col
COCONUT TELEGRAPH—Jimmy Buffett—
MCA
MAGIC—Tom Browne—Arista/GRP
HEALING—Todd Rundgren—Bearsville



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

HANDLEMAN/NATIONAL

APRIL WINE—Capitol
CREEDENCE CLEARWATER REVIVAL—
Fantasy
MARVIN GAYE—Tamla
ALAN PARSONS PROJECT—Arista
REO SPEEDWAGON—Epic
SLAVE—Cotillion
SPYRO GYRA—MCA
STYX—A&M
TOTO—Col
UFO—Chrysalis

MUSICLAND/NATIONAL

APRIL WINE—Capitol
DIRE STRAITS—WB
GAP BAND—Mercury
KOOL & THE GANG—De-Lite
OUTLAWS—Arista
ALAN PARSONS PROJECT—Arista
DOLLY PARTON—RCA
POLICE—A&M
EDDIE RABBITT—Elektra
REO SPEEDWAGON—Epic

RECORD BAR/NATIONAL

APRIL WINE—Capitol
JIMMY BUFFETT—MCA
ELVIS COSTELLO—Col
JOURNEY—Col
KLEER—Atlantic
DON McLEAN—Millennium
NAZARETH—A&M
38 SPECIAL—A&M
TOTO—Col
UFO—Chrysalis

SOUND UNLIMITED/ NATIONAL

BOOMTOWN RATS—Col
JIMMY BUFFETT—MCA
DANCERCISE—Vintage
GAP BAND—Mercury
MARVIN GAYE—Tamla
EMMYLOU HARRIS—WB
JOURNEY—Col
TODD RUNDGREN—Bearsville
MICHAEL STANLEY BAND—
EMI-America
YARBROUGH & PEOPLES—Mercury

ALEXANDER'S/NEW YORK

CLASH—Epic
ELVIS COSTELLO—Col
LAKESIDE—Solar
DON McLEAN—Millennium
OUTLAWS—Arista
DOLLY PARTON—RCA
STYX—A&M
UFO—Chrysalis
WHISPERS—Solar
YARBROUGH & PEOPLES—Mercury

CRAZY EDDIE/NEW YORK

BOOMTOWN RATS—Col
EARTH, WIND & FIRE—ARC/Co
ARETHA FRANKLIN—Arista
FRANK HOOKER & POSITIVE
PEOPLE—Panorama
JAM—Polydor
TODD RUNDGREN—Bearsville
GRACE SLICK—RCA
TIERRA—Boardwalk
STEVE WINWOOD—Island

DISC-O-MAT/NEW YORK

JOURNEY—Col
JOHN LENNON & YOKO ONO—
Geffen
IAN McLAGAN—Mercury
ELVIS COSTELLO—Col
SHARON REDD—Prelude
JOE SAMPLE—MCA
GRACE SLICK—RCA
38 SPECIAL—A&M
XTC—Virgin
YARBROUGH & PEOPLES—Mercury

KING KAROL/NEW YORK

BLUE ANGEL—Polydor
TOM BROWNE—Arista/GRP
IAN DURY & THE BLOCKHEADS—
Stiff/Epic

MARVIN GAYE—Tamla
EMMYLOU HARRIS—WB
JOURNEY—Col
NAZARETH—A&M
TODD RUNDGREN—Bearsville
JOE SAMPLE—MCA
GRACE SLICK—RCA

RECORD WORLD-TSS STORES/NORTHEAST

APRIL WINE—Capitol
ELVIS COSTELLO—Col
JOURNEY—Col
LOVERBOY—Col
OUTLAWS—Arista
DOLLY PARTON—RCA
SHOES—Elektra
38 SPECIAL—A&M
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury

SAM GOODY/EAST COAST

JAM—Polydor
LOVERBOY—Col
DELBERT McCLINTON—Capitol
DOLLY PARTON—RCA
EDDIE RABBITT—Elektra
REO SPEEDWAGON—Epic
CLIFF RICHARD—EMI-America
ROD STEWART—WB
38 SPECIAL—A&M
YARBROUGH & PEOPLES—Mercury

FOR THE RECORD/ BALTIMORE

APRIL WINE—Capitol
TOM BROWNE—Arista/GRP
RY COODER—WB
EARTH, WIND & FIRE—ARC/Col
DEE DEE SHARP GAMBLE—Phila.
Intl.
MARVIN GAYE—Tamla
JOURNEY—Col
SHARON REDD—Prelude
ROSE ROYCE—Whitfield
T.S. MONK—Mirage

RECORD & TAPE COLLECTOR/BALTIMORE

APRIL WINE—Capitol
TOM BROWNE—Arista/GRP
ELVIS COSTELLO—Col
MARVIN GAYE—Tamla
DONNIE IRIS—MCA
BOB JAMES—Col/Tappan Zee
JOURNEY—Col
DON McLEAN—Millennium
OUTLAWS—Arista
38 SPECIAL—A&M

KEMP MILL/WASH., D.C.

TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
EMMYLOU HARRIS—WB
FRANK HOOKER & POSITIVE
PEOPLE—Panorama
DONNIE IRIS—MCA
JOURNEY—Col
GRACE SLICK—RCA
SLAVE—Cotillion
TIERRA—Boardwalk
T.S. MONK—Mirage

WAXIE MAXIE/ WASH., D.C.

APRIL WINE—Capitol
TOM BROWNE—Arista/GRP
4 OUT OF 5 DOCTORS—Nemperor
JAM—Polydor
LOVERBOY—Col
DON McLEAN—Millennium
DOLLY PARTON—RCA
JOE SAMPLE—MCA
38 SPECIAL—A&M
XTC—Virgin

GARY'S/RICHMOND

GAP BAND—Mercury
JAZZ SINGER—Capitol (Soundtrack)
JOHN LENNON & YOKO ONO—
Geffen
OUTLAWS—Arista
REO SPEEDWAGON—Epic

SHALAMAR—Solar
MICHAEL STANLEY BAND—
EMI-America
STEELY DAN—MCA
STYX—A&M
YARBROUGH & PEOPLES—Mercury

RECORD REVOLUTION/ PA.-DEL.

ADAM & THE ANTS—Col
APRIL WINE—Capitol
BLACKBYRDS—Fantasy
TOM BROWNE—Arista/GRP
BOB JAMES—Col/Tappan Zee
JOURNEY—Col
TODD RUNDGREN—Bearsville
GRACE SLICK—RCA
TOURISTS—Epic
U2—Island

RADIO 437/PHILADELPHIA

PETER ALLEN—A&M
TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
4 OUT OF 5 DOCTORS—Nemperor
BOB JAMES—Col/Tappan Zee
DOLLY PARTON—RCA
TODD RUNDGREN—Bearsville
GRACE SLICK—RCA
STONE CITY BAND—Gordy
MIROSLAV VITOUS GROUP—ECM

WEBB/PHILADELPHIA

BLACKBYRDS—Fantasy
TOM BROWNE—Arista/GRP
GENE DUNLAP—Capitol
DEE DEE SHARP GAMBLE—
Phila. Intl.
KLEER—Atlantic
LINX—Chelsea
BARBARA MASON—WMOT
OZONE—Motown
ROSE ROYCE—Whitfield
BERNARD WRIGHT—Arista/GRP

FATHERS & SUNS/ MIDWEST

ANY TROUBLE—Stiff-America
TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
ELVIS COSTELLO—Col
JOURNEY—Col
LOVERBOY—Col
RANDY MEISNER—Epic
TODD RUNDGREN—Bearsville
GRACE SLICK—RCA
38 SPECIAL—A&M

NATL. RECORD MART/ MIDWEST

JIMMY BUFFETT—MCA
CLASH—Epic
ELVIS COSTELLO—Col
MARVIN GAYE—Tamla
JAM—Polydor
JOURNEY—Col
LAKESIDE—Solar
RINGS—MCA
GRACE SLICK—RCA
HANK WILLIAMS JR.—Elektra

RECORD REVOLUTION/ CLEVELAND

BOOMTOWN RATS—Col
JIMMY BUFFETT—MCA
ELVIS COSTELLO—Col
JAM—Polydor
JOURNEY—Col
PHIL SEYMOUR—Boardwalk
TEARDROP EXPLODES—Mercury
U2—Island
YARBROUGH & PEOPLES—Mercury

RECORD CITY/CHICAGO

DANCERCISE—Vintage
DAVE GRUSIN—Arista/GRP
MAGIC—RAL
MANFRED MANN—WB
MATRIX—Pablo
TODD RUNDGREN—Bearsville
JOHN LENNON & YOKO ONO—
Geffen
STYX—A&M
UFO—Chrysalis
STEVE WINWOOD—Island

ROSE RECORDS/CHICAGO

CLASH—Epic
ELVIS COSTELLO—Col
DAZZ BAND—Motown
MARVIN GAYE—Tamla
JOURNEY—Col
SHALAMAR—Solar
GRACE SLICK—RCA
38 SPECIAL—A&M
TIERRA—Boardwalk
TOTO—Col

RADIO DOCTORS/ MILWAUKEE

TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
DEXY'S MIDNIGHT RUNNERS—
EMI-America
EMMYLOU HARRIS—WB
MILLIE JACKSON—Spring
DON McLEAN—Millennium
NOLEN & CROSSLEY—Gordy
ESTHER PHILLIPS—Mercury
TODD RUNDGREN—Bearsville
PHIL SEYMOUR—Boardwalk

WHERE HOUSE RECORDS/ MICHIGAN

ADAM & THE ANTS—Col
TOM BROWNE—Arista/GRP
ELVIS COSTELLO—Col
GENE DUNLAP—Capitol
KLEER—Atlantic
DON McLEAN—Millennium
TODD RUNDGREN—Bearsville
SISTER SLEDGE—Atlantic
GRACE SLICK—RCA
WHISPERS—Solar

GREAT AMERICAN/ MINNEAPOLIS

CLASH—Epic
ELVIS COSTELLO—Col
TERRI GIBBS—MCA
DONNIE IRIS—MCA
LOVERBOY—Col
DON McLEAN—Millennium
RANDY MEISNER—Epic
HANK WILLIAMS JR.—Elektra

LIEBERMAN/MINNEAPOLIS

ADAM & THE ANTS—Col
BOOMTOWN RATS—Col
JIMMY BUFFETT—MCA
J.J. CALE—MCA
EMMYLOU HARRIS—WB
BOB JAMES—Col/Tappan Zee
JOURNEY—Col
PEARL HARBOUR—WB
TOURISTS—Epic
U2—Island

STREETSIDE RECORDS/ ST. LOUIS

IAN DURY & THE BLOCKHEADS—
Stiff-Epic
JUICE NEWTON—Capitol
COZY POWELL—Polydor
RINGS—MCA
JOE SAMPLE—MCA
707—Casablanca
GRACE SLICK—RCA
UFO—Chrysalis

TURTLES/ATLANTA

BOOMTOWN RATS—Col
TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
DAVE GRUSIN—Arista/GRP
EMMYLOU HARRIS—WB
BOB JAMES—Col/Tappan Zee
JOAN JEIT—Boardwalk
JOURNEY—Col
KLEER—Atlantic
TODD RUNDGREN—Bearsville

EAST-WEST RECORDS/ CENTRAL FLORIDA

APRIL WINE—Capitol
TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
JAZZ SINGER—Capitol
(Soundtrack)
JOURNEY—Col

TODD RUNDGREN—Bearsville
PATRICE RUSHEN—Elektra
GRACE SLICK—RCA
STONE CITY BAND—Gordy
YARBROUGH & PEOPLES—Mercury

TAPE CITY/NEW ORLEANS

ELVIS COSTELLO—Col
MARVIN GAYE—Tamla
JOURNEY—Col
DON McLEAN—Millennium
ELVIS PRESLEY—RCA
TODD RUNDGREN—Bearsville
STYX—A&M
TOTO—Col
FRANKIE VALLI & THE FOUR
SEASONS—WB
YARBROUGH & PEOPLES—Mercury

SOUND WAREHOUSE/ HOUSTON

JIMMY BUFFETT—MCA
TERRI GIBBS—MCA
JAZZ SINGER—Capitol
(Soundtrack)
JOURNEY—Col
JOHN LENNON & YOKO ONO—
Geffen
LOVERBOY—Col
RANDY MEISNER—Epic
STYX—A&M
TOTO—Col
HANK WILLIAMS JR.—Elektra

INDEPENDENT RECORDS/ COLORADO

BOOMTOWN RATS—Col
MARVIN GAYE—Tamla
BOB JAMES—Col/Tappan Zee
DON McLEAN—Millennium
T.S. MONK—Mirage
GRACE SLICK—RCA
TANTRA—Imparte/12
TOURISTS—Epic
VISAGE—Polydor
PHILIPPE WYNN—Uncle Jam

CIRCLES/ARIZONA

BOOMTOWN RATS—Col
TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
42ND STREET—RCA
(Original Cast)
MARVIN GAYE—Tamla
JOURNEY—Col
KLEER—Atlantic
RANDY MEISNER—Epic
NAZARETH—A&M
THREE DEGREES—Ariola

TOWER/PHOENIX

ALABAMA—RCA
CLASH—Epic
EMMYLOU HARRIS—WB
JOURNEY—Col
KLEER—Atlantic
RICK NELSON—Capitol
ELVIS PRESLEY—RCA
TODD RUNDGREN—Bearsville
707—Casablanca
SHERBS—Atco

EUCALYPTUS RECORDS/ WEST & NORTHWEST

APRIL WINE—Capitol
JIMMY BUFFETT—MCA
CLASH—Epic
ELVIS COSTELLO—Col
JOURNEY—Col
LOVERBOY—Col
MANFRED MANN—WB
REO SPEEDWAGON—Epic
RICK NELSON—Capitol
STYX—A&M

EVERYBODY'S RECORDS/ NORTHWEST

EMMYLOU HARRIS—WB
BOB JAMES—Col/Tappan Zee
JOURNEY—Col
KOOL & THE GANG—De-Lite
DON McLEAN—Millennium
OUTLAWS—Arista
REO SPEEDWAGON—Epic
DAN SIEGEL—Inner City
GRACE SLICK—RCA



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

FEBRUARY 21, 1981

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

FEB. 21 FEB. 14



WKS. ON CHART

1	1	DOUBLE FANTASY JOHN LENNON/ YOKO ONO Geffen GHS 2001 (WB) (2nd Week)	10	H
2	2	KENNY ROGERS' GREATEST HITS /Liberty LOO 1072	17	H
3	3	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	11	I
4	4	PARADISE THEATER STYX/A&M SP 3719	4	H
5	5	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	25	H
6	8	HI INFIDELITY REO SPEEDWAGON/Epic FE 36844	9	H
7	6	GUILTY BARBRA STREISAND/Columbia FC 36750	18	H
8	7	BACK IN BLACK AC/DC/Atlantic SD 16018	26	H
9	9	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)	14	H
10	11	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290	10	H
11	10	GAUCHO STEELY DAN/MCA 6102	10	I
12	12	ZENYATTA MONDATTA THE POLICE/A&M SP 4831	16	G
13	13	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	16	H
14	14	FOOLISH BEHAVIOUR ROD STEWART/Warner Bros. HS 3485	10	H
15	16	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/ Arista AL 9518	13	H
16	15	THE RIVER BRUCE SPRINGSTEEN/Columbia PC2 36854	15	X
17	18	THE GAME QUEEN/Elektra 5E 513	30	H
18	17	LIVE EAGLES/Asylum BB 705	11	L
19	21	GAP BAND III /Mercury SRM 1 4003 (PolyGram)	6	G
20	23	THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)	5	G
21	22	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)	11	G

CHARTMAKER OF THE WEEK

22 — CAPTURED

JOURNEY

Columbia KC2 37616



1 L

23	32	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	5	G
24	27	HORIZON EDDIE RABBITT/Elektra 6E 276	23	G
25	36	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	13	G
26	20	TRIUMPH JACKSONS/Epic FE 36424	17	H
27	25	CHRISTOPHER CROSS /Warner Bros. BSK 3383	48	G
28	41	TRUST ELVIS COSTELLO/Columbia JC 37051	2	G
29	19	GREATEST HITS/LIVE HEART/Epic KE2 36888	10	L
30	33	MAKING MOVIES DIRE STRAITS/Warner Bros. BSK 3480	13	G
31	26	SUPER TROUPER ABBA/Atlantic SD 16023	9	H
32	35	GHOST RIDERS OUTLAWS/Arista AL 9542	8	H
33	34	LOST IN LOVE AIR SUPPLY/Arista AB 4268	33	H
34	24	HITS! BOZ SCAGGS/Columbia FC 36841	11	H
35	38	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)	5	G
36	39	NO TURNING BACK TOTO/Columbia FC 36813	3	H
37	28	BARRY BARRY MANILOW/Arista AL 9537	10	H
38	29	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110	19	H
39	31	FLASH GORDON (ORIGINAL SOUNDTRACK)/Elektra 5E 518	7	H
40	45	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)	6	H
41	46	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125	4	H
42	47	IN OUR LIFETIME MARVIN GAYE/Tamla T8 474M1 (Motown)	3	H
43	37	GLASS HOUSES BILLY JOEL/Columbia FC 36384	47	H

44	49	SANDINISTA! CLASH/Epic E3X 37037	3	X
45	30	FLEETWOOD MAC LIVE /Warner Bros. 2WB 3500	7	X
46	64	CITY NIGHTS TIERRA /Boardwalk FW 36995	3	H
47	40	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	30	I
48	44	GREATEST HITS OAK RIDGE BOYS/MCA 5150	12	H
49	48	MICKEY MOUSE DISCO /Disneyland/Vista 2504	46	X
50	42	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	38	X
51	65	VOICES IN THE RAIN JOE SAMPLE/MCA 5172	2	H
52	62	WELCOME TO THE WRECKING BALL GRACE SLICK/RCA AQL1 3851	2	H
53	53	FACES EARTH, WIND & FIRE/ARC/Columbia KC2 36795	12	L
54	50	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. HS 3452	18	H
55	61	TOUCH CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)	9	G
56	51	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	23	L
57	58	STAND IN THE FIRE WARREN ZEVON/Asylum 5E 519	5	H
58	63	STONE JAM SLAVE/Cotillion SD 5224 (Atl)	5	G
59	59	ANDY GIBBS' GREATEST HITS /RSO RX 1 3091	8	H
60	52	ARETHA ARETHA FRANKLIN/Arista AL 9538	15	H
61	43	LIVE & MORE ROBERTA FLACK AND PEABO BRYSON/ Atlantic SD 2 7004	8	L
62	69	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722	8	G
63	54	THE BEATLES '67-'70 /Capitol SKBO 3404	7	L
64	70	RADIOLAND NICOLETTE LARSON/Warner Bros. BSK 3502	5	G
65	60	FEEL ME CAMEO/Chocolate City CCLP 2016 (PolyGram)	15	G
66	57	GREATEST HITS-VOLUME II LINDA RONSTADT/Asylum 5E 516	14	H
67	81	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	2	G
68	68	GREATEST HITS DOORS/Elektra 5E 515	15	H
69	67	POPEYE (ORIGINAL SOUNDTRACK)/Boardwalk SW 36880	5	H
70	78	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)	3	G
71	56	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)	26	H
72	79	THE WILD, THE WILLING AND THE INNOCENT UFO/ Chrysalis CHE 1307	4	H
73	80	BORDER LINE RY COODER/Warner Bros. BSK 3489	4	G
74	77	AS ONE BAR-KAYS/Mercury SRM 1 3844 (PolyGram)	9	G
75	66	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	48	H
76	84	THE JEALOUS KIND DELBERT McCLINTON/Capitol/MSS ST 12115	3	G
77	55	THE BEATLES '62-'66 /Capitol SKBO 3403	7	L
78	74	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008	28	G
79	82	BI-COASTAL PETER ALLEN/A&M SP 4825	4	G
80	76	ABBEY ROAD BEATLES/Capitol SO 383	6	G
81	83	CARNAVAL SPYRO GYRA/MCA 5149	3	H
82	75	DIANA DIANA ROSS/Motown M8 936M1	35	H
83	92	LOVERBOY /Columbia JC 36762	3	G
84	71	MADE IN AMERICA BLUES BROTHERS/Atlantic SD 16025	6	H
85	90	KENNY LOGGINS ALIVE/Columbia C2X 36738	19	J
86	73	THE BEATLES /Capitol SWBO 101	6	L
87	95	SOUND AFFECTS JAM/Polydor 1 6315 (PolyGram)	2	G
88	88	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	90	G
89	89	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453	27	H
90	—	MAGIC TOM BROWNE/Arista/GRP 5503	1	H
91	—	HEALING TODD RUNDGREN/Bearsville BHS 3522 (WB)	1	H
92	101	CHANCE MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3498	1	G
93	—	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	1	H
94	100	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	15	H
95	91	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	27	H
96	97	SHAVED FISH JOHN LENNON/Capitol SW 3421	2	G
97	105	JERMAINE JERMAINE JACKSON/Motown M8 948M1	8	H
98	85	SKYYPORT SKYY/Salsoul SA 8537 (RCA)	4	G
99	108	BLACK SEA XTC/Virgin RSO VA 13147	1	G
100	86	POSH PATRICE RUSHEN/Elektra 6E 302	10	G

Concert Safety Bill in N.Y.

(Continued from page 3)

of votes needed for approval) as well as key support from State Senator John Marchi (R, Staten Island). This bi-partisan support bodes well for the bill's ultimate passage in both houses of the state legislature, Kwartler said.

Several refinements were made in this year's version of the concert safety legislation most notably, sporting events are specifically exempted to differentiate them from mass entertainment gatherings. The two-part bill otherwise empowers municipalities to establish guidelines for indoor arenas, including temporary sites of greater than 5000-seat capacity, and, at their discretion, to collect other forms of documentation from event operators in advance, including seating and entry plans, and details concerning vehicle parking facilities and outdoor lighting. The bill would also reserve the right of the municipality to approve the event and hold public hearings concerning the event.

The second part of the bill specifies that if the localities do not act on the issue by July 1, 1982, certain standards contained in the bill are to take effect, which make a primary distinction between exclusive seating and any other non-exclusive, festival, non-reserved or part-festival seating.

The bill proposes: opening of doors 60 minutes before scheduled starting time for reserved seating and 90 minutes before the start of non-reserved events; the opening of 70 percent of doors in the arena at that time; six security guards per thousand spectators in reserved seat events and seven in unreserved; one-third of the total security force stationed at the entrances one hour before scheduled starting time at reserved events and two hours before at unreserved, until 15 minutes after the end of the event; and a five percent limit of seating capacity increase when festival seating is instituted.

Kwartler noted that a technicality of municipal law made necessary the option for municipalities to formulate their own standards. In last year's legislative session, he continued, the bill, introduced in the wake of the Cincinnati Who concert disaster, was found "controversial . . . no one was interested in it." However, other concert mishaps over the last year, particularly deaths occurring at concerts held at Staten Island's Rose Pond Park and New Lebanon's Valley Speedway, have appeared to bear out the need for more specific guidelines.

Predictably, the industry is split

on the issue of stricter standards: although some promoters do live up to the proposed standards already, others stand to lose money through increased overhead and the restriction on seating increases for festival-seated events, which, Kwartler said, sometimes was set at as much as 40 percent.

Kwartler discounted the idea that in this year's conservative political atmosphere the bill might be used as a tool to prevent the scheduling of any rock concerts in certain areas. "The bill was not written to outlaw rock and roll," he said, "Arena managers know that rock pays their bills and keeps them financially viable."

Goody

(Continued from page 3)

Just as the cross-examination of Gortikov uncovered no new facts, Yarnell and Schoenfeld offered nothing to substantiate the defense's claims that the Goody chain, its president George Levy and vice president Samuel Stolon unknowingly trafficked in counterfeit merchandise. Yarnell offered his opinion that there is truth to the statement that 90 percent of the stores in the country had counterfeits based on his inspection of stores.

Yarnell Faces Fine

Although he testified under this most recent subpoena, Yarnell still faces a \$100-a-day fine for refusing to retake the witness stand for a line-by-line, document-by-document explanation of redactions made on previously contested RIAA documents. He and attorney Roy R. Kulcsar were fined by Judge Platt \$1,000 a day (RW Feb. 14) for every day they refused to turn over the contested documents. Even though the RIAA complied with Judge Platt's order on Monday (9), the status of the fines remains in question according to government prosecutor John H. Jacobs, who said he sees a "possibility of contempt on Yarnell because he refuses to go back and testify on the line-by-line redactions."

The status of the March 2 trial commencement would now seem to depend on whether Judge Platt finds the RIAA in contempt of court on one of several issues. Last week Platt answered the RIAA's request to be held in contempt (for refusing to turn over the contested documents—RIAA attorneys were hoping for a sympathetic decision from the Court of Appeals similar to the one it received last September) by invoking a local court calendar rule that disciplines attorneys.

Record World

A/C Chart

FEBRUARY 21, 1981

FEB. 21
1

FEB. 14
2 9 TO 5
DOLLY PARTON
RCA 12133

WKS. ON
CHART



2	3	WOMAN JOHN LENNON/Geffen 49644 (WB)	5
3	1	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	11
4	6	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	11
5	5	HEY NINETEEN STEELY DAN/MCA 51036	10
6	7	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	11
7	4	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	13
8	11	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	4
9	9	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/ Epic 19 50961	8
10	13	CRYING DON McLEAN/Millennium 11799 (RCA)	5
11	14	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	6
12	15	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	4
13	12	MISS SUN BOZ SCAGGS/Columbia 11 11406	7
14	8	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	15
15	10	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	12
16	22	THE BEST OF TIMES STYX/A&M 2300	4
17	28	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	4
18	19	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	6
19	23	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	6
20	17	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	15
21	25	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	7
22	24	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/ Capitol/MSS 4948	6
23	16	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	15
24	30	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	3
25	18	LADY KENNY ROGERS/Liberty 1380	18
26	45	JUST THE TWO OF US GROVER WASHINGTON, JR./ Elektra 47103	2
27	39	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	3

CHARTMAKER OF THE WEEK

28 — MORNING TRAIN (NINE TO FIVE)
SHEENA EASTON
EMI-America 8071



29	40	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	3
30	37	CAFE AMORE SPYRO GYRA/MCA 51035	2
31	36	GUITAR MAN ELVIS PRESLEY/RCA 12158	2
32	32	TOGETHER TIERRA/Boardwalk 8 5702	6
33	20	IT'S MY TURN DIANA ROSS/Motown 1496	15
34	21	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	14
35	26	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	16
36	27	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	10
37	33	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/ Scotti Brothers 609 (Atl)	10
38	29	FOOL THAT I AM RITA COOLIDGE/A&M 2281	12
39	31	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	19
40	38	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	17
41	44	SEND A LITTLE LOVE MY WAY STEPHEN BISHOP/ Warner Bros. 49595	2
42	35	SEASONS CHARLES FOX/Handshake 8 5307	12
43	41	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	23
44	42	TIME IS TIME ANDY GIBB/RSO 1059	10
45	43	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121 (PolyGram)	19
46	34	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	11
47	—	HOW 'BOUT US CHAMPAIGN/Columbia 11 11434	1
48	46	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	7
49	47	TELL IT LIKE IT IS HEART/Epic 19 50950	8
50	48	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	24

Record World Albums 101-150

FEBRUARY 21, 1981

FEB. 21	FEB. 14	ARTIST	ALBUM	RECORDING COMPANY	CATALOG NUMBER	GENRE	
101	99	STARDUST	WILLIE NELSON	Columbia	KC 35305	(G)	
102	102	IN THE HEAT OF THE NIGHT	PAT BENATAR	Chrysalis	CHR 1236	(G)	
103	110	ALL SHOOK UP	CHEAP TRICK	Epic	FE 36498	(H)	
104	72	PARIS SUPERTRAMP	A&M	SP 6702	(L)		
105	—	CHAIN LIGHTNING	DON McLEAN	Millennium	BXL1 7756	(RCA) (G)	
106	98	INHERIT THE WIND	WILTON FELDER	MCA	5144	(H)	
107	117	LATE NIGHT GUITAR	EARL KLUGH	Liberty	LT 1079	(G)	
108	118	ROWDY HANK WILLIAMS, JR.	Elektra	Curb 6E 330	(H)		
109	124	HIGHWAY TO HELL	AC/DC	Atlantic	SD 19244	(G)	
110	122	KANO	Emergency	EMLP 7505	(G)		
111	121	CATHOLIC BOY	JIM CARROLL BAND	Atco	SD 38 132	(G)	
112	87	SGT. PEPPER'S LONELY HEARTS CLUB BAND	BEATLES	Capitol	SMAS 2653	(G)	
113	123	THE FOOL CIRCLE	NAZARETH	A&M	SP 4844	(G)	
114	116	TONGUE TWISTER SHOES	Elektra	6E 303	(G)		
115	93	IMAGINE	JOHN LENNON	Capitol	SW 3379	(G)	
116	126	HOUSE OF MUSIC	T.S. MONK	Mirage	WTG 19121	(Atl) (G)	
117	120	CREEDENCE CLEARWATER REVIVAL: THE CONCERT	FANTASY	MPF 4501	(G)		
118	94	CANDLES	HEATWAVE	Epic	FE 36873	(H)	
119	129	ELOISE LAWS	Liberty	LT 1063	(G)		
120	104	FAME (ORIGINAL SOUNDTRACK)	RSO	RX 1 3080	(H)		
121	—	EVANGELINE	EMMYLOU HARRIS	Warner Bros.	BSK 3508	(G)	
122	107	NIGHT PASSAGE	WEATHER REPORT	ARC	Columbia	JC 36793	(G)
123	131	SHARON REDD	Prelude	PRL 12181	(G)		
124	96	FREEDOM OF CHOICE	DEVO	Warner Bros.	BSK 3435	(G)	
125	119	BACKATCHA	TWO TONS	Fantasy	Honey F 9605	(G)	
126	127	OFF THE WALL	MICHAEL JACKSON	Epic	FE 35745	(G)	
127	130	DIRTY MIND	PRINCE	Warner Bros.	BSK 3478	(G)	
128	138	BACK ON THE STREETS	DONNIE IRIS	MCA	3272	(G)	
129	135	I'M NO HERO	CLIFF RICHARD	EMI-America	SW 17039	(G)	
130	—	ALL AROUND TOWN	BOB JAMES	Columbia	Tappan Zee C2X 36786	(J)	
131	136	IRONS IN THE FIRE	TEENA MARIE	Gordy	G8 997M1	(Motown) (H)	
132	137	AT PEACE WITH WOMAN	JONES GIRLS	Phila. Intl.	JZ 36767	(CBS) (G)	
133	141	BETTER DAYS	BLACKBYRDS	Fantasy	F 9602	(G)	
134	—	MONDO BONGO	BOOMTOWN RATS	Columbia	JC 37062	(G)	
135	114	THIS IS MY DREAM	SWITCH	Gordy	G8 999M1	(H)	
136	139	KILIMANJARO	TEARDROP EXPLODES	Mercury	SRM 1 4016	(PolyGram) (G)	
137	140	4 OUT OF 5 DOCTORS	NEMPEROR	NJZ 36575	(G)		
138	—	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH	REO SPEEDWAGON	Epic	JE 35082	(G)	
139	—	LICENSE TO DREAM	KLEER	Atlantic	SD 19288	(G)	
140	111	THE WANDERER	DONNA SUMMER	Geffen	GHS 2000	(WB) (H)	
141	103	SECONDS OF PLEASURE	ROCKPILE	Columbia	JC 36886	(G)	
142	149	CIVILIZED EVIL	JEAN-LUC PONTY	Atlantic	SD 16020	(H)	
143	147	GOTHAM CITY	DEXTER GORDON	Columbia	JC 36853	(G)	
144	—	DEE DEE DEE DEE SHARP	GAMBLE	Phila. Intl.	JZ 36370	(CBS) (G)	
145	—	ODORI HIROSHIMA	Arista	AL 9541	(H)		
146	115	ONE-TRICK PONY	PAUL SIMON	Warner Bros.	HS 3472	(H)	
147	106	I HAD TO SAY IT	MILLIE JACKSON	Spring	SP 1 6730	(PolyGram) (G)	
148	—	LET'S BURN	CLARENCE CARTER	Venture	VL 1005		
149	—	LOOKING FOR LOVE	JOHNNY LEE	Full Moon	Asylum 6E 309	(G)	
150	109	EMOTIONAL RESCUE	ROLLING STONES	Rolling Stones	COC 16015	(Atl) (H)	

Record World Albums 151-200

FEBRUARY 21, 1981

151	CLOUDS ACROSS THE SKY	FIREFALL	Atlantic	SD 16024
152	THE SECOND ALBUM	707	Casablanca	NBLP 7248
153	PLASTIC ONO BAND	JOHN LENNON	Capitol	SW 3372
154	PORTRAIT OF CARRIE	CARRIE LUCAS	Solar	BXL1 3579
155	LIVING IN A FANTASY	LEO SAYER	Warner Bros.	BSK 3483
156	ONE MORE SONG	RANDY MEISNER	Epic	NJE 36748
157	HAWKS & DOVES	NEIL YOUNG	Reprise	HS 2297
158	AEROSMITH'S GREATEST HITS	Columbia	FC 36865	
159	ANNIE (ORIGINAL CAST ALBUM)	Columbia	JS 34712	
160	THE BOYS ARE BACK	STONE CITY BAND	Gordy	G8 100
161	DR. HOOK'S GREATEST HITS	Capitol	SOO 12122	
162	SHADES OF BLUE	OU RAWLS	Phila. Intl.	JZ 36774
163	THE AWAKENING	KEDDINGS	Believe in a Dream	JZ 36875
164	AUDIO VISIONS	KANSAS	Kirshner	FZ 36588
165	REAL EYES	GIL SCOTT-HERON	Arista	AL 9540
166	GOLDEN TOUCH	ROSE ROYCE	Whitfield	WHK 3512
167	HOLD OUT	JACKSON BROWNE	Asylum	SE 511
168	JOY AND PAIN MAZE	FEATURING FRANKIE BEVERLY	Capitol	ST 12087
169	URBAN COWBOY II (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS	Full Moon	Epic
170	BUMP IN THE NIGHT	IAN McLAGAN	Mercury	SRM 1 4007
171	TROMBIPULATION	PARLIAMENT	Casablanca	NBLP 7249
172	WILD PLANET	B-52'S	Warner Bros.	BSK 3471
173	PHIL SEYMOUR	Boardwalk	FW 36996	
174	DON'T FOLLOW ME, I'M LOST TOO	PEARL HARBOUR	Warner Bros.	BSK 3515
175	THE HOT SHOT	DAN SIEGEL	Inner City	IC 1111
176	KINGS OF THE WILD FRONTIER	ADAM & THE ANTS	Epic	NJE 37033
177	LUMINOUS BASEMENT TOURISTS	Epic	NJE 36757	
178	MOUNTAIN DANCE	DAVE GRUSIN	Arista	GRP 5010
179	IF YOU COULD READ MY MIND	VIOLA WILLS	Ariola America	OL 1507
180	BOY U2	Island	ILPS 9646	(WB)
181	INTO THE FIRE	RUSS BALLARD	Epic	NJE 36993
182	FLIRTIN' WITH DISASTER	MOLLY HATCHET	Epic	JZ 36110
183	DANCERSIZE	CAROL HENSIL	Vintage	VNJ 7701
184	THE GAMBLER	KENNY ROGERS	United Artists	UA LA 934 H
185	RUBBER SOUL	BEATLES	Capitol	SW 2442
186	REVOLVER	BEATLES	Capitol	SW 2576
187	CORNERSTONE	STYX	A&M	SP 3711
188	WITH LOVE	ROGER WHITTAKER	RCA	AFL1 3778
189	SECTOR 27	TOM ROBINSON BAND	I.R.S.	SP 70013
190	LAUGHTER	IAN DURY & THE BLOCKHEADS	Stiff	Epic
191	OVER THE TOP	COZY POWELL	Polydor	PD 1 6312
192	McGUFFEY LANE	ARCO	SD 38 133	
193	SOMEBODY'S KNOCKIN'	TERRI GIBBS	MCA	5173
194	PLAYING TO WIN	RICK NELSON	Capitol	SOO 12109
195	VERISMO	ARIAS LUCIANO	PAVAROTTI	London Digital LDR 10020
196	DIVINE MADNESS (ORIGINAL SOUNDTRACK)	BETTE MIDLER	Atlantic	SD 16022
197	IT'S JUST THE WAY I FEEL	GENE DUNLAP	Capitol	ST 12130
198	MIND GAMES	JOHN LENNON	Capitol	SW 16068
199	RINGS	MCA	5165	
200	SWEAT BAND	Uncle Jam	JZ 36857	(CBS)

Album Cross Reference

ABBA	31	DON McLEAN	105
AC/DC	8, 109	DELBERT McCLINTON	76
AIR SUPPLY	33	BARRY MANILOW	37
PETER ALLEN	79	MANFRED MANN	92
APRIL WINE	41	RONNIE MILSAP	62
BAR-KAYS	74	T.S. MONK	116
BEATLES	60, 63, 80, 86, 112	MICKEY MOUSE DISCO	49
PAT BENATAR	5, 102	ANNE MURKAY	38
GEORGE BENSON	89	NAZARETH	47
BLACKBYRDS	133	WILLIE NELSON	101
BLONDIE	28	OAK RIDGE BOYS	48
BLUES BROS.	84	ORIGINAL SOUNDTRACK:	
BOOMTOWN RATS	134	FAME	120
TOM BROWNE	90	HONEYSUCKLE ROSE	56
JIMMY BUFFETT	93	POPEYE	69
CAMEO	65	URBAN COWBOY	47
JIM CARROLL BAND	121	XANADU	32
CLARENCE CARTER	148	OUTLAWS	
CHEAP TRICK	103	ALAN PARSONS PROJECT	15
CHIPMUNKS	78	DOLLY PARTON	23
CLASH	44	LEDDY PENDERGRASS	71
CON FUNK SHUN	55	POLICE	12
RY COODER	73	JEAN-LUC PONTY	142
CREEDENCE CLEARWATER REVIVAL	117	PRINCE	127
CHRISTOPHER CROSS	27	QUEEN	17, 39
CHARLIE DANIELS	95	EDDIE RABBITT	24
ELVIS COSTELLO	24	SHARON RAY	123
DEVO	124	CLIFF RICHARD	129
NEIL DIAMOND	3	TODD RUNDGREN	91
DIRE STRAITS	34	REO SPEEDWAGON	7, 138
DOOBIE BROTHERS	54	ROCKPILE	141
DOORS	68	KENNY ROGERS	2
EAGLES	18	ROLLING STONES	150
EWF	53	LINDA RONSHADT	66
WILTON FELDER	106	DIANA ROSS	82
ROBERTA FLACK & PEABO BRYSON	61	PATRICE RUSHEN	100
FLEETWOOD MAC	45	JOE SAMPLE	51
4 OUT OF 5 DOCTORS	137	BOZ SCAGGS	34
ARETHA FRANKLIN	60	BOB SEGER	75
DEE DEE SHARP	144	SHALAMAR	70
GAP BAND	19	SHOES	114
MARVIN GAYE	42	PAUL SIMON	146
ANDY GIBB	59	SKYY	98
DEXTER GORDON	143	SLAVE	58
EMMYLOU HARRIS	121	GRACE SLICK	52
HEART	29	BRUCE SPRINGSTEEN	16
HEATWAVE	118	SPYRO GYGRA	81
HIROSHIMA	145	STEELY DAN	11
DONNIE IRIS	128	ROD STEWART	14
JACKSONS	26	BARBRA STREISAND	7
JERMAINE JACKSON	97	STYX	4
MICHAEL JACKSON	126	DONNA SUMMER	140
MILLIE JACKSON	147	SUPERTRAMP	104
JAM	87	SWITCH	135
BOB JAMES	130	TEARDROP EXPLODES	136
WAYLON JENNINGS	88	TEENA MARIE	131
BILLY JOEL	43	3B SPECIAL	67
JONES GIRLS	132	TIERRA	46
JOURNEY	22	TOTO	36
KANO	110	TWO TONS	125
KLEER	139	UFO	72
EARL KLUGH	107	GROVER WASHINGTON, JR.	25
KOOL & THE GANG	13	WEATHER REPORT	122
LAKESIDE	21	WHISPERS	40
NICOLETTE LARSON	64	DON WILLIAMS	86
ELOISE LAWS	119	HANK WILLIAMS	105
JOHNNY LEE	149	STEVE WINWOOD	35
JOHN LENNON	96, 115	STEVIE WONDER	9
JOHN LENNON/YOKO ONO	1	XTC	99
KENNY LOGGINS	85	YARBROUGH & PEOPLES	20
LOVERBOY	83	WARREN ZEVON	57

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

It is rare, if not impossible, to find an album by any black self-contained band that doesn't make some reference to "funk" or "funky music." Inspired by James Brown and the best of Sly and the Family Stone, refined by Earth, Wind & Fire, and intensified by Parliament/Funkadelic, this brand of black pop music is dominating the scene. Slower tempos, interlocking bass and synthesizer lines, punchy horns, staccato guitar riffs, and a grab-bag of vocal styles are all funk trademarks.

Cameo and Lakeside are two of the most consistent and popular of today's funk bands. Below they talk a bit about their music and their business.

Larry Blackmon, drummer and leader of Cameo, cites Jimi Hendrix's live "Band of Gypies" album as "one of the first real funk records. The critics and historians have downgraded it, but what Hendrix, Buddy Miles, and Billy Cox were laying down there was a visionary music. I still listen to it and hear the rhythmic things Hendrix was doing on that album. Also, Buddy Miles just did not get the credit due him as a player."

The same might be said of Cameo, a band whose live show is second only to Earth, Wind & Fire's and whose albums go gold as a matter of course. The current "Feel Me" album sold steadily as usual. But native New Yorker Blackmon feels his group isn't really appreciated in the Big Apple, so we're moving down to Atlanta.

"Many recording artists live down there, but no one has yet nurtured the talent from that area. The atmosphere is very conducive to creativity, and in terms of touring, Atlanta is centrally located. Atlanta is a growing city, a growth we can be part of."

Lakeside's "Fantastic Voyage" album recently went gold, and the single of the same title reached the top of the BOS chart. Unlike the other acts on Solar Records, Lakeside doesn't have that recognizable Griffey-Sylvers sound. Instead funk is this nine-man band's forte.

"Handclaps, basic drumming, bass, rhythm guitar—funk doesn't need a lot of orchestration" according to lead singer Mark Wood. "It's got to be simple. You see good funk is based on good songs and good rhythms. Our music has pop melodies, but it has still got to have that right-from-the-street feeling."

Thomas Shelby, another Lakeside singer, adds: "Some groups are giving funk the wrong image. People want to know about something aside from sex. We make music we can play for our kids. You see, we have a censor board in the band that goes over all the material to make sure we do songs people can feel about. There is a lot of noise being passed off as funk. Stuff that is just jokes and a lot of noise. We're about using funk in a positive direction."

Wood and the rest of Lakeside feel "funk is gonna be picked up

by whites, just as the blues and soul were" and cite the Police and Queen's "Another One Bites the Dust" as prime examples.

Look for Lakeside to hit the road this spring for a three-month tour, including some dates at a Las Vegas hotel.

SHORT STUFF: Dallas Cowboys defensive end Ed "Too Tall" Jones, who failed to make it as a professional boxer, is now taking a stab at the record biz. He has released a single called "Funkin' On Your Radio" b/w "Do the Dip 81" on Fun City records. Not surprisingly, Jones owns a piece of the label, as do Dallas wide receiver Tony Hill and producer-writer Wayne Douglass. A press release describes Jones as "the Too Tall Sex Symbol." . . . The Duke Ellington musical (Continued on page 38)

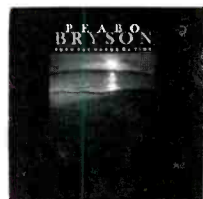
Black Oriented Album Chart

- FEBRUARY 21, 1981
- HOTTER THAN JULY**
STEVIE WONDER/Tamla T8 373M1 (Motown)
 - GAP BAND III**
Mercury SRM 1 4003 (PolyGram)
 - THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
 - FANTASTIC VOYAGE**
LAKESIDE/Solar BXL1 3720 (RCA)
 - IMAGINATION**
WHISPERS/Solar BZL1 3578 (RCA)
 - CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
 - IN OUR LIFETIME**
MARVIN GAYE/Tamla T8 474M1 (Motown)
 - STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
 - TRIUMPH**
JACKSONS/Epic FE 36424
 - TOUCH**
CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)
 - WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
 - LIVE AND MORE**
ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004
 - THREE FOR LOVE**
SHALAMAR/Solar BZL1 3577 (RCA)
 - AS ONE**
BAR-KAYS/Mercury SRM 1 3844 (PolyGram)
 - FACES**
EARTH, WIND & FIRE/ARC/Columbia KC2 36795
 - FEEL ME**
CAMEO/Chocolate City CCLP 2016 (PolyGram)
 - ARETHA**
ARETHA FRANKLIN/Arista AL 9538
 - CITY NIGHTS**
TIERRA/Boardwalk FW 36995
 - AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
 - JERMAINE**
JERMAINE JACKSON/Motown MB 948M1
 - SKYYPORT**
SKYY/Salsoul SA 8537 (RCA)
 - LET'S BURN**
CLARENCE CARTER/Venture VL 1005
 - DIRTY MIND**
PRINCE/Warner Bros. BSK 3478
 - HOUSE OF MUSIC**
T.S. MONK/Mirage WTG 19121 (Atl)
 - THIS IS MY DREAM**
SWITCH/Gordy G8 999M1 (Motown)
 - KANO**
Emergency EM/P 7505
 - VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
 - TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
 - SHADES OF BLUE**
LOU RAWLS/Phila. Intl. JZ 36774 (CBS)
 - GUILTY**
BARBRA STREISAND/Columbia FC 36750
 - GAUCHO**
STEELEY DAN/MCA 6102
 - MAGIC**
TOM BROWNE/Arista/GRP 5503
 - I HAD TO SAY IT**
MILLIE JACKSON/Spring SP 1 6730 (PolyGram)
 - BETTER DAYS**
BLACKBYRDS/Fantasy F 9602
 - CANDLES**
HEATWAVE/Epic FE 36873
 - INHERIT THE WIND**
WILTON FELDER/MCA 5144
 - FLOISE LAWS**
Liberty LT 1603
 - AUTOAMERICAN**
BLONDIE/Chrysalis CHE 1290
 - IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
 - THE AWAKENING**
RED DINGS/Believe in a Dream JZ 36875 (CBS)
 - THE DRAMATIC WAY**
DRAMATICS/MCA 5146
 - TROMBIPULATION**
PARLIAMENT/Casablanca NBLP 7249 (PolyGram)
 - THE GREETINGS OF PEACE**
FUTURES/Phila. Intl. JZ 36414 (CBS)
 - ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
 - GOLDEN TOUCH**
ROSE ROYCE/Whitfield WHK 3512 (WB)
 - ON THE ONE**
MAMATAPEE/Whitfield WHK 3510 (WB)
 - LICENSE TO DREAM**
KLEER/Atlantic SD 19288
 - THERE MUST BE SOMETHING BETTER**
B.B. KING/MCA 5162
 - SHINE ON**
L.T.D./A&M SP 4819
 - SWEET VIBRATIONS**
BOBBY BLAND/MCA 5145

PICKS OF THE WEEK

TURN THE HANDS OF TIME

PEABO BRYSON—Capitol ST-12138



Any release from this singer-song-writer is of interest, and "Turn the Hands of

Time," a collection of ten previously unreleased tracks, is no exception. With the help of executive producer Johnny Pate, Bryson has remixed and polished the material. As always, Bryson's voice dominates the music, though both "My Life" and "Man on a String" have surprisingly political overtones.

LOVE IS . . .

ONE WAY—MCA-5163



From the folks who brought us "You Can Do It" comes a well-balanced album of good dance tunes

and ballads. Side one is composed of mellow material such as "Love Is," "My Lady," and "All Over Again," with good vocals by Al Hudson and company. Side two is aimed at the dance floor with the funky "Push," the flowing "Be Serious" and the reggae number "Wait Until Tomorrow" all standouts.

A PIECE OF MY LIFE

BARBARA MASON—WMOT JW 37060



Barbara Mason is a very underrated vocalist. Hopefully this fine Butch Ingram-produced LP will change

that. On mid-tempo ballads such as "I'll Never Love the Same Way Twice" and "Playing with My Feelings" and the more danceable "On and Off," Mason's vocal gifts are highlighted by sharp arrangements. A relaxed, mature mating of singer and songs.

LISTEN . . . DANCE

WILLIE MITCHELL—Bearsville BRK 3520 (WB)



From the producer and musicians who helped fashion Al Green's personal brand of Memphis

soul comes this eight-song album of basically instrumental R&B. Mitchell performs on both piano and trumpet, while co-producer Michael Toles adds guitar solos to "Sugar Candy" and the engaging "Midnight Rhapsody." Good music from a producer-writer with top credentials.

Black Oriented Singles

FEBRUARY 21, 1981

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

FEB. 21	FEB. 14		WKS. ON CHART
1	2	DON'T STOP THE MUSIC YARBROUGH & PEOPLES Mercury 76085 (PolyGram)	11
2	1	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	9
3	3	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	12
4	11	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	6
5	5	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	10
6	9	TOGETHER TIERRA/Boardwalk 8 5702	12
7	6	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	17
8	8	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	8
9	10	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	9
10	7	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	12
11	4	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	11
12	12	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	11
13	13	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	13
14	15	8TH WONDER SUGARHILL GANG/Sugarhill 753	8
15	14	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	14
16	16	MAKE THE WORLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	10
17	22	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	4
18	20	WHO SAID? ISLEY BROTHERS/T-Neck 6 2293 (CBS)	7
19	18	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	18
20	26	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	5
21	21	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581	10
22	17	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)	15
23	19	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	17
24	28	FANCY DANCER TWENNYNINE FEATURING LENNY WHITE/Elektra 47087	6
25	27	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023	7
26	31	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/Mirage 3780 (Atl)	6
27	30	HERE'S TO YOU SKYY/Salsoul 2132 (RCA)	8
28	29	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041	7
29	33	AND LOVE GOES ON EARTH, WIND & FIRE/ARC/Columbia 11 11434	3
30	37	SUKIYAKI A TASTE OF HONEY/Capitol 4953	3
31	32	BE ALRIGHT (PART I) ZAPP/Warner Bros. 49623	6
32	39	PERFECT FIT JERRY KNIGHT/A&M 2304	3
33	24	SHINE ON LTD/A&M 2283	13
34	38	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	4
35	35	GLAD YOU CAME MY WAY JOE SIMON/Posse 5005	7
36	34	WHAT WE HAVE IS RIGHT BLACKBYRDS/Fantasy 904	7
37	41	LOVE CALLING ZINGARA/Wheel 5001	6



38	40	DANCE SILVER PLATINUM/Spector Intl. 00009 (Capitol)	7
39	47	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS)	3
40	42	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	6
41	49	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	3
42	53	EVERYTHING IS COOL T-CONNECTION/Capitol 4968	2
43	50	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	2
44	43	I'M READY KANO/Emergency 4504	13
45	54	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	3
46	23	AGONY OF DEFEET PARLIAMENT/Casablanca 2317 (PolyGram)	12
47	25	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398	14
48	48	I AIN'T JIVIN', I'M JAMMIN' LEON HUFF/Phila. Intl. 63122 (CBS)	6
49	36	LOOK UP PATRICE RUSHEN/Elektra 47067	15

CHARTMAKER OF THE WEEK

50	—	AI NO CORRIDA QUINCY JONES A&M 2309	1
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51	56	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	2
52	46	PASSION ROD STEWART/Warner Bros. 49617	9
53	44	YOU EARTH, WIND & FIRE /ARC/Columbia 11 11407	12
54	51	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	17
55	52	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499	11
56	—	FEEL ME CAMEO/Chocolate City 3222 (PolyGram)	1
57	57	UNDERSTANDING TRUTH/Devaki 4002	5
58	55	TURN OUT THE LAMPLIGHT GEORGE BENSON/Qwest/WB 49637	6
59	45	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	20
60	66	RAPTURE BLONDIE/Chrysalis 2485	2
61	—	PRAISE MARVIN GAYE/Tamla 54322 (Motown)	1
62	—	HAVE YOU SEEN HER CHI-LITES/20th Century Fox/Chi-Sound 2481 (RCA)	1
63	58	JESUS IS LOVE COMMODORES/Motown 1502	7
64	59	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942	11
65	60	BABY, LET'S RAP NOW MOMENTS/Sugarhill 758	8
66	72	NEVER LIKE THIS TWO TONS/Fantasy/Honey 906	2
67	—	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591	1
68	63	DIRTY MIND PRINCE/Warner Bros. 49638	4
69	62	I WANT YOU NARADA MICHAEL WALDEN/Atlantic 3783	5
70	69	HEY YOU SYMBA/Venture 137	4
71	70	MESSING WITH MY MIND LENNY WILLIAMS/MCA 51033	5
72	—	CAN YOU HANDLE IT SHARON REDD/Prelude 8024	1
73	71	I'LL NEVER LOVE THE SAME WAY TWICE BARBARA MASON/WMOT 8 5352	5
74	65	STRENGTH OF A WOMAN ELOISE LAWS/Liberty 1388	10
75	61	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945	14

Black Music Report (Continued from page 37)

"Sophisticated Ladies" opens at Broadway's Lunt-Fontanne theater on Feb. 22, with Phyllis Hyman among the featured performers . . . Two funksters of note, George Johnson of the Brothers Johnson and Stanley Clarke, make appearances on Jeff Lorber's upcoming LP. Johnson sings on one cut, while Clarke thumps his bass on a Clarke-Lorber composition . . . The Gap Band's "Burn Rubber" may have been released too late to qualify for this year's Grammy Awards, but if it's not nominated next time around something's wrong. Records come and go and few strike the ear as instant classics. But the vocal, the production, and the amusing lyric of this one combine to create a very special chemistry. Few number-one records have deserved the position more.

BLACK ORIENTED MUSIC CHART ACTION: Stevie Wonder's "Hotter Than July" LP remains at #1 while the Whispers (#6 to #5) and

Marvin Gaye (#9 to #7) made modest progress in the top ten. Other modest movers were the Bar-Kays (#15 to #14), Shalamar (#14 to #13), Tierra (#19 to #18), Earth, Wind & Fire (#17 to #15), Clarence Carter (#23 to #22) and Jermaine Jackson (#22 to #20). Also making strides were T.S. Monk (#28 to #24), Joe Sample (#34 to #27), and Eloise Laws (#39 to #37).

Los Angeles dominated the singles chart as Lonnie Simmons' acts, Yarbrough & Peoples and the Gap Band, were #1 and #2, while Dick Griffey's Solar artists, the Whispers and Lakeside, checked in at #3 and #4. Also in the top ten, Tierra (#9 to #6) and Slave (#10 to #9) made progress. Other major movers were Sister Sledge (#22 to #17), Tom Browne (#26 to #20), A Taste of Honey (#37 to #30), Fantasy (#47 to #39), T-Connection (#53 to #42), Champaign (#49 to #41), and Grover Washington (#54 to #45).

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Garland Jeffreys Tries Once Again for a U.S. Hit

By JEFFREY PEISCH

■ NEW YORK — "O.K., I'll tell you exactly how I feel," said Garland Jeffreys, rearranging himself in his chair and putting a serious look on his face. "This is it: My name is Garland Jeffreys. I've been busting myself for fourteen years trying to make it in this industry, and I've never compromised myself. I've never done anything I haven't wanted to do just because the record company thought I should do it. A year ago, I didn't know what I was going to do next—I was very depressed. And then, all of a sudden I had a hit on my hands (the single "Matador" reached the top ten in several European countries) and I felt great. Now I'm signed to CBS. They like me, they like my new record. I like them, I like my new record. I'm very happy."

Jeffreys sat back, rearranged himself again in his seat, and cracked a wide smile.

Last year, after Jeffreys' last LP, "American Boy & Girl," had come and gone with barely a whimper in the U.S., a song from the LP, "Matador," caught on in Europe. By the end of the year the song had gone gold in Germany and Belgium, and was top ten in Austria, Switzerland, Holland and France. "Matador" was recently released in Spain and Italy and is climbing those countries' charts. A&M Records, Jeffreys' label for his last three LPs, is distributed by CBS in Europe, and Jeffreys became a favorite among CBS promotion and marketing staffs on the continent. So when A&M terminated its relationship with Jeffreys recently it was a natural step for CBS to sign the New York-based singer. Epic is Jeffreys' American label.

Jeffreys' relationship with Epic seems almost too good to be true. Several Epic staffers—including Dick Wingate, east coast director of talent acquisition for Epic's A&R department, and Harvey Leeds, associate director of national promotion for Epic/Portrait/Associated Labels—admit to being long-time friends and fans of Jeffreys, and have been eager to have Jeffreys record for Epic. Jeffreys called Epic's enthusiasm about his new album, "Escape Artist," "inspiring," and Wingate said that "they're talking about the record in the elevators of the CBS building."

The enthusiasm surrounding the release of "Escape Artist" is not new to Jeffreys. In 1973, when Jeffreys released his first LP, on Atlantic—eight years after his career started as a contemporary of Lou Reed and John Cale—he was acclaimed as a rising new star. And in 1977, upon the

release of "Ghost Writer," his most popular American release to date, Jeffreys was hailed as an artist whose time had finally come. Glowing reviews appeared in the consumer press and Jeffreys attracted a respectable cult audience—mostly in New York—but he remained immune to commercial success.

Both Jeffreys and Epic are convinced that at last the singer's time really has come. And while the European success will certainly help Jeffreys in the U.S., the main cause of everyone's excitement is the music on "Escape Artist."

'96 Tears'

"It's simple," said Ron McCarrell, E/P/A's vice president of marketing, explaining why he believes Epic will break Jeffreys in the U.S.: "Garland has given us an LP that is head and shoulders above anything he's ever done. And we're confident we have a hit in '96 Tears.'" (The only song Jeffreys didn't write on "Escape Artist" is a cover of that classic hit from the '60s).

"Garland Jeffreys has made a rock 'n' roll record," said Leeds. "It's a perfect record for right now. 'Ghost Writer' was—and is—a great record, but it was ahead of its time."

Jeffreys said that his primary goal on "Escape Artist" was to achieve a band sound, rather than the sound of professional studio musicians backing up a singer. The first thing he did was contact Andrew Bodnar (bass) and Steve Goulding (drums) of the Rumour, the band that has recorded by itself and with Graham Parker for the last several years. According to Jeffreys, the relationship worked perfectly. "I've been a fan of the Rumour and they've been fans of me for

some time," he said. "I contacted them and it worked out from the start. They contributed much more than just playin'." When Jeffreys goes on the road, Bodnar, Goulding and the rest of the Rumour (guitarists Martin Belmont and Brinsley Schwartz) will play with him.

Also appearing on "Escape Artist" are Roy Bittan and Danny Federici, the pianist and organ player for Bruce Springsteen's E Street Band. Jeffreys said that the appearance of the two keyboard players was also an idea that worked out perfectly. "I called them up and asked them if they would play on my record," said Jeffreys. "Just like that. And we loved each other."

Although "Escape Artist" certainly has its share of rockers, Jeffreys has not neglected the reggae rhythms that have appeared on all his records. One of the songs from the LP features Jamaican talkover artist Big Youth, and the LP will contain a bonus four-song EP of songs recorded in London under the direction of well-known reggae producer Dennis Bovell. British reggae poet Linton Kwesi Johnson appears on one song, "Miami Beach," about last year's riots in that city.

After rehearsing with the Rumour in England during February, Jeffreys will begin a six-week European tour. Then he will return to the states and Epic will turn its enthusiasm into hard work. "96 Tears" will be released in advance of the album, and radio programmers will receive an interview record of Jeffreys conducted by WNEW-FM's Dave Herman. Jeffreys will then embark on an American tour that Epic promises to back extensively. Garland is a big priority for us now," said McCarrell.

Mighty Fire to E/A



Elektra/Asylum Records has signed Mighty Fire, the Los Angeles-based group formed in 1978 by writer/guitarist/producer Mel Bolton, whose songs have been recorded by Diana Ross & Marvin Gaye ("Love Twins") and High Inergy ("We Are The Future," "Come And Get It"), among other artists and groups. Mighty Fire's debut E/A album, produced by Bolton for Double Lady Productions, through which the group is signed, is titled "No Time For Masquerading" and is set for release in April. Pictured after the recording agreement was signed are (front three, from left): group member Alfred Delaney McQuaig; Jay Stein, attorney for Double Lady Productions; and group member Darryl K. Roberts. The center four are (from left): group member Perry Peyton; Eddie Pugh, president of Double Lady Productions and the album's executive producer; Dave Cline, E/A's national sales advertising director; and Oscar Fields, E/A's vice president/special markets. The four pictured in the rear are (from left): Ron Sweeney, group's attorney; group leader Mel Bolton; Vic Faraci, E/A's vice president/director of marketing; and group member Harry Kim.

Roger Smith Named E/A Phoenix Promo Rep

■ LOS ANGELES — Brent Gordon, Los Angeles branch manager for the Warner / Elektra / Atlantic Corp., has announced the appointment of Roger Smith as Elektra/Asylum local promotion representative for the Phoenix market.

Smith had previously been a promotion representative for Associated Distributors. Before that, he worked for Odyssey and Circle Records. His territory will include Phoenix, Tuscon, Las Vegas and San Diego.

Federal Arts Grants May Face Major Cuts

■ WASHINGTON — Officials of the National Endowments for the Arts and Humanities reacted skeptically to news reports that the Reagan administration is seeking to cut the budgets of the popular federal programs.

The initial news leak came through a report in the Chicago Sun-Times, which detailed the cuts proposed by the new administration's Office of Management and Budget. OMB had proposed a 50 percent reduction in each agency's budget.

The next day, White House officials stressed that the cuts are just in the proposal stage and President Reagan has not approved them.

Throughout their 15-year history, both Endowments—which fund dozens of music grants and music education projects in addition to grants in the areas of literature, dance, painting and many other arts and humanities projects—have experienced almost yearly debates and controversy on the Hill but have also enjoyed steady budget increases.

NEA funding is now at \$158 million. The NEH is at \$152 million.

Bill Holland

Chappell Ups Fret

■ NEW YORK—Steve Fret, controller of Chappell Music and Intersong Music, has been promoted to the position of director of finance for the PolyGram publishing companies, it was announced by Irwin Z. Robinson, president of Chappell and Intersong.

Fret, who joined Chappell in 1978 as assistant to the director of finance, was promoted to assistant controller in October 1979 and has served as controller since 1980. Prior to joining Chappell and Intersong, he served as supervisory senior for the accounting firm of Main, Hurdman and Cranston.

David Braun

(Continued from page 3)
the next year."

When the consolidation of the three labels, under Braun and executive vice president and general manager Bob Sherwood, was announced (*RW*, December 27, 1980), Braun cited as a primary reason for the move a need to increase efficiency in a structure so large that its various divisions were often competing against, rather than working with, one another. "The major problem was that we'd had three reorganizations and no one was too sure whether they'd be reorganized out," Braun explained. "So you had people looking over their shoulders, and those people are not likely to be comfortable running an artistic business. I don't think they had the proper direction. There was no reasonable plan, in my judgment, as to how this thing would work. The efforts were going into administering it, and you can't have that. The last creative thought an accountant had was that debits should be on the left and credits should be on the right. After that their creativity stopped, and so did the business. You need accountants like you need ink and paper clips; they're wonderful to put controls where you need controls. Good fiscal planning is an essential to every well-run business. But they can't dominate it."

Braun's initial order of business was to make some "quick decisions," as he put it, in the areas of marketing and promotion. Previously, each company had a release pattern formulated without respect to product coming out on the other PolyGram labels. The solution, then, was to control these schedules, with the most immediate benefit being that the PolyGram promotion department is now working as a team. "We no longer have competition between the various labels' promotion departments. Now we compete to get our artists to the public rather than with each other. It's more efficient."

The success of the Kool & the Gang single is, to Braun, indicative of the wisdom of PolyGram's new course of action. "I think it's no accident that two months after we started this system we got the number one single across the charts. I think it's no accident at all. And it's certainly no accident that it came shortly after we acquired our new promotion guy, (vice president of promotion) Don Colberg, from CBS. There is a feeling and a spirit in this place

that's palpable; a bunch of young-ish people now have a sense of mission and purpose. It's fun being here because we have a winner, because everyone's playing a role that he himself participated in creating. This is not David Braun saying, 'This is the way we're going to do it.' I operate by collecting information from as much of the field as I can and then discussing it with the six or seven people I consider my key advisors."

Braun added that one of the first things a president learns is the value of marketing and promotion, particularly when those departments have functioned at less than peak. "A lot of artists feel that if they just send in good product anyone can sell it," said Braun. "Not true. Not true at all. A fine, well-run organization can sell a lot more of a hit, and can make a hit out of something that would not be a hit somewhere else. Now if it's a stiff, it's a stiff everywhere. But once you get into the area where it is marketable, your organization means a great deal."

Another change made in the name of efficiency was to center policy-making in the home office in New York, although Braun stressed that PolyGram's west coast office, headed by industry veteran Russ Regan, continues to play an important role in setting policy for the company. Although the ultimate authority rests in New York, Braun explained that decisions are made "with the consent and participation of the west coast guys."

"This was not true before," he noted. "Even in the distribution policy, labels could override the cap anytime they wanted to. Three guys could offer three different discount plans. This wreaks havoc with your distribution system. No more. If new facts develop showing that we are wrong or that the times are changing and we should modify, we'll do that. And we can do it quickly. We now have one policy when we face the world. We all

execute the same game plan; we're all out on the floor playing by the same rules."

Publishing reports have PolyGram reducing its artist roster to 80 in the coming year, which represents a reduction of approximately 50 percent from this time last year. This is in keeping with Braun's opinion that the key to PolyGram's — and indeed, the industry's — survival is the ability to break middle-level acts. "While I think money is going to be tight for a good part of the year, there will be some market shares for those who have the top artists, and there's going to be a scramble among certain companies, including us, to build top artists. We're going to have to break artists in order to get into that. That's the point. We have a lot of middle-level artists that we've brought along for a few years, so I think we're in a very good position to bust them up to the big levels. Companies that don't have a lot of middle-level artists or a lot of the real strong ones are probably in for a rough year."

So what of the well-worn observation that new artists are the industry's lifeblood? How does PolyGram's roster reduction affect the labels' signing policies? "It makes it possible to sign new artists," Braun answered quickly. "We had a rule at the law firm, there's always room for a terrific lawyer. Here, there's always room for a terrific artist. The doors are never closed to someone who has talent. If you're running an artistic business you have to be alert to fine talent that comes your way. And everyone gets a shot. I don't believe that when Moses came down from the mountain that he carried with him an eleventh commandment that said all good artists must go to Warners or CBS. Didn't say that. Everyone has a shot. Little dinky companies have a shot. Ours is a big, prestigious one. Two or three years ago we

dominated the industry. We exploded; we did more than anyone. Unfortunately, we didn't do it with the kind of product that repeats itself. I think that's the principal reason I came in: I've always been associated with long-term artists."

When the dust has settled, Braun hopes PolyGram can offer its personnel a much sought-after but rather elusive grail: job security. "Job security is very important in our business. It is what distinguishes our friends at Warner Bros. from the rest of us. Their people seem to stay a long time. Used to be great at the other big company too. The two go hand-in-hand: profits and job security. Creative people work best without crazy pressures on them. Probably because the brain is more creative when it's relaxed. I think it's the job of administrators, guys like me, to give the creative people a sense that all is well; that there is a plan that is being followed. And to let them know that if they're doing a good job, as they are now, that they can stay a long, long time. Forever."

Tape Prices Lowered For London Budget Line

■ NEW YORK—Polygram Classics has announced that it is reducing the price of all cassettes and eight-tracks in the London Collectors Edition series to \$5.98, the same list price as the albums in the series. In addition, the list price of all two-record sets and their tape equivalents in the series will be adjusted to fit into a pricing structure of \$5.98 per record or tape. Artists represented in the London Collectors Edition series include Eric Clapton, David Bowie, Mantovani, Tom Jones, Them, and Engelbert Humperdinck.

Numan Signs With RSO Publishing Group

■ NEW YORK — Gary Numan has signed an exclusive publishing agreement for the U.S. with the RSO Publishing Group. The agreement between his Numan Music Limited and Stigwood Music, Inc. (BMI) was announced by Eileen Rothschild, vice president of the RSO Publishing Group.

Numan's compositions appear on his own albums and on Robert Palmer's current album "Clues ("Found You Now" co-written with Palmer, and "I Dream of Wires").

The music of Gary Numan is published by Numan Music Limited/Stigwood Music, Inc. and administered by Unichappell Music.

Diving Into Boston



During a recent promotional tour on behalf of his current Island Records release "Arc of a Diver," Steve Winwood visited Boston radio station WBCN. Pictured are, from left: Warner Bros.' George Stone; Winwood; Island Records vice president and general manager Ron Goldstein; and WBCN music director Joe Bonadano and program director Charlie Kendall.

The Coast

(Continued from page 13)

her post as publicity director for Regency Records and Lloyd Segal Management. She will now work as an independent... **Lyle Shatz** has been named VP/merchandising for Roadrunner, a division of Krage and Company. He'll be handling tour merchandising... **Peter Starr** has been named publicity/promotion coordinator for "The Merv Griffin Show"... **Steve Fret**, controller of Chappell Music and Inter-song Music, has been promoted to director of finance for the Poly-Gram publishing companies... **John "Jocko" Marcellino** of **Sha Na Na** recently married **Nicki Stern**, director of operations for Amazon Music... Capitol Records veteran **LaVerne Mackey** died in Boley, Oklahoma on January 27. He had been with the label's recording department most of his career, coming to Capitol in 1950 and retiring at the end of 1979.

OTHER BIZ NEWS: There've been square records (who can forget the immortal **Zwol?**), rectangular records, heart-shaped records, sham-rock-shaped records (no lie—one was made for **Eddie Rabbitt**)—hell, we've even seen the occasional round record. But just when we thought they'd run out of weird configurations, we receive a disc in the shape of an oriental fan. Capitol has made 6000 of 'em to promote **A Taste of Honey's** version of "Sukiyaki," sent to top 40 and R&B stations... Rhino Records has added Progress Distributors, Pickwick International and WM Distributors to the label's network of indies. Rhino's March release of albums includes LPs by **Spirit** (yes, that **Spirit**—this one's called "Potatoland," a record thought to be "too weird" by Epic when the group was with that label), the **Crossfires**, the **Pop** and **Wild Man Fisher**. The Wild Man considers "Pronounced Normal" to be his "Sgt. Pepper," we're told... Drake-Chenault's "Weekly Top 30" will feature a Grammy preview in the show to air February 21 and 22. **Dionne Warwick**, **Barry Manilow**, **Chicago** and the **Captain and Tennille** will highlight the special.

RASTAMAN VIBRATIONS: A&M is enthused over the signing of **Randy Brown**, who, they tell us, has been a star in his native Jamaica since the tender age of nine. No matter what they tell you, the various trappings of the reggae scene won't stunt your growth, since Randy is now fully grown and expecting his debut American LP—produced by **Joe Gibbs**—to be released on February 25.

LOCALS: The **Naughty Sweeties** are back on vinyl with a live EP produced by **Devo's Bob Casale** and released on the group's own Dauntless Records. The Sweeties celebrated Valentine's Day along with **X** and **Ogden Eds** by performing at a benefit concert at Perkin's Palace. Proceeds went to the L.A. school system's Save Our Sports fund... The **Spears** signed a production agreement with **Skip Drinkwater** and will soon be working on a new set of demos; they've also linked up with ITA's **Doug Issac** and **Rod Kahane** for booking... **Henry Peck** and **Joseph Brooks**, owners of the Vinyl Fetish esoteric record store, have been taking over the new rock club at the Cathay De Grande for Monday night dances. They play an odd mix of material, ranging from such English exotica as the **Psychedelic Furs**, **Adam and the Ants** and **Ultravox** to more standard dance stuff like **Michael Jackson**, and patrons are encouraged to show up in relatively civilized dress—no skinhead types allowed. The Vinyl Fetish, incidentally, recently hosted an in-store appearance by German punkstress **Nina Hagen** that drew a couple of hundred aficionados. Since the store can only accommodate about 25 people, that was quite a feat... The Whisky will be the site of a "folk night" on February 22; featured performers include a lady named **Phranc**, who bills herself as a Jewish lesbian pholksinger. We can't wait.

OUR SYMPATHY: is extended to arranger and musician **Richard Cole**, whose home studio was gutted by a fire last Tuesday. Lost in the conflagration were a four-track recorder and a goodly amount of equipment and instruments, as well as eleven years' worth of irreplaceable tapes and material. Anyone who can give Richard any help in putting it all back together is asked to contact **C.G. Underwood** c/o Global Business Management, 9601 Wilshire Blvd. in Beverly Hills.

DEPT. OF CORRECTION: A&M Records, who sent us the original press release to begin with, has asked that we inform you of the following: An error in one of last week's photo captions named **Dave Kershenbaum** as producer of **Peter Frampton's** upcoming LP. In fact, Mr. Kershenbaum is co-producer of the album, sharing the credit with Peter himself. And **John Regan**, A&M's information notwithstanding, is not and has never been a card-carrying member of **Toto**; on the contrary, he has been a loyal member of Peter Frampton's entourage for lo, these many years... And apologies to **Helen Reddy**, whose name was misspelled in this column last week by a careless New York editor who also inserted an item pertaining to her marital status. Not that it's any of our business, but last we heard, her divorce from **Jeff Wald** had been called off.

CRT Appeal in Washington

(Continued from page 3)

ings, they took the advice that "prudent counsel will file an appeal at every available opportunity" and followed the Code's direction that parties should file as soon as they can after publication of the decision in the Federal Register.

The RIAA also filed again in Washington on February 3, the same day an interpretive opinion by the Tribunal itself was sent to the Justice Department that stated that the case should be heard in the jurisdiction of the party who filed the soonest after the publication date. (The CRT had earlier held that the appeal documents should be filed as soon after the decision was handed down as possible.)

Section 2112 of the Code, the section on multiple filings, states that the first filing after publication in the Register is the first valid filing. In New York last week, Judge William H. Mulligan, speaking for the Federal Court there, said: "We are compelled by the plain language of section 810 of the U.S. Code," which dismissed pre-January 5 filing as premature, "to decide we have no jurisdiction to review."

The AGAC also filed briefs in New York on January 29 and 30 and February 2, but, surprisingly,

the NMPA never filed a brief after their initial December 19 appeal in the New York Court.

NMPA chief counsel Morris Abram told RW that the reason he held off on filing another brief was because of the initial opinion of the Tribunal that the first brief filed after the actual decision—as opposed to the first brief filed after publication in the Register—was the binding one.

Abram said that "of course we have the right to petition the court in the District of Columbia" to have the case moved to New York by virtue of holding it in a "convenient forum," that is, in the same city as the headquarters of NMPA and the AGAC. But, he said, "we feel that the case can be heard just as well in Washington and we have no plans to oppose that now."

At this point, since the court has decided the first "proper" appeal was filed here in D.C., and since all parties seem anxious to "get going as soon as possible on this," as Abram said, it appears that it might be nearly July 1 before the case even comes to the bench. At that point, it's fairly obvious that the NMPA and the AGAC will argue for a retroactive increase if the decision for a rate hike is stayed by the court.

AFM Court Decision

(Continued from page 3)

owned by and representing the interest of Leon Russell.

The standard AFM contract that promoters and club bookers must sign when engaging union musicians specifies that "... the parties will submit every claim, dispute, controversy or difference arising... out of the engagement for determination by the International Executive Board of the Federation or an appropriate local thereof and such determination shall be conclusive and binding on all parties." The court termed the contract's arbitration provision "unconscionable and unenforceable," and concluded that "a contractual provision designating the union of one of the parties to the contract as the arbitrator of all disputes arising thereunder... does not achieve the 'minimum levels of integrity' which we must demand of a contractually structured substitute for judicial proceedings."

The Graham vs. Scissor-Tail dispute first arose in the summer of 1973 when Graham was engaged to promote four Leon Russell concerts in Los Angeles, Oakland, Long Island and Philadelphia. When the first date in Los Angeles lost money, Graham—citing an alleged oral agreement—sought to recoup his losses

from the second, profitable concert at the Oakland Coliseum. Russell and his former manager Denny Cordell and former agent David Forest refused to allow him to cross-collateralize the concerts, and the matter was referred to the AFM for arbitration. The arbitration board of the union ruled in favor of Scissor-Tail, ordering Graham to pay \$53,000 in damages and Graham, in turn, appealed the results of the arbitration in the California Superior Court.

The recent Supreme Court ruling has wide implications in that no labor union in California may now enforce as binding requirements that employers submit disputes to a union arbitrator as provided in contracts of adhesion.

The Graham vs. Scissor-Tail, Inc. case will now be re-submitted to an independent arbitrator.

In a prepared statement, Graham said: "I feel no disrespect for the union or what they stand for but the hearing I sat through was a violation of my sense of justice or anyone's sense of justice and I'm pleased the Supreme Court agrees." AFM officials in Los Angeles declined to comment, saying it was too early to speculate on the ramifications of the decision.

Chris Blackwell

(Continued from page 3)

idea is simply trying to halt progress.

In an exclusive interview with *Record World*, Blackwell compared the potential impact of cassettes on the record industry with the role of paperbacks on the book publishing industry, while phonograph records, in his opinion, will become more and more like hardcover books, both in function and in comparative price.

The reason that situation doesn't already exist, said Blackwell, is shortsightedness and negligence on the part of the record industry. "The cassette has been costing more in America, and it's clearly not of the same value," Blackwell asserted. "There's no reason in the world why a cassette shouldn't cost what I think it should cost." Blackwell feels that an American version of his cassette, dubbed the "One Plus One" in the U.K., could be list-priced at \$5.98.

The Island "One Plus One" is being sold at a comparatively low price in England, while offering features that have never been available on pre-recorded cassettes. They feature high-quality chromium dioxide tape, offering much better sound quality than the tape used on mass-produced pre-recorded cassettes. While the packaging is simple, Blackwell specified that all the information available on an album be included in the cassette packaging, including musician and production credits.

Probably the most important feature, according to Blackwell, is the fact that on his "One Plus One" cassette, the entire album is continuous on one side of a 90-minute cassette. "It's very irritating to have to get up and change a cassette after seventeen minutes of music," he asserted. "That's one of the main reasons people do home taping."

Research into certain aspects of home taping helped Blackwell to decide on the exact configuration of his cassette. After a thorough investigation of sales, Blackwell found that "the 45-minute cassette was dropping off, the 60-minute was dropping off, but the 90-minute cassette was the only one that was gaining." The 120-minute cassette was not keeping up, according to Blackwell, because the thin gauge of tape used causes jamming problems.

Blackwell emphasized that the home taping issue was not a major concern in his decision to market the "One Plus One" cassette. "Home taping is here," he said "... The people who've

caused all the blank tape problems are the record manufacturers, because they've just churned it (pre-recorded cassettes) out."

What he does hope his idea will do is stimulate and expand the cassette market, which he says is definitely waiting to be exploited. Blackwell pointed out that nearly all the new audio hardware nowadays is geared toward cassettes, especially in the portable areas, such as in-car stereos, large portable cassette players, and the new miniature units being marketed by Sony and other Japanese manufacturers.

Pricing and Quality

The key issues, then, are pricing and quality, and Blackwell doesn't see any reason that American manufacturers shouldn't be able to offer high quality, moderately priced cassettes like the "One Plus One" series. "They claim that it costs more to manufacture, and it doesn't cost more to manufacture," he asserted. "And the cassette market is only ten per cent of the total market. If they spent more time on it and worked it and promoted it, it would be the

other way around. And it will eventually be the other way around."

Asked what he thought of the concept of packaging cassettes more attractively, Blackwell called the practice "absurd," comparing the future of the large cassette packages to that of oversized, gas-eating American cars in competition with small, economical Japanese automobiles. He explained that the "One Plus One" package utilizes no color art. "What you save on color you can put into chromium dioxide tape," said Blackwell. "We spend the money where it's important."

Blackwell is attempting to convince Warner Bros. Records, which distributes Island Records in the U. S., to market cassettes according to the "One Plus One" concept here. He said that ideally, the project could be launched in conjunction with an American tape manufacturer which could contribute to the marketing expenses and lend the campaign "added credibility."

A Warner Bros. spokesman told *RW* that the company had been asked to market the cassettes, but had yet to make a decision on the matter.

BMI Copyright Celebration



Broadcast Music, Inc., Los Angeles Songwriters Showcase and West L.A. Music recently hosted a copyright anniversary celebration. Surprise entertainers were featured at the party, which included performances by Amanda McBroom, the Addrissi Brothers, Robert John, and Lamont Dozier, who received a million-performance award for his tune "How Sweet It Is." Pictured at the celebration are, from left: Marv Mattis, director, writer-publisher relations, BMI; Ira Jaffe of Chappell Music; songwriters Barry Mann and Cynthia Weil; and BMI vice president Ron Anton.

Peer-Southern Names DeLorenzo

■ NEW YORK — The Peer-Southern Organization has announced the appointment of John DeLorenzo as comptroller and manager of business services.

Prior to joining Peer-Southern, DeLorenzo was manager of accounting for RCA Records.

Blakely Leaves DMA

■ NEW YORK—Troy Blakely has announced his resignation as vice president of Diversified Management Agency. Blakely worked at DMA for eight years, and was involved in booking tours for such acts as Ted Nugent, Nazareth, Sammy Hagar and Triumph. Blakely can be reached at (313) 671-5123.

Handshake Signs Six Foreign Distrib Deals

■ NEW YORK—Ron Alexenburg, president of Handshake Records, has announced the completion of licensing arrangements for Handshake product with Durium Records for Italy; Gallo (Africa, Ltd.) for South Africa; CBS for Israel and Greece, and Polydor for Japan, Hong Kong and Singapore. Australia is the only major territory still in negotiation.

In the rest of the world, with the exception of the U.S. and Canada, Handshake Records is distributed by Ariola Records, one of the three partners in Handshake along with Alexenburg and Peter and Trudy Meisel. CBS handles pressing and distribution for Handshake in the U.S., and Quality distributes the label in Canada.

BPI Council Blasts Island Blank-Tape Plan

(Continued from page 3)

one side carrying the LP and the other side blank.

The meeting of the BPI Council was held after alarm was expressed by the trade over what was seen as an encouragement of home taping.

The BPI has issued this statement: "The council has unambiguously expressed their abhorrence of the practice of providing blank tape to music consumers in this manner. Home taping is gradually killing the industry in this country and it is particularly unfortunate that Island should embark on this venture at this time: the record industry's campaign to impress upon the public, government and parliament that rights owners should be compensated for the theft of their property is reaching a critical stage."

"All of the 16 companies represented at the meeting undertook that they would not be involved in the manufacture or distribution of any subsequent cassettes which include pre-recorded music on one side but provide a blatant encouragement to copy on the other side, in consideration of the 1956 copyright act.

"Representations will be made to the major chains of retailers and the record and video retailers' organization in order to secure their support for the industry's stand. There has already been a positive response from one major chain and the BPI director general, John Deacon, will ask Island to cease this practice forthwith and to convey the council's expectations that the company will support the record industry in its determination to preserve the livelihood of singers, musicians, composers, and the many thousands of others who participate in a major creative industry."

The "critical stage" the BPI refers to is the forthcoming publication of a government "green paper" on the problems of home taping. Record companies have been explaining the seriousness of the problem to unions in the industry.

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Concert Review

A Great Performance from Costello

■ Three albums and two years after his last American tour, Elvis Costello returned to New York for three nights in late January and early February. One approached the concert with a large measure of curiosity, for Costello is nothing if not an enigmatic performer. The quality of his recorded material is astonishingly consistent given the quantity of songs the man has written—Costello has probably composed more great songs than any performer of the last five years—yet the person behind the public face has never been made visible.

Off-Stage Controversy

Costello has been as zealous in his pursuit of privacy as he has been prolific in his songwriting. Thus he has come to exist in our minds as a voice from a recording studio, the author of some of the more indelible songs of our time. One does not think of the difference live performances might make to a Costello song in the same way one looks forward to, say, the on-stage interpretation of Bruce Springsteen's songs. The few times Costello has appeared before American audiences, he has performed well, stirred up some controversy off-stage (with his now-infamous comments that precipitated a bar brawl with Bonnie Bramlett in Ohio), but seldom altered the persona he had developed on vinyl.

Well, Costello is still safely ensconced behind his persona, but if his commitment and absolute dedication to live performances was ever in question, it has been settled beyond a shadow of a doubt. Quite simply, Costello gave one of the great performances in recent memory.

New Interpretations

Costello played 26 songs in 75 minutes at his Sunday night (1) show, songs that spanned the period from his first album to his newest, "Trust." He has matured greatly as a performer; he has grown confident enough to alter several of his best songs so radically that they became new. The original rhythms of songs like "King Horse" and "New Amsterdam" were changed so that the identities of the songs did not become clear until the chorus. The new readings of these songs also highlighted the virtuosity of keyboardist Steve Nieve, who interspersed a relentless rhythmic dive with highly imaginative improvisations, sometimes calling to mind Garth Hudson's flights of fancy with The Band.

Most impressive, though, was Costello's singing. The occasionally tentative performer of past tours has become a possessing and confident one: Costello is a majestic lion on stage. He performed ballads such as "Secondary Modern" and "Clowntime Is Over" with a soulfulness to match the Four Tops' Levi Stubbs, gesturing with conviction to the ubiquitous "you" his songs are invariably addressed to.

The fast songs—"Big Tears," "Hand in Hand," "High Fidelity" and "What's So Funny About Peace, Love and Understanding" among them—gained an intensity in this performance that bordered on manic (these songs are fast on record, but faster live). Guitarist Martin Belmont of The Rumour joined Costello and the Attractions midway through the set to add additional power.

Costello encoored with "From a Whisper to a Scream" and was joined by Glenn Tilbrook, vocalist from Squeeze (which opened the show with a dandy hour-long set) in a rousing performance. The second encore was a lengthened version of "Watching the Detectives" featuring a verse of Stevie Wonder's "Master Blaster" in the middle—an inspired finish to an inspiring evening.

Bruce Miller

Regency Signs Diesel

■ LOS ANGELES—Diesel, a new rock band from Holland, has been signed to Regency Records, it was announced by label president Lloyd Segal. Diesel's debut album for Regency, "Watts In A Tank," is scheduled for March release.

Regency Records is manufactured and distributed by MCA Distributing Corp.

Carol Douglas to 20th



Carol Douglas, known for her international success with "Doctor's Orders," has signed with 20th Century-Fox Records, it was announced by Neil Portnow, president. Gathered together to discuss her new single release, "My Simple Heart," are, from left: Jack Maher, product manager, RCA Records; Eddie O'Loughlin, producer, Plateau Productions; Douglas; Lou DiBiase, Plateau Productions; Norby Walters, Norby Walters Agency; and Neil Portnow.

Anka Feted



RCA recording artist Paul Anka, seen here with label president Bob Summer, was recently the guest of honor at a gathering in the RCA offices in New York. The occasion was both a preview of Anka's latest album, "Both Sides of Love," scheduled for March release, and a celebration of the singer's 25th anniversary in the music business.

E/A Names Jones Atlanta Promo Mgr.

■ LOS ANGELES — Chuck Jones has been named Elektra/Asylum's local promotion manager in Atlanta, it was announced by Burt Stein, vice president/promotion.

Jones entered the record business in 1969 as store manager for Budget Records & Tapes in Houston. He joined WEA in Atlanta three years later, starting as sales order supervisor and moving on to warehouse manager and buyer and sales rep slots. In 1978, he was named WEA marketing coordinator in Atlanta, a post he held until joining E/A's field promotion staff.

CBS Names Jim Hawn Cleveland Branch Mgr.

■ NEW YORK — Jim Hawn has been appointed branch manager, Cleveland, CBS Records, it was announced by Rich Kudolla, regional vice president, marketing, mid-central region.

Hawn comes to CBS Records from Capitol Records, where he began as a sales representative in Pittsburgh in 1966. Most recently, he was district manager, Capitol Records.

Arista Music Moves To Interworld Offices

■ LOS ANGELES — The Arista Music Publishing Group has moved into the offices of the Interworld Music Group at 8304 Beverly Blvd., Los Angeles 90048. The phone number is (213) 852-0771. The company is now known as Arista/Interworld Music.

Waxie Maxie Names Ad Mgr.

■ WASHINGTON, D.C. — Waxie Maxie's has announced the appointment of Marcy Penner to the position of advertising manager. She will be working with Herb Cohen, vice president of Waxie Maxie's, in coordinating and expanding the firm's advertising and promotional campaigns.

Schwartz Brothers Posts Sales Gains

■ NEW YORK — Schwartz Brothers, Inc. has reported sales of \$8,328,146 for the third quarter ended October 31, 1980, up from \$7,680,224 for the third quarter of 1979, according to James Schwartz, president of the company. At the same time the company reported a net loss of \$63,463, or \$.08 per share, down from the \$188,505 or \$.23 per share loss for the same quarter in 1979.

Schwartz Brothers, Inc.'s nine month-sales, ended October 31, rose to \$22,234,906 from \$21,011,454.

Birdsong, Thomas Form Production Firm

■ NEW YORK — Edwin Birdsong and Eddie Thomas have joined to form Birdsong/Thomas Associates, a production company. The firm's first release is Birdsong's "Rapper Dapper Snapper" on Salsoul Records.

Edelman Pacts With New Publishing Firm

■ LOS ANGELES — The Kindness of Strangers Music Co. (BMI), the new music publishing division of Fair Dinkum Productions, Inc., has entered into an agreement with composer/singer Randy Edelman, it was announced by Henry Winkler, president of Fair Dinkum. Edelman now owns 50 percent of the new publishing entity. Roger Birnbaum, formerly vice president of Arista Records and director of A&R for A&M Records and currently executive vice president of the motion picture division of Fair Dinkum Productions, will head the new publishing operation.

Record World International

British Silver for the Gap Band



During the Gap Band's January promotional trip to Europe, a reception in Hilversum, the Netherlands, was held in their honor by Phonogram. The band was presented with silver awards for the combined seven and 12-inch sales in the UK of their single, "Oops . . . Upside Your Head." The silver discs, presented by Phonogram UK product manager John Waller, represent sales in excess of 250,000 units. Pictured from left, standing, are: Aart Dalhuisen, executive vice president, Phonogram International; Ronnie Wilson of the Gap Band; Lonnie Simmons, manager and producer of the Gap Band; Charles Wilson of the Gap Band; Dries van der Schuyt, product manager, Phonogram International; Robert Wilson of the Gap Band; Don Alexander, tour manager; Jan Corduener, general manager of Phonogram International's pop department; Band; Charles Wilson of the Gap Band; Dries van der Schuyt, product manager, is John Waller.

Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ TOKYO—On January 19 Nippon TV formally announced the establishment of a new subsidiary company which will deal in the production and marketing of videodiscs. NTV president **Yosaji Kobayashi** said that "our primary aim is to produce and sell videodiscs, but for the time being we will start by concentrating on the production of records." VAP (Video Audio Project) is the name of their label. Kobayashi will serve as the chairman of the new company while retaining the presidency of NTV. The company is capitalized at 500 million yen. NTV will finance approximately 60 percent or 300 million yen and the remainder, 200 million yen, will be paid by Yomiuri TV and its subsidiaries.

American pop music is dominating the TV commercial scene. Numerous pop songs are currently being used in commercials in Japan, and most of these songs appear on the hit charts.

The following are songs which were once used or are currently being used in commercials or as theme songs of TV programs: "Dance Forever" (**Cheryl Ladd** for Suntory Whisky); "Because" (**Lettermen** for Sharp); "She's a Dancer" (**A Taste of Honey** for Toshiba); "My Prayer" and "Red Sails in the Sunset" (**The Platters** for Koko Yamamoto); "Showroom Dummy" (**Kraftwerk** for Suntory); "You Needed Me" (**Anne Murray** for TBS' program); "Don't Give Up On Us" (**David Soul** for "Starsky & Hutch"); "California Dreamin'" (**Mamas & Papas**) and "Daydream Believer" (**Monkees**, both for Kodak).

"Daydream Believer" has been the greatest revival hit to come out of this phenomenon. Kodak's success in using this record has contributed greatly to the rise of the Monkees' revival. Teenage pop fans have been thronging to record shops in Tokyo to buy records by the Monkees. The fans' ardent wishes have resulted in the daily rebroadcast of the 30-minute program, "The Monkees," on TBS. On top of all this, Channel 12 has a morning program called "Good Morning Studio" which features a "Monkees' Corner." At present, "The Monkees," "More of the Monkees," "The Birds and the Bees and the Monkees" and a double album called "Golden Story" are being sold at the record shops.

Germany

By JIM SAMPSON

■ MUNICH—In 1974, **Michael Kunze** and **Udo Juergens** collaborated on the song "Griechischer Wein," a German number one. Since then, Kunze has established himself as a producer (**Silver Convention**, **Herbie Mann**) and lyricist, while Juergens remained one of the nation's most popular singer/songwriters, a kind of Austrian **Barry Manilow**. They now plan to work together again, possibly with Broadway producer/director **Harold Prince**, on a musical about Austrian crown prince Rudolf. Prince, who met with Kunze and Juergens late last year in Vienna, is interested in the show, but has a very tight schedule. The premiere would be in late '82 in Vienna. Shortly thereafter, Prince will stage a Vienna State Opera production of Puccini's "Turandot" with **Lorin Maazel** and **Hildegard Behrens**.

LEANDROS TO PHONOGRAM: Four years ago, after over a decade and 26 charted singles on the Philips label, **Vicky Leandros** jumped to CBS. That association proved unrewarding, both commercially and artistically, so Leandros has returned to Phonogram, signing with **Roland Kommerell** in Hamburg. First new product in March will be available to all Phonogram companies worldwide.

TEUTONIC TELEX: Chappell MD **George Hildebrand** has promoted **Willi Schloesser** to general manager of creative services, handling national and international exploitation/promotion and authorized to represent Chappell in contract negotiations . . . **Journey** percussionist **Steve Smith** was in Frankfurt last week, drumming up interest in the new Journey live set on CBS during the Frankfurt Music Fair. The fair is the biggest of its kind in Europe, showcasing equipment, instruments and sheet music publications . . . Taking a look at the German "Musikmarkt" charts, **Frank Duval** is nearing gold for Teldec with his singles charttopper "Angel Of Mine." **Barclay James Harvest**, who just picked up another gold from DG/Polydor for their phenomenal sales here, climb to third place, behind **ABBA**. Topping the albums are K-Tel's version of the **Chipmunks**, the **Schluempfe**. **Peter Maffay's** Metronome album could soon become the first triple platinum recording in Germany in at least a decade.

England

By VAL FALLOON

■ LONDON—Last week's news of the closure of the German-owned Belaphon Records UK has been followed by the threat of lawsuits by former employees and creditors. Though managing director **Robin Taylor** resigned last year over disagreements in management policy, staff were assured by the German parent company that the label, set up only a few months ago, would continue operations here. However, staff were told by phone shortly after MIDEM of the late January shutdown. **Harry Chapin**, who records for licensed label Boardwalk, arrived for his tour here not knowing that his record company here no longer existed. Moneys owed include an alleged 20,000 pounds to Kajanus Productions, unpaid staff salaries, expenses, and various other bills from service companies. The total amount owed is said to be over 180,000 pounds. Bellaphon's lawyers here confirmed that a high court hearing regarding the label's liquidation will be heard on February 23. At press time, calls to the German head office produced no more than a terse statement that the British office had been closed down because of poor management. Bellaphon, a healthy German independent, had recently signed costly deals to distribute Motown and Boardwalk in that territory. It is thought now that Boardwalk president **Neil Bogart** will want to move his label representation elsewhere. . . . Meanwhile, over at PRT (formerly Pye Records), closure rumors have been denied but a sale is a distinct possibility. A U.S.-owned budget company is said to be among those interested . . . Liberty-UA is the latest in the EMI stable to be trimmed. A few months ago, several staff quit as the operation was moved back into the EMI fold. Now general manager **Howard Berman** and the press officers have gone, while other

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England (Continued from page 45)

staff have either been made redundant or moved to other internal posts. More news is expected later, but it looks as if Liberty-UA has ceased to be an independent operation. But EMI has other reasons to be cheerful . . .

TOPS AGAIN: Britain's top record company remained number one in chart share terms last year despite internal upheavals and opposition from CBS and WEA. With 19.5 percent of singles and 19 percent of the LP market, EMI pulled ahead of its rival while WEA had 13.6 percent and CBS 15.1 (singles), both lower than last year's figures. Chrysalis and RCA maintained singles growth, while A&M pulled ahead of its 1979 share of the album market. Chappell emerged, as predicted, as number one corporate music publisher, while Warner Bros. music topped the indie section. The ratings were based on the British Market Research Bureau's chart . . . And proving it is not only a record company, EMI has announced that it will distribute the Thorn/EMI video catalogue. This move follows others in which major video product is to be distributed and marketed by record company personnel. . . . A new organization has been set up to fight video software piracy. Launched by the BBC, ITV and the Society of Film Producers, it is called the Video Copyright Protection Society. The VCPS will collect information and fight illegal trading in copyright films and programs. The society also wants piracy to be brought within criminal law as opposed to civil law . . . Following last week's news of the DJM **Elton John/John Lennon** live maxi single, the label points out that it also has exclusive LP rights to these tracks worldwide. EMI only has rights for the use of the titles, recorded at Madison Square Garden, in a future Lennon compilation album.

CBS U.K. SCORES: **Adam and the Ants**, with their top-selling LP "Kings of the Wild Frontier," have become the first CBS British signing to top the LP charts. Both LPs and single went gold, and "Dog Eat Dog" went silver. And suddenly the Ants are everywhere. Five titles on three different labels show in the Record Business charts now that earlier, non-deleted product on three different labels sell in the wake of the CBS promotion. The original Ants were signed to Decca in 1978 at the tail end of the punk boom and have changed personnel over the years. Some of the early Ants became **Bow Wow Wow**, but it is the original Adam with his new band who collected the disc awards last week. The next single will be a new title, not on the "Wild Frontier" album, and the Ants are hoping to score in the U.S. as well.

Canada

By LARRY LeBLANC

■ **TORONTO** — Vancouver-based **Trooper** and MCA Records have parted company, although a single, "Laura," was released last week. . . . **Bob Ezrin** is producing **Murray McLachlan**, with LP release date in April . . . **Michael Jastremsky**, formerly with the Montreal Disco Pool, has been appointed eastern region rep at Quality Records. Quality is now the distributor for Vanguard and Chess/Checker catalogues in Canada . . . Capitol-EMI signing **Kid Rainbow** now working in L.A. with **Richard Landis** producing for a May release. Also set for April release at Capitol is the long-awaited **Lisa Dal Bello** LP produced by **Bob Estey**, **Jim Vallance** and **Tim Thorney** in L.A. and Toronto . . . Smile Records has signed **Brandy Stanford**, featured in a photo spread in the October 1980 Canadian *Playboy*. She is recording at Hamilton's Grant Avenue studio . . . **Streetheart** is touring this month in the east, with 19 dates in Ontario, Quebec and the Maritimes . . . **Martha and the Muffins** have announced personnel changes. Departing are long-time bassist **Carl Finkle** and keyboardist/vocalist **Jean Wilson**, a more recent addition. The remaining Muffins are auditioning players and preparing for a number of gigs in California at the end of the month . . . New promotions at PolyGram include: **Brian Barnes**, vice president of manufacturing and general manager of warehousing; **Vas Pollakis**, vice president of the Classics International department; **Bruce Thompson**, senior manager for computer facilities; **Jacques Archambault**, senior manager for date base administration; and **Michael Theriault**, senior product manager . . . **Mickey Erbe** and **Maribeth Solomon** have completed writing the musical score for the film "Proper Channels," starring **Alan Arkin** and **Mariette Hartley**. The movie's theme song, "Make Your Move," is sung by Toronto singer **Colina Phillips**.

England's Top 25

Albums

- 1 **KINGS OF THE WILD FRONTIER** ADAM AND THE ANTS/CBS
- 2 **DOUBLE FANTASY** JOHN LENNON/YOKO ONO/Geffen
- 3 **VIENNA** ULTRAVOX/Virgin
- 4 **THE VERY BEST OF DAVID BOWIE**/K-Tel
- 5 **PARADISE THEATER** STYX/A&M
- 6 **MAKING MOVIES** DIRE STRAITS/Vertigo
- 7 **IMAGINE** JOHN LENNON/Apple
- 8 **MONDO BONGO** BOOMTOWN RATS/Mercury
- 9 **TRUST** ELVIS COSTELLO/F-Beat
- 10 **MANILOW MAGIC** BARRY MANILOW/Arista
- 11 **BARRY BARRY** MANILOW/Arista
- 12 **VISAGE** VISAGE/Polydor
- 13 **ARC OF A DIVER** STEVE WINWOOD/Island
- 14 **SHAVED FISH** JOHN LENNON/Apple
- 15 **SIGNING OFF** UB40/Graduate
- 16 **DIRK WEARS WHITE SOX** ADAM AND THE ANTS/Do It
- 17 **TAKE MY TIME** SHEENA EASTON/EMI
- 18 **ABSOLUTELY** MADNESS/Stiff
- 19 **SUPER TROUPER** ABBA/Epic
- 20 **AUTOAMERICAN** BLONDIE/Chrysalis
- 21 **JAZZ SINGER** NEIL DIAMOND/Capitol
- 22 **GUILTY** BARBRA STREISAND/CBS
- 23 **DR. HOOK'S GREATEST HITS**/Capitol
- 24 **HOTTER THAN JULY** STEVIE WONDER/Motown
- 25 **YESSHOWS** YES/Atlantic

Singles

- 1 **VIENNA** ULTRAVOX/Chrysalis
- 2 **WOMAN** JOHN LENNON/Geffen
- 3 **IN THE AIR** PHIL COLLINS/Virgin
- 4 **IMAGINE** JOHN LENNON/Capitol
- 5 **ANT MUSIC** ADAM AND THE ANTS/CBS
- 6 **RAPTURE** BLONDIE/Chrysalis
- 7 **FADE TO GREY** VISAGE/Polydor
- 8 **DON'T STOP THE MUSIC** YARBROUGH & PEOPLES/Mercury
- 9 **I SURRENDER** RAINBOW/Polydor
- 10 **YOUNG PARISIANS** ADAM AND THE ANTS/CBS
- 11 **THE RETURN OF THE LOS PALMAS** MADNESS/Stiff
- 12 **THE FREEZE** SPANAU BALLET/Reformation
- 13 **ROMEO & JULIET** DIRE STRAITS/Vertigo
- 14 **THAT'S ENTERTAINMENT** JAM/Metronome
- 15 **I AM THE BEAT** THE LOOK/MCA
- 16 **OLDEST SWINGER IN TOWN** FRED WEDLOCK/Rocket
- 17 **A LITTLE IN LOVE** CLIFF RICHARD/EMI
- 18 **I AIN'T GONNA STAND FOR IT** STEVIE WONDER/Motown
- 19 **BURN RUBBER ON ME** GAP BAND/Mercury
- 20 **IT'S MY TURN** DIANA ROSS/Motown
- 21 **DO NOTHING** SPECIALS/2 Tone
- 22 **SGT. ROCK (IS GOING TO HELP ME)** XTC/Virgin
- 23 **ELEPHANTS GRAVEYARD** BOOMTOWN RATS/Mercury
- 24 **TWILIGHT CAFE** USAN FASSBENDER/CBS
- 25 **GANGSTERS OF THE GROOVE** HEATWAVE/GTO

(Courtesy: Record Business)

Jay Lowy on Grammys

(Continued from page 6)

with the backing of Mayor Edward Koch, made an appeal to host the ceremony, and "the trustees thought a new look might be in order this year. It helped that the Radio City Music Hall, one of our greatest and most beautiful theaters, was available."

The 1981 presentations will be hosted by Paul Simon. Musical performances will include Barbara Mandrell, George Jones, the Oak Ridge Boys and Mickey Gilley singing a medley of nominated country songs; a version of "The Lord's Prayer" by Reba Rambo, Dony McGuire, B.J. Thomas, Andrae Crouch, the Archers, Walter and Tremaine Hawkins and Cynthia Clawson; and appearances by Kenny Loggins, Chuck Mangione and Manhattan Transfer. Celebrity presenters will include Herb Alpert, Harry Belafonte, Harry Chapin, Irene Cara, James Cleveland, Judy Collins, Rodney Dangerfield, Andy Gibb, Barry Gibb, Bette Midler, Anne Murray, Barbra Streisand and Dionne Warwick. The show's executive producer is Pierre Cossette; Ken Ehrlick will produce and Walter C. Miller will direct.

In addition to the CBS telecast from New York — shown live to the eastern and central times zones and on a tape-delay basis to the mountain and Pacific zones—a Grammy party here hosted by the Los Angeles NARAS chapter will intersperse local presentations of 47 non-televised awards with a live feed of highlights from the New York show, brought to Los Angeles via satellite.

CBS Earnings

(Continued from page 4)

percent gain in operating profits in 1980, achieved on a revenue increase of 8 percent, was attributed by the company to the domestic CBS Records Division's strong recovery from the industry-wide problems of 1979. CBS Records International had profits nearly equal to the prior year's record level.

WCI Earnings

(Continued from page 4)

ner Amex Cable Communications "highly successful," citing the awards of Pittsburgh, Cincinnati and Dallas franchises and the doubling of the number of subscribers to The Movie Channel and Nickelodeon, Warner Amex's existing pay cable networks. Warner Amex is a joint venture of WCI and the American Express Company.

The disco category has been eliminated this year by the Academy. "It had a great deal of validity last year," Lowy said. "But the Academy reflects what's happening to the industry, and has now taken the position that those recordings might better be eligible in other categories." However, the jazz vocal slot has been enlarged and now includes separate categories for best arrangement for voices.

Lowy also noted the possibility of a video Grammy was considered, but was "put off until more product is available." That category will "perhaps" be added next year.

Lowy further addressed himself to the issue of a tribute to the late John Lennon, a move that has been suggested by various industry people. "We really don't want to be exploitive," he said, "and in any case, Mr. Lennon's album ("Double Fantasy") will assuredly be available for a Grammy next year. Our industry each year loses many creative contributors, but at no time have we ever made a special tribute, whether it be Louis Armstrong, Elvis Presley, Arthur Fiedler or Bing Crosby. Undoubtedly, a performer or presenter will take it upon himself to make a personal tribute," but the matter of an official gesture "is still being considered."

The Beatles were presented with a "National Trustee Award" in 1972, in recognition of "a body of work that may not fall within the various categories." Eleven such awards have been given in the past, with two more scheduled for 1981.

Becket Signs Bell



Becket Records, co-owned by Morris Levy and Ira Pittelman, has signed Archie Bell to an exclusive recording contract. Bell's first album for the label is scheduled for release in mid-March. Pittelman (left) is pictured with Bell at the signing.

ASCAP Ups Garfield

■ LOS ANGELES — ASCAP has announced the promotion of Wendi Garfield to west coast public relations coordinator. Garfield had previously been office manager of ASCAP's west coast membership division.

New York, N.Y. (Continued from page 15)

release as a single.

In the New York Post, Ira Mayer stated, without qualification, that "America For Me" will be the biggest hit of 1981. Based on the reaction at the Bottom Line, such bold forecasting is hardly risky. It's more in the nature of identifying a sure thing.

FYI: Arista/Ariola recording group **Krokus** has retained **Butch Stone** for worldwide management. Stone, who formerly managed **Black Oak Arkansas**, can be reached at (501) 481-5736, or at the Press Office in New York, (212) 935-9041.

JOHN HELLIWELL of **Supertramp** is recuperating in a London hospital following surgery to implant a five-inch metal plate in one of his hips. Helliwell slipped and fell on a patch of oil while bicycling recently and broke the hip in three places. Implantation of the plate will also require Helliwell to carry a special pass with him while traveling so that he might enable to pass without incident through airport metal detectors.

POLISH RECORDS completed a successful foray to MIDEM by announcing several new deals, including Hansa-France and Red Shadow-UK for **Ronnie Spector**; Mudisc (Scandinavia), Inelco (Benelux countries) and Gira (Portugal) for the label. Currently in negotiation are label deals for Canada, Germany, Italy, Spain, Argentina, Latin America, Germany, Austria, Sweden, Australia and South Africa. "Even our T-shirt was a smash," said a Polish spokesman.

JOCKEY SHORTS: Joan Armatrading is recording a new album at the Record Plant. **Richard Gottehrer** is producing. Release is expected sometime this spring . . . **Kool & the Gang** have been named chairmen of the 1981 March of Dimes WalkAmerica to be held on Sunday, April 26 in Central Park. The 30-kilometer walk begins at 8:30 a.m. . . . **Phil Collins'** first solo album, "Face Value," will be released by Atlantic on February 20. Among the tunes on the LP: a re-working of **Genesis'** "Behind the Lines," and a version of **Lennon-McCartney's** "Tomorrow Never Knows" . . . **Grace Slick** is set for a two-week promotional tour of Europe beginning February 28. In addition to doing interviews with several publications, Slick is scheduled for television appearances in Rome and Madrid . . . the **Plasmatics** are holding a Legal Defense Benefit at Bonds International on February 27. The Stiff-America recording group is also working on organizing a series of simultaneous benefits to take place on the same date. T-shirts, buttons and flyers will be sold to support the Fund promotion in clubs, retail outlets and on radio. Contributions to the Plasmatics Legal Defense Fund should be sent to: Nancy Harrison, Stiff-America Records, 157 West 57 Street, New York, N.Y. 10019.

Disneyland To Open Indiana Warehouse

■ LOS ANGELES — Disneyland Records vice president and general manager Gary Krisel has announced that the company is consolidating its east and west coast warehouses into one centrally-located facility in Richmond, Indiana. The label's recent growth has caused it to outgrow its current warehouse facilities. Consolidation will be completed by spring.

The Jazz LP Chart

FEBRUARY 21, 1981

- 1. WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- 2. VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- 3. LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079
- 4. GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- 5. CARNAVAL**
SPYRO GYRA/MCA 5149
- 6. MAGIC**
TOM BROWNE/Arista/GRP 5503
- 7. ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
- 8. INHERIT THE WIND**
WILTON FELDER/MCA 5144
- 9. NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia JC 36793
- 10. ODORI**
HIROSHIMA/Arista AL 9541
- 11. CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020
- 12. THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- 13. POSH**
PATRICE RUSHEN/Elektra 6E 302
- 14. GOTHAM CITY**
DEXTER GORDON/Columbia JC 36853
- 15. MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
- 16. FAMILY**
HUBERT LAWS/Columbia JC 36396
- 17. TOUCH OF SILK**
ERIC GALE/Columbia JC 36570
- 18. MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
- 19. SAVANNA HOT-LINE**
NATIVE SUN/MCA 5157
- 20. THE HOT SHOT**
DAN SIEGEL/Inner City IC 1111
- 21. REAL EYES**
GIL SCOTT-HERON/Arista AL 9540
- 22. SEAWIND**
A&M SP 4824
- 23. 80/81**
PAT METHENY/ECM 2 1180 (WB)
- 24. TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
- 25. 4 X 4**
McCOY TYNER/Milestone M 55007 (Fantasy)
- 26. RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- 27. RODNEY FRANKLIN**
Columbia JC 36747
- 28. ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- 29. LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- 30. DIGITAL AT MONTREUX 1980**
MATRIX/Pablo D 2308226 (RCA)

Latin American Album Picks



CASANOVA

Fania JM 589

Con arreglos de Carlos Lalane, Louie Ramírez, Eric Figueroa, José Madera y Luis Ortiz y en producción de Johnny Pacheco, Hector Casanova logra a plenitud esta grabación salsera con temas muy pegajosos y bailables, tales como "Que le den vitamina," (J. Pacheco) "La cosita," (J. Pacheco) "La Basura" (R. Rodríguez) y "El Montunero." (M. Hernández)

■ Produced by Johnny Pacheco, with very good salsa arrangements, Hector Casanova is at his best in this salsa package. "Marcelina," (Casanova-C. Rodríguez) "Espera turno" (T. Guerra) and "Tumba Brava" (D.R.).

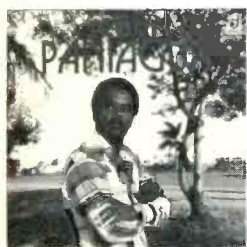


DISCO DE ORO

IVAN CRUZ—Infopesa INF 208179

Iván Cruz, muy popular intérprete peruano le da toque de pueblo a muy románticos y comerciales boleros tales como "Vagabundo soy," (J. Carhaujulca C.) "Brindo," (A. Laguna) "Ficha marcada" (J. Castro) y "Te ví con él." (R. Vásquez)

■ Peruvian bolero singer Ivan Cruz, at the height of popularity in his native Peru, now reaches an international audience with this very commercial, romantic bolero album. "Dime la verdad," (I. Cruz) "Ya te conozco," (A. Laguna) and "Sé que me engañaste un día" (D. Daniel).



SEÑOR PANIAGUA

Discolor LP 4430

Leonardo Paniagua de Republica Dominicana luce sus habilidades interpretativas en varios de sus temas y de otros autores. Entre ellos se destacan "Amemonos," (Paniagua) "Salud cariño," (M. Silva) "Mala, muy mala," (Paniagua) "Cada día más" (Paniagua) y "Para bien o para ml." (Paniagua)

■ Leonardo Paniagua, from the Dominican Republic, offers a very danceable collection of boleros and uptempo music. "Amemonos," "Para bien o para mal," "A tu orden" (Paniagua).



GANANDO

LOS GRADUADOS CON GUSTAVO QUINTERO—
Fuentes 201323

Los Graduados de Colombia con Gustavo Quintero como vocalista ofrecen un muy variado repertorio de músicaailable. "El invitado," (Montoya-Bedoya) "El flaco quebrador," (Zapata-Nova) "Los conductores" (Rios-Quintero) "Poquito y bueno." (Gómez Zapata)

■ Los Graduados from Colombia, with Gustavo Quintero as vocalist, offer a very danceable package of uptempo music. Superb rhythm section. "Las Gotereras," (C. Montoya) "Rocio de amor" (L.C. Montoya) and "El gallinazo" (I. Villanueva).

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Con sus grandes defectos y grandes virtudes, fué el sello Seeco cuna de grandes estrellas latinas. ¿Qué sello discográfico es perfecto? . . . ¿Qué editora musical es perfecta? . . . Para los que son suficientemente viejos en este negocio, será fácilmente entendible la relación. Para los que no entiendan entre líneas, no vale la pena la aclaración. Es hiriente y frustrante, porque muchos de los que originaron la desaparición de Seeco, jamás lo hicieron mejor. Quedaron como pusilánimes y

aprovechadores. Seeco fué creatividad, originalidad y firma pionera en la industria discográfica. En ella nacieron estrellas cubanas de magnitud internacional como **Vicentico Valdés**, **La Sonora Matancera**, **Celia Cruz**, **Leo Marini** y docenas de otros nombres importantes, que harían esta larga lista muy tediosa. Quizás la agrupación musical de más creatividad en toda América lo ha sido, por mucho, **La Sonora Matancera**. Creó estilo, expresión musical y atesoró fama. ¿Quién no conoce a la **Sonora Matancera** en nuestro mundillo. Recuerdo, entre miles de cosas, a la muy querida **Ana Rosa González** y este redactor, con las cintas (las primeras independientes) de la afamada orquesta, recorriendo todos los rincones de América Latina.



Celia Cruz

Recuerdo la nostalgia y el interés por todo el mundo en tener las grabaciones de la Sonora, la única, la original. La de sus trompetas y ritmo callejero. La **Sonora Matancera**, cubana como las palmas de Cubita la Bella. Quizás el concepto sobreestimado sobre la fama de su agrupación musical. O quizás mucho de la frustración de aquellos que de lo alto de la fama, basada en un país de origen fuerte, se ven privados de la base patria. O tal vez, por la seguridad de que la **Sonora Matancera** no necesitaba de nadie en particular, su Director, a quien quiero a pesar del tiempo y los cambios de opinión, **Rogelio Martínez**, insistió siempre en dar los pasos menos aconsejados a favor de su Sonora. Ví el tiempo, con dolor profundo, y fuí testigo de la depauperación lenta pero acrecentante de la Sonora. Todos, sin excepción, trataron de usar el nombre y jamás invirtieron en aumentar el prestigio de la agrupación. Hoy, después de 50 años de existencia y mantenida, a fuerza de sacrificios e integridad la unidad básica de la **Senora Matancera**, intacta en



Eddie Palmieri

espíritu y concepto, la agrupación ha firmado con Fania Records. El sueño tan largamente ambicionado, por lograr que limadas las asperezas simples de la vida, (cuando se ven a la distancia de los Años) logran que volviéramos a oír a la genial e irremplazable **Celia Cruz**, cantando con la **Sonora Matancera**, se volverá una realidad. Anticipo, conociendo a **Jerry Massucci**, que oírmos muy frecuentemente de la **Sonora Matancera** de ahora en adelante y no dudo que con sus "50 años arriba" siga sentando pauta. Porque en el espíritu de la Sonora va el milagro y Jerry sabe captar ese espíritu al máximo. ¡Felicitidades a todos! . . . Otra firma muy interesante por Fania en estos días, ha sido la del extremo talentoso y "a-veces-muy-difícil" **Eddie Palmieri**, que se encuentra ya trabajando en un nuevo long playing . . . El primer larga duración de la **Sonora Matancera**, será presentando la voz de otro grande de la música tropical cubana, **Justo Betancourt**. Después, Ah! . . . después viene Celia.

El cantante dominicano **Leonardo Paniagua**, grabará su próximo long playing en Mexico, acompañado por Mariachi, para el sello Discolor de Estados Unidos . . . Musexpo se celebrará este año en

(Continued on page 49)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

San Francisco

By KBRG (MARCOS GUTIERREZ)

1. TENGO MUCH QUE APRENDER DE TI
EMMANUEL—Arcano
2. AMAR ES ALGO MAS
JOSE LUIS—T.H.
3. LA CALABAZA
ANDY MONTANEZ—LAD
4. INSACIABLE AMANTE
JOSE JOSE—Pronto
5. PICO PICO
EL GRAN COMBO—Combo
6. DON DIABLO
MIGUEL BOSE—CBS
7. LA DIFERENCIA
JUAN GABRIEL—Pronto
8. CON UN AMOR SE BORRA OTRO
AMOR
OSCAR D'LEON—T.H.
9. PERDONAME
CAMILO SESTO—Pronto
10. DE QUE ME SIRVE QUERERTE
A. TORRES—Dila

Los Angeles

By XEGM (RENE DE CORONADO)

1. MI CASITA DE PAJA
LOS IDOLOS—Olympico
2. LO SIENTO MI AMOR
SAN JUANA—Arriba
3. JOSE PATROCINIO
LOS RINCHES DEL SUR—Cronos
4. TIEMPOS PASADOS
TANY PONCE—Luna
5. EL ARTISTA DEL RANCHO
FEDERICO VILLA—Arcano
6. EL PAJARO PRIETO
JOSE LUIS GASCON—Odeon
7. FLOR DE LAS FLORES
LOS LUCERITOS DE MICHOACAN—Luna
8. FLOR DEL RIO
CACTUS COUNTRY BAND—Hacienda
9. TACHO EL BORRACHO
LOUIS GOMEZ—ARV
10. LAS PALABRAS
RUBEN RODRIGUEZ—Gas

Tucson

By KXEW (RAUL AGUIRRE)

1. NO QUIERO VOLVER A OLVIDARTE
GRUPO MAZZ
2. MI FORMA DE SENTIR
REV. DE EMILIANO ZAPATA
3. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL
4. POR SI VOLVIERAS
JOSE LUIS RODRIGUEZ
5. ALMA DE NINA
JOAN SEBASTIAN
6. HASTA EL ULTIMO PELO
MANOLO MUNOZ
7. POR TU CULPA
JULIA PALMA
8. PRUEBA DE AMOR
RITMO 7
9. AHORA NO
MANOELLA TORRES
10. TE LLAMO
GEORGIA GALVEZ

Tampa

By WSOL (ALVARO DIAZ DEL RIO)

1. PERDONAME
CAMILO SESTO—Pronto
2. NO TE APARTES DE MI
ROBERTO CARLOS—CBS
3. LENA VERDE
NAPOLEON—Raff
4. AMEMONOS
ROCIO DURCAL—Pronto
5. QUE BELLA ES LA VIDA
TANIA—T.H.
6. DE AME
OSCAR D'FONTANA—Citation
7. EL MEJOR DE MIS AMIGOS
JOSE AUGUSTO—Odeon
8. UN DIA MAS
JOSE LUIS PERALES—Hisvavox
9. REGRESA A MI
MIAMI SOUND MACHINE—CBS
10. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—Arcano

Ventas (Sales)

San Antonio

1. EL CHUBASCO
CARLOS Y JOSE—T.H.
2. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—Arcano
3. LO SIENTO MI AMOR
LUPITA D'ALESSIO—Orfeon
4. HAS NACIDO LIBRE
CAMILO SESTO—Pronto
5. CARTA MANCHADA
RUBEN NARANJO—Zarape
6. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
7. MI FORMA DE SENTIR
REV. DE EMILIANO ZAPATA—Profono
8. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
9. VOY A PERDER LA CABEZA POR
TU AMOR
JOSE LUIS RODRIGUEZ—T.H.
10. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda

Hartford

1. ASI CANTABA PAPA
CELIA, JOHNNY & PETE—Vaya
2. MI AMIGO EL PAYASO
WILLIE ROSARIO—T.H.
3. FUERZA GIGANTE
RAY BARRETTO—Fania
4. DOS AMORES
ELADIO ROMERO—Almendra
5. ATREVETE
JOSE LUIS—T.H.
6. MATAME DE AMOR
CHRISTIAN PANIAGUA—Susy
7. PERDONAME
CAMILO SESTO—Pronto
8. EL PANQUELERO
OSCAR D'LEON—T.H.
9. MAESTRA VIDA
RUBEN BLADES—Fania
10. TE DECLARO MI AMOR
MILLIE Y LOS VECINOS—Algar

Argentina

By AUGUSTO CONTE

1. AHORA O NUNCA
ANGELA CARRASCO—Microfon
2. FELICIDAD
ABBA—RCA
3. MI GRAN AMOR SE HA IDO
LOS MOROS—RCA
4. SOLO TU, SOLO YO
TOTO CUTUGNO—Interdisc
5. ERES
JOSE MARIA NAPOLEON—Microfon
6. CANSADO DE HACERLO BIEN
ROCKY BURNETTE—EMI
7. ESPERAME QUE YA VOY
KAREN SILVER—Microfon
8. MI PAPITO ME HIZO UN ARBOLITO
ALMENDRA Y AVELLANA—RCA
9. MUJER ENAMORADA
BARBRA STREISAND—CBS
10. ESTAS O.K.
PATRICK & SUE TIMMEL—Music Hall

Rio De Janeiro

By NOPEM

1. GRAFFITI
THE PARIS GROUP—RCA
2. STARTING OVER
JOHN LENNON—Warner Bros.
3. CEDO PRA MIM
KATIA—CBS
4. THE WINNER TAKES IT ALL
ABBA—RCA
5. ON BROADWAY
GEORGE BENSON—Warner Bros.
6. WOMAN IN LOVE
BARBRA STREISAND—CBS
7. QUERO COLO
FABIO JR.—RGE
8. SURE SHOT
CROWN HEIGHTS AFFAIR—RCA
9. BABOOSHKA
KATE BUSH—EMI
10. THE WANDERER
DONNA SUMMER—Warner Bros.

Nuestro Rincon (Continued from page 48)

the Marriot Hotel and Marina de Fort Lauderdale, Florida, de Noviembre 1 al 5 de este año . . . Rosa Gustems de EMI-Odeon, España, me anuncia el envío de muestras de la nueva grabación de otro sonido que sentó pautas, en el mercado latino internacional. El **Duo Dinamico** se presentará con "20 Exitos de Oro," del popular duo to español, con más de 300,000 unidades ya vendidas y el long playing "Bon Voyage" de la **Orquesta Mondragon**, colocado ya en las listas de popularidad españolas, a tres semanas de su "release" . . . La Asociación Boliviana de Productores de Fonogramas y Videogramas, acaba de ser fundada en La Paz, Bolivia. La Mesa Directiva ha quedado establecida de la siguiente manera: Presidente, Dr. **Eduardo Ibañez Wigger**, Vice-presidente; **Laureano Rojas**, Secretario General; **Miguel A. Dueri**. La Asboprofon puede ser contactada en la Casilla 21154, de La Paz, Bolivia. ¡Felicidades a todos los involucrados y la verdad es que, hacía falta la Asociación!

Desde sus inicios, he sido testigo del desarrollo de la carrera del intérprete mexicano **José José**. Con un timbre y modo diferente, **José José**, después de innumerables "altos y bajos" en su carrera, ha llegado a su máximo "status" en profesionalismo. Su última producción, bajo su supervisión directa "Amor Amor" realizada en Los Angeles, California, indica a las claras que es muy posible que se convierta en uno de los grandes de América dentro de muy poco. Se merece México ese sitio y en **José José** puede lograrlo. "Insaciable Amante," producida por **Camilo Sesto**, en este larga duración refleja una profesionalidad que bordea la perfección. El resto, con "No me digas que te vas" (A. Jaen) "Amor amor" (Perez Botija) y "No me platicues ya" (V. Garrido) se van de la mano, para convertirse en interpretaciones maestras. Vaya mi más efusiva felicitación a **José José** por estos logros . . . Otro gran talento que ha tomado un curso impresionante en creatividad es **Camilo Sesto**. Oyendo las producciones en las cuales ha tomado parte, detenidamente analizando sus últimas

interpretaciones de "Perdóname," "Un amor no muere así como así," "Donde estés, con quien estés" y "Tres veces no," llego a la conclusión que no me ha defraudado en nada este cantante y compositor alicantino, del cual escribi un día: "Llegará muy lejos este Camilo." Y volvemos al tema eterno. Aun cuando no he podido estar de acuerdo con la etiqueta de estos artistas, Ariola, quizás porque sus "egos" sean mayores que los míos y me avasallan o los míos mayores que los de ellos, es innegable que el grupo está dando la oportunidad de crear, a los verdaderos creadores, y dándole la oportunidad de ser escuchados y promovidos agresivamente. Y he ahí el hecho: De nada vale que hagamos la grabación perfecta, si el sello que la lanza, carece de las "bolitas" suficientes, como para hacer que la oigan las gentes. Y en esto, hay mucho de qué hablar y demasiados a quien herir . . . Y ahora . . . ¡Hasta la próxima!

The Seeco label was, undoubtedly, the pioneer in recording major Latin performers such as **Vicentico Valdes**, **La Sonora Matancera**, **Celia Cruz** and **Leo Marini**. La Sonora Matancera has been perhaps the most creative orchestra in all Latin America. I still remember my friend **Ana Rosa Gonzalez**, traveling thru Latin America years ago to sell and promote La Sonora Matancera's first independent production. I still remember how interested many record companies were in obtaining their recordings. As the years went by, I noticed with despair that La Sonora Matancera began to decline in popularity. Today, fifty years after its creation, La Sonora Matancera has signed an exclusive contract with Fania Records. The dreams of listening again to **Celia Cruz** with La Sonora Matancera will soon become a reality. Knowing **Jerry Massuci**, president of Fania Records, I am sure that we will be hearing a lot about La Sonora Matancera again. Their first album will be recorded shortly with **Justo Betancourt** as the

(Continued on page 50)

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Nuevas y excelentes producciones invaden el mercado mexicano tratando de ganarse un lugar destacado en esta primera etapa de la temporada 81. Junto a los temas que ya se consolidaron como espectaculares hits y que en la actualidad acaparan difusión y ventas a nivel nacional como "Perdóname" de **Camilo Sesto** (Ariola), "Lo siento mi amor" de **Lupita D'Alessio** (Orfeón), "Leña verde" de **Napoleón** (Cisne RAFF), "Todo se derrumbó dentro de mí" de **Emmanuel** (RCA), "Yo quisiera que tú" de **Diego Verdaguer** (Mélody) y "Lo nuestro era amistad" con **Sonia Rivas** (Microfón)—por citar algunos—; hoy se agregan con enorme fuerza "La Culpable" en la voz de su propio autor **Alvaro Dávila**, "Ahora ó nunca" con **Angela Carrasco** (Ariola), "Adivina quien soy" con José Luis Rodríguez (Musart), "Primer amor" con **Yuri** (Gamma), "Yo no regreso contigo" con **Lupita D'Alessio** (Orfeón), "Don Diablo" con **Miguel Bosé** (CBS), "Un poquito de pecado" con **Guadalupe Ximena** (Orfeón), "Bandolero" con su creador **Joan Sebastián** (Musart) y el que se vislumbra como otro sólido cañonazo de **Emmanuel** "Quiero dormir cansado."

Después de librar una profunda y honesta lucha profesional, tratando de reflotar la empresa que en el momento en que tomó posesión del cargo estaba convertida en una compañía totalmente inoperante, **Roberto López Prado** renunció a la Presidencia del sello EMI Capitol de México. He sido testigo del enorme esfuerzo desplegado tanto por Roberto como por todo el personal de confianza cercano a la Presidencia, pero todo parece indicar, que las presiones a las que se vió sometido el caballeroso y talentoso ejecutivo argentino, superaron el límite de su paciencia y optó por la renuncia.

Preparativos de alto nivel en el sello Ariola para festejar el millón de sencillos vendidos por **Juan Gabriel** con las versiones "He venido a pedirte perdón"

cara A y "El Noa Noa" cara B. . . Una auténtica sorpresa está resultando el Grupo **El Garrafón y sus Cinco Monedas** con su grabación "El Farolito." Hace unos meses atrás, **Federico Riojas**, Presidente del sello Acción, me comunicó la adquisición de los derechos a nivel mundial del grupo en mención y hoy sobre salen como el grupo tropical más escuchado en todo el interior, alcanzando cifras muy respetables en ventas. . . Se derrumba en forma alarmante Polygram. Sin presencia en la radio, acéfalos muchos cargos importantes y la falta de conocimientos en la Dirección General, están hundiendo a la compañía que en otras épocas se dió el lujo de pelear los primeros lugares en los charts. La reestructuración debe ser de inmediato, por que la empresa ya se adjudicó ante los ojos de la industria, radio y prensa la imagen de ser una compañía inoperante, negativa y que cada día pasa se hunde en un abismo del cual será tremendamente difícil sacarla. . . Y ahora ¡Hasta la próxima desde México!

Black Broadcasters Convening in Florida

(Continued from page 16)

to help balance the sample, but Jackson feels "to some extent the situation is getting worse. A significant proportion of people in the black community don't have phones. Also many have, for whatever reasons, unlisted numbers." Jackson advocated the use of interviewers, "preferably black," to visit black homes as one remedy.

Ragan said he feels that the nation's fluctuating interest rates have put an extra burden on existing black-owned radio outlets and had a chilling effect on newcomers. "Most black radio stations have appeared in the last five or six years, most borrowed heavily to get the station. With the prime interest rate at its present height, they often find themselves working for the lending institutions.

"Let's say a black bought a station in 1975 when the prime was 1.25 percent. He now sud-

Nuestro Rincon (Continued from page 49)

denly finds himself in a different world. In 1980 there were 45 changes in the prime. This creates an extremely difficult situation for the minority entrepreneur and means fewer new people can afford to enter the field."

Nate Boyer, executive director of NABOB, suggested that "we need more ways to finance stations, and the existing financial sources need to be more sensitive to the particular problems of black businessmen." While no NABOB members have had to give up their stations due to economic woes, Boyer notes, many have had to revise budgets, re-evaluate previous plans and

lead vocalist. . . Fania has also signed the talented **Eddie Palmieri**, who is already working on his new album. Discolor Records in the States has announced that Dominican singer **Leonardo Paniagua** will record his next LP in Mexico, accompanied by a mariachi band. . . Musexpo will take place this year at the Marriott Hotel and Marina in Fort Lauderdale, Fla., from November 1-5. . . **Rosa Gustems** from EMI-Odeon in Spain has announced a new release by the well-known **El Duo Dinamico**, an album entitled "20 Exitos de Oro" which has already sold more than 300,000 copies, and another release by **Orquesta Mondragon**, "Bon Voyage," which is on the Spanish charts just three weeks after its release. . . The Bolivian Association for Record Producers has just been formed in La Paz, Bolivia. Their staff is headed by **Dr. Eduardo Ibañez Wigger**, president; **Laureano Rojas**, vice president; and **Miguel A. Dueri**, general secretary. The organization, known as Asboprofon, can be contacted at: Casilla 2115 4, La Paz, Bolivia. Congratulations and best wishes for success to everyone involved!

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"just try to hang tough."

The FCC's deregulation ruling and possible Congressional action on it received mixed notices among those RW interviewed. Ragan said he hasn't "made up my mind on it yet." Jackson said he was worried it may mean the end of special affairs programming relevant to blacks and "make it more difficult for blacks to acquire stations." Boyer said that "anything that lessens the paperwork for broadcasters and means less time in Washington and more serving their community is positive," though he added that he believed many areas have to be clarified.

CBS Re-Inks Isley Brothers



CBS Records recently celebrated the re-signing of the Isley Brothers' T-Neck Records to worldwide distribution as part of the CBS Associated Labels family with a party at CBS headquarters in New York. The Isleys' new album, "Grand Slam," was previewed at the party. Pictured from left are: Ronald Isley, Ernie Isley, Chris Jasper, and Marvin Isley of the Isley Brothers; Walter Yetnikoff, president, CBS/Records Group; Kelly Isley; Dick Asher, deputy president and chief operating officer, CBS/Records Group; Rudolph Isley; and Tony Martell, vice president and general manager, CBS Associated Labels.

Radio Action

Most Added Latin Record

(Tema más programado)

(International)

"No Te Apartes De Mí"

(R. Carlos-E. Carlos)

ROBERTO CARLOS

(CBS INT.)

(Regional)

"Si Quieres Verme Llorar"

(Johnny Herrera)

LISA LOPEZ

(HACIENDA)

Dialogue (Continued from page 30)

introduction of every new appliance going into the home. It starts to take off and people perceive a consumer acceptance, so they rush in to take advantage of the new miracle. Historically, most of these people get hurt, and a few survive. The trick is to survive.

RW: Your company has made it clear that it will not sell or rent pornography. Considering the fact that X-rated movies represent a significant share of the marketplace, why have you chosen to ignore this source of revenues?

Markim: Apart from the fact that the code of ethics of our company will not permit us to distribute pornography, I think the consumer ultimately becomes bored with this product. When someone buys a video tape recorder, they usually want to go out and get some pornography; it's the only thing they couldn't do before they bought the machine. But after viewing two, three or even four of these titles, interest begins to wane. There aren't that many well made pornographic films, so, if you have any kind of intelligence, the novelty wears off. In short, there is a very rapid rate of decay of interest in pornography. Now, since there are more people buying VCRs, that represents a new market, so pornography sales are probably still good and will continue to be as long as there are more first-time buyers.

RW: Putting ethics and waning interest factors aside, pornography still sells. Because of this, many industry observers believe that the trades should chart this product. What is your opinion?

Markim: Well, it's hard for me to answer that question objectively. I can only answer it by saying that I notice that your magazine does not chart pornography, and I urge you to continue not to do so.

RW: Feature films are being charted by a growing number of publications, but there appears to be no agreement on which chart best serves the industry. In your opinion, what is the best way of tracking the sales of this product?

Markim: I don't think that any type of quantification, aside from listings, is going to be reliable at this early stage of the industry. Charts are a general indicator, and if you call up 25 stores and half of them mention a specific title, you can be fairly certain that this title is in demand. Perhaps films should be ranked according to the number of mentions they receive from retailers, and not numerically. As you know, I believe the video industry is analogous to the publishing field, so perhaps video charts should offer both fiction and non-fiction listings.

RW: Do you believe that the birth of home video portends the arrival of a visually-oriented society and a moving away from print?

Markim: To answer your question in one word, yes. I have to believe that over a long period of time, as people get the video hardware, they will drift more and more as a society towards an electronic picture screen in their homes and move away from print. There is already a diminished amount of reading going on today, and despite the fact that a number of people bemoan this, I don't think it's necessarily a terrible thing. There is an amazing difference in having something instructional or informational come alive on the screen. A lot of people relate much better to something that is moving and in color, for both entertainment and information. I see video playing a bigger role at school, but I see its biggest impact at home. Once again I cite the example of publishing. For years magazines were published for the general public, and it has only been in the last ten or fifteen years that we have seen the amount of specialization that we have today. There are magazines which cater to every imaginable hobby or taste. I see video going this way. Because the major networks cannot compete with this specialization, the time is coming when each member of a family will be able to satisfy their own specific interests through home video. I also believe that we will see multiple VCRs in each home in much the same way as we have multiple television sets in one residence.

Paul Drew Signs The Nolans

■ LOS ANGELES—The Nolans, four Irish sisters who have achieved great international success in the last two years, have signed for personal management with Paul Drew of Paul Drew Enterprises, Inc.

Agreement has also been reached for the Nolans' records to be marketed in the U.S. and Canada through Drew's Real World Records label, distributed by Atco. The Nolans will continue

as CBS artists elsewhere in the world.

According to Drew, the Nolans' first U.S. single is scheduled for mid-April release, concurrent with a promotional visit to the U.S. that will include introductory stops at a half dozen or more major music centers.

The visit follows the group's scheduled appearance at the Tokyo Music Festival.

ABBA's Bjorn at WNBC



While in New York City recently, Bjorn Ulvaeus of Atlantic recording group ABBA stopped by the studios of radio station WNBC. In addition to taping an interview for future airing, Bjorn also helped the station's staff celebrate the fact that WNBC is now ranked as the number one top 40 music outlet in the city. ABBA's current hit single, "The Winner Takes It All," is culled from the album "Super Trouper," which was recently certified gold by the RIAA. Shown at WNBC are, from left: Atlantic local promotion representative Danny Buch; WNBC air personality Johnny Dark; Ulvaeus; WNBC assistant program director Buzz Brindle; and Atlantic director of artist relations Perry Cooper.

Disco File (Continued from page 32)

furlough early in the '70s) have resurfaced on Knockout (distributed through Audiofidelity) with a strange, appealing cut called "Make Me Over" (7:04). The song is mostly groove, a groove that gnaws at your mind, sort of like "Love Hangover" on tranquilizers, slugging away at a smooth, even pace. The group's old-style harmony is counterpointed by an unusual, hollow bass sound, subtly augmented with synthesizer (DJ Rick Richardson mixed). Out of the ordinary, but compelling.

A couple of important rock-crossover releases: **Yoko Ono**, whose musical presence with respect to the new wave is only recently being given media attention, has released one of the last tracks she worked on with the late **John Lennon**, "Walking on Thin Ice" (Geffen; see our Cover Picks), a pounding rock-disco. Ono is singing in a whispery croon—not unlike "Love Trilogy"'s Donna—backed with a smacking snare drum and biting guitar (or synthesizer) work. At 5:58, there's time for a full bass break; a strange vocal treatment during the breakdown makes Ono sound like she's drowning, and she ends the cut with some free-form poetry. A promotional disco disc has been pressed; it also includes the unreleased "It Happened" and "Hard Times Are Over," from the "Double Fantasy" album. "Walking On Thin Ice" sounds like it was meant to make both disco and dance-rock formats sound progressive. **The Boomtown Rats'** "Up All Night" is the single breakout from their "Mondo Bongo" album (Columbia); the label has pressed a promotional disco disc for club play. The cut is rock with a funky beat that seems to make structural reference to disco and reggae in the almost skeletal sound of the arrangement. A handclap, a piano glissando, an echoey chorus slip by in succession to the beat of the beat, and, in a ghostly way, "Up All Night" is lots of fun. Bob Clearmountain, the sound engineer behind the "Miss You" disco mix, plays the same role here.

NOTES: Just as we were announcing a retirement here on the east coast, a friend of ours from Los Angeles called to say he's back to spinning and happy with it. **Rick Gianatos**, a Chicago DJ who went on to mix sides by Shalamar, the Gap Band, Carrie Lucas and Gene Chandler among others, had given up DJing for work in the studio (only he, Jimmy Simpson and pioneer Tom Moulton actually attempted careers solely in engineering and graduated to production, to our recollection). Feeling that he was "losing track of reality," Rick took a job playing at Los Angeles' Blue Parrot, and says that he finds it a rejuvenating and educational recharge. I can tell you wanna boogie; don't stop the music . . . **Tony Martino**, co-owner of New York's 12 West, also called this week to confirm its permanent closing; the surrounding neighborhood has rezoned for residence and there is no likelihood of the room's reopening. In its day, of course, 12 West had distinguished itself as the home base of legendary DJs such as **Tom Savarese** and the late **Jimmy Stuard**; it was immortalized in song ("New York Got Me Dancing") and story — thousands of them, we're sure. Martino hopes to establish another club sometime this summer.

Record World Gospel

Gospel Time

By PAM LEE

Word Records celebrated its 30th anniversary last Thursday (12) and Friday (13) in Waco, Texas. Events included an anniversary luncheon with **Jarrell McCracken**, a Word Books session with authors **Bunny Dienart** and **Andrea and Keith Miller**, and a concert featuring **Dion** and the **Imperials**.

A major gospel music segment is scheduled for the 23rd annual Grammy Awards, slated for CBS-TV, Feb. 25. Music from **Reba Rambo's** and **Dony McGuire's** "The Lord's Prayer" album is to be presented by **Cynthia Clawson**, **B.J. Thomas**, **Walter Hawkins**, **Tramaine Hawkins**, the **Archers**, **Reba Rambo**, **Andrae Crouch**, and **Dony McGuire**.

B.J. Thomas is scheduled to perform during Silver Dollar City's seventh annual Young Christians' Weekend, April 25-26. A series of seminars will be conducted Saturday, with live Christian musical performances both days and a Sunday morning worship service. For a descriptive brochure write Silver Dollar City/Young Christians Weekend, Marvel Cave Park, MO 65616 or call (417) 338-8206.

A five-part Muppet-style film series, "Buford and Friends," is in production by Gospel Films, Muskegon, MI. The films feature **David Meece**, **Jamie Owens-Collins**, **Debby Boone**, **Dave Boyer**, and **Andrae Crouch**. Meece guests in the 30-minute segment, "Listening to God." The project will be produced by **Eric Jacobson**, producer of (Continued on page 53)

Al Green on TV



The Rev. Al Green recently taped "The Bobby Jones Gospel Show" for Black Entertainment Television, to air in March. Backstage after the taping are, from left: Ken Harding, A&R director, Word Records; Moses Dillard, music director for the show; Green; Jeffrey Wyant, president of Double Doubleyew Productions, producer of the show; Bobby Jones; and Joe Moscheo, director of affiliate relations, BMI Nashville.

Gospel Album Picks



CLouDBURST

MIGHTY CLOUDS OF JOY—Myrrh MSB 6663 (Word)
An inimitable vocal unity from five exceptional singers paves the way for a unique sound. Add to this the sense of rhythm that the Mighty Clouds possess and the result is an exciting album that will leave no listener uninspired. "Glow Love," "I Ain't No Ways Tired," and "Everybody Ought To Praise His Name" are standouts.



DON'T GIVE IN

LEON PATILLO—Myrrh MSB 6662 (Word)
Patillo, a former lead singer for Santana, demonstrates his vocal and writing abilities on this album. Behind slick productions is an enduring spiritual message. Prime cuts include "Star Of The Morning," "How Can I Begin," and the title song.

Gospel Week Set

NASHVILLE — "Gospel Music '81: On the Move" is the theme of the Gospel Music Association's third annual Gospel Music Week, April 12-15, at the Opryland complex here.

Thirteen hours of seminars discussing various business and ministry aspects of gospel music, six hours of artist showcases, and three hours of choral music reading sessions blend with the continental breakfast "eye-opener" sessions, ASCAP, BMI, and SESAC sponsored luncheons, and gospel concerts each evening.

GMA's general membership (Continued on page 53)

Hawkins 'In Lights'

WOODLAND HILLS, CA—Light Records has announced an "Up in Lights" display contest, to run through March 31, for retail outlets to promote Walter Hawkins' album "The Hawkins Family." Display materials provided by Light Records include two four-color posters and 50 board slicks. Contest rules are that the display must be up for at least two weeks and a color photograph of the display be sent with an entry blank to Vicki Mack Lataillade, Light Records, P.O. Box 296, Woodland Hills, CA 91365.

Soul & Spiritual Gospel

FEBRUARY 21, 1981

FEB. 21	FEB. 7		
1	4	EVERYTHING'S ALRIGHT CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14850 (Arista)	20 20 GOD'S ANSWERS TO THE PROBLEMS OF PRESSURE REV. E. L. McKINNEY/J&B 0021
2	2	REJOICE SHIRLEY CAESAR/Myrrh MSB 6646 (Word)	21 28 I'LL BE THINKING OF YOU ANDRAE CROUCH /Light LS 5763 (Word)
3	3	THE LORD WILL MAKE A WAY AL GREEN/Myrrh MSB 6661 (Word)	22 — CLouDBURST MIGHTY CLOUDS OF JOY/Myrrh MSB 6663
4	7	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)	23 23 CHANGED MAN SWANEE QUINTET/Creed 3099 (Nashboro)
5	9	JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS Savoy SGL 7059 (Arista)	24 27 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
6	5	RISE AGAIN GOSPEL KEYNOTES/Nashboro 7227	25 19 THIS GOSPEL REV. E. L. McKINNEY/J&B 80026
7	11	THE HAWKINS FAMILY WALTER HAWKINS/Light LS 5770 (Word)	26 26 CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
8	12	TRAMAINÉ TRAMAINÉ HAWKINS/Light LS 5760 (Word)	27 15 REMEMBER ME REV. E. L. McKINNEY/J&B 0005
9	1	KEEP ON CLIMBING PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista)	28 16 AIN'T NO STOPPING US NOW WILLIE NEAL JOHNSON & GOSPEL KEYNOTES/Nashboro 27217
10	10	MOTHER WHY? WILLIE BANKS & MESSENGERS/Black Label BL 3000 (HSE)	29 21 GOD CAN DOROTHY NORWOOD/Savoy SL 14557 (Arista)
11	18	TRUE VICTORY REV. KEITH PRINGLE/Savoy 7053 (Arista)	30 30 THANK YOU LORD REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy SGG 7055 (Arista)
12	6	MIRACLE JACKSON SOUTHERNAIRES/Malaco 4370	31 32 IT'S A NEW DAY JAMES CLEVELAND & SOUTHERN COMMUNITY CHOIR/Savoy SGL 7035 (Arista)
13	14	A PRAYING SPIRIT JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)	32 33 TELL IT MILDRED CLARK & MELODY-AIRES/Savoy SL 14571 (Arista)
14	13	GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS/New Birth 7048	33 35 COME TO JESUS NOW MYRNA SUMMERS/Savoy SL 14575 (Arista)
15	29	LOVE ALIVE II WALTER HAWKINS & LOVE CENTER CHOIR/Light SL 5735 (Word)	34 31 GOD SAID IT SOUL STIRRERS/Savoy SL 14569 (Arista)
16	—	I'M COMING LORD CANTON SPIRITUALS/J&B 8 0028	35 37 CAUGHT UP BOBBY JONES & NEW LIFE/Creed 3102 (Nashboro)
17	8	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)	36 34 ALL ABOUT JESUS SENSATIONAL NIGHTINGALES/Malaco 4398
18	24	JESUS WILL NEVER SAY NO FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista)	37 36 HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)
19	17	ONE DAY AT A TIME REV. THOMAS L. WALKER/EGL 655	38 39 STAND UP AND TESTIFY SALEM TRAVELERS/Creed 3100 (Nashboro)
			39 22 HE CHOSE ME O'NEAL TWINS/Savoy SGL 7049 (Arista)
			40 25 I'M COMING LORD CANTON SPIRITUAL/J&B 80028

Anne Murray, With Four Awards, Dominates Canada's Juno Ceremony

By LARRY LeBLANC

■ TORONTO—The 11th annual presentation of the Juno Awards, Canada's popular music awards, held Feb. 5 at O'Keefe Centre here, saw the absent Anne Murray, the only big winner, once again sweep four awards.

As she had last year, Murray won over virtually every other established female singer in the country in one category or another. Susan Jacks, Carroll Baker, Claudja Barry, Laura Winson, even Joni Mitchell were swamped in the wave of Murray achievements.

However, during the two-and-a-half-hour CBC-TV show, Mitchell was named to the Juno Hall of Fame and awarded a plaque by Prime Minister Pierre Trudeau that places her in the company of Paul Anka, Guy Lombardo, Oscar Peterson and Hank Snow.

There were other surprises in the evening. Prism, unknown a year ago, was named group of

the year. Martha and the Muffins, who appeared for most of the evening to have been overlooked for yet another year, tied with Anne Murray for single of the year. The award for most promising group went to Vancouver's Powder Blues Band, also unknown a year ago. Newcomer Eddie Schwartz was named composer of the year for "Hit Me With Your Best Shot," which became a hit for Pat Benetar.

The complete list of winners follows:

Winners

Album of the year: Anne Murray, "Greatest Hits." Single of the year: Anne Murray, "Could I Have This Dance" and Martha and The Muffins, "Echo Beach." International album of the year: Pink Floyd, "The Wall." International single of the year: Pink Floyd, "Another Brick In The Wall." Composer of the year: Eddie Schwartz, "Hit Me With Your Best Shot."

Female vocalist of the year: Anne Murray. Male vocalist of the year: Bruce Cockburn. Group of the year: Prism. Country female vocalist of the year: Anne Murray. Country male vocalist of the year: Eddie Eastman. Country group of the year: Good Brothers. Most promising female vocalist: Carole Pope. Most promising male vocalist: Graham Shaw. Most promising group: Powder Blues.

Instrumental artist of the year: Frank Mills, Folk artist of the year: Bruce Cockburn. Best children's album: Sharon, Lois and Bram, "Singing 'n Swinging." Producer of the year: Gene Martynec. Recording engineer of the year: Mike Jones. Album Graphics: Jeanette Hanna. Best classical albums: "Stravinsky, Chopin Ballads," Arthur Ozolins. Best jazz album: "Present Perfect," Rob McConnell and the Boss Brass.

R 'n W Talent Bows

■ NASHVILLE—Roger West, former co-owner and GM of Music Row Talent, has announced the opening of R 'n W Talent, a booking agency with offices at 4515 Granny White Pike here. Zip is 37204, and phone is (615) 297-4661.

Gospel Week Set

(Continued from page 52) meeting and two artist-only sessions round out the scheduled events, which culminate with the 12th annual Dove Awards presentation and banquet April 15.

Keynote speaker for the Monday (13) eye-opener session will be announced shortly. For Gospel Music Week registration information, contact the GMA at P.O. Box 23201, Nashville, TN 37202.

Gospel Time (Continued from page 52)

"Welcome Home," voted best Christian film of 1979.

Publishers Network has announced the signing of a long-term publishing and distribution agreement with Jim Van Hook of Brentwood Music Company. First product to be released by Publishers Network will be a record and book from Van Hook's group Bridge . . . Light Records artist Dan Burgess will appear March 28 at "Music Workshop 81" in Sacramento . . . Ralph Carmichael, president of Light Records/Lexicon Music, will participate in the Word of Canada workshop April 30-May 2. The Ralph Carmichael Scholarship will be presented to an outstanding student during the sessions.

While on tour in Southeast Asia, Pat Boone and daughter Debby were privileged guest entertainers at a royal command performance for the king of Thailand. The nationally televised event raised over half a million dollars for the Thai border troops who protect Cambodian refugees. A highlight of the program came when Debby and Pat sang a song the king wrote, "Candlelight Blues."

Kristle Murden will marry Joseph Edwards, March 28, in Tacoma, Washington. Edwards, a former light-heavyweight fighter, is a pastor at Edwards Temple Church of God in Christ in Tacoma.

Panels Confirmed for Songwriter Symposium

■ NASHVILLE — The Nashville Songwriters Association Intl. has announced the topics and panelists for its third songwriters symposium, "One Step Closer to Better Songwriting," to be held at the Hyatt Regency Hotel here Feb. 27 through March 1.

After keynote speaker Jimmy Webb delivers the opening address, Randy Goodrum will moderate the first session, "My Approach Is," discussed by Dave Loggins, Gary S. Paxton, Wayland Holyfield, Michael McDonald, and Patrick Henderson.

Aaron Brown will moderate "Different Strokes" NSAI's session dealing with writing for commercials, TV shows, and other forms. Discussing this topic will be Walter Woodward, John Brahaney, George David Weiss, Dan Williams, Bud Wingard, and Chris Dodson.

C. Dianne Petty will moderate "The Dynamic Duo" which features Tom Collins with Dennis

Morgan and Kye Fleming; Charlie Monk with Chris Waters; Bob Beckham with Johnny MacRae and Bob Morrison; Wesley Rose with Mickey Newbury; Bob Montgomery with Jeff Silbar; Pat Rolfe with Layng Martine Jr.; and Buddy Killen with Curly Putman.

The NSAI's executive director Maggie Cavender will moderate a "critique panel" session composed of John Brahaney, Rory Bourke, Wayland Holyfield, Judy Harris, Karen Conrad, David Conrad, Len Chandler, Randy Goodrum, Aaron Brown, Charlie Feldman, and Paul Richey.

A songwriters' showcase on Feb. 27 kicks off the symposium, which also includes the 14th annual Songwriter Achievement Awards Feb. 28. A \$100 registration fee covers all the above events and an awards dinner. For more information, contact the NSAI at 25 Music Square West, Nashville, TN 37203. Phone is (615) 254-8903.

Contemporary & Inspirational Gospel

FEBRUARY 21, 1981

FEB. 21	FEB. 7						
1	1	NEVER ALONE	AMY GRANT/Myrrh MSB 6645 (Word)	21	21	BEGINNINGS	JOHN MICHAEL TALBOT/Sparrow SPR 1040
2	2	EVIE FAVORITES, VOL. I	EVIE TORNQVIST-KARLSSON/Word WSB 8845	22	—	INSIDE JOB	DION/DaySpring DST 4022 (Word)
3	5	BEST OF B. J. THOMAS	Myrrh MSB 6653 (Word)	23	27	SAVED	BOB DYLAN/Columbia JC 36553 (CBS)
4	4	THE PAINTER	JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	24	32	GOT TO TELL SOMEBODY	DON FRANCISCO/NewPax NP 33071 (Benson)
5	3	MY FATHER'S EYES	AMY GRANT/Myrrh MSB 6625 (Word)	25	15	FORGIVEN	DON FRANCISCO/NewPax NP 33042 (Benson)
6	6	ONE MORE SONG FOR YOU	IMPERIALS/DaySpring DST 4015 (Word)	26	—	PRIORITY	IMPERIALS/DaySpring DST 4017 (Word)
7	7	WITH MY SONG	DEBBY BOONE/Lamb & Lion LL 1046 (Benson)	27	25	THANK YOU FOR THE DOVE	MIKE ADKINS/MA 1061
8	8	IN HIS TIME, PRAISE IV	MARANATHA SINGERS/Maranatha MM0064 (Word)	28	31	NEVER THE SAME	EVIE TORNQVIST-KARLSSON/Word WSB 8806
9	9	COLOURS	RESURRECTION BAND/Light LS 5783 (Word)	29	29	THIS AIN'T HOLLYWOOD	DeGarmo & Key Band/Lamb & Lion LL 1051 (Benson)
10	24	BULLFROGS AND BUTTERFLIES	CANDLE/Birdwing BWR 2010 (Sparrow)	30	30	LIGHTS IN THE WORLD	JOE ENGLISH/Refuge R3764 (Benson)
11	11	IN CONCERT	B. J. THOMAS/MCA/Songbird 5155	31	35	FOR THE BEST	B. J. THOMAS/MCA/Songbird 3231
12	12	PHILIP SIDE	PHIL KAEGGY/Sparrow SPR 1036	32	—	THE LORD'S SUPPER	JOHN MICHAEL TALBOT/Birdwing BWR 2013 (Sparrow)
13	13	STRAIGHT AHEAD	JAMIE OWENS-COLLINS/Sparrow 1035	33	33	KIDS PRAISE ALBUM	Maranatha MM0068 (Word)
14	14	FOR HIM WHO HAS EARS TO HEAR	KEITH GREEN/Sparrow SPR 1015	34	28	PRAISE STRINGS IV	Maranatha MM0067 (Word)
15	10	MUSIC MACHINE	CANDLE/Birdwing BWR 2004 (Sparrow)	35	39	YOU GAVE ME LOVE	B. J. THOMAS/Myrrh MSB 6633 (Word)
16	20	HEED THE CALL	IMPERIALS/DaySpring DST 4011 (Word)	36	36	ROAR OF LOVE	2ND CHAPTER OF ACTS/Sparrow SPR 1033
17	17	ARE YOU READY?	DAVID MEECE/Myrrh MSB 6652 (Word)	37	26	COME TO THE QUIET	JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrow)
18	18	AMY GRANT	Myrrh 6586 (Word)	38	37	DALLAS HOLM AND PRAISE LIVE	Greentree R3441 (Benson)
19	19	CELEBRATE	ARCHERS/Light LS 5773 (Word)	39	34	GIFT OF PRAISE II	Maranatha Singers/Maranatha MM0065 (Word)
				40	38	SEEDS OF CHANGE	KERRY LIVGREN/Kirshner NJZ 36567 (CBS)

CMA Board Meets in Atlanta

■ ATLANTA—The center of the country music world was located here Tuesday and Wednesday (3 and 4) when the board of directors of the Country Music Association gathered at the Colony Square Hotel for their first 1981 quarterly meeting.

Georgia Gov. George Busbee proclaimed Feb. 2-8 Country Music Association Week in Georgia; Atlanta Mayor Maynard Jackson later cited Feb. 4 as CMA Day in Atlanta.

Varied Activities

CMA committee meetings were held on Tuesday in preparation for the formal convening of the board on Wednesday. The CMA also hosted a reception and show Tuesday evening for more than 400 Georgia CMA members and other entertainment industry dignitaries at Mama's Country Showcase, Atlanta's largest country music nightclub. Tom T. Hall emceed the show, which starred Brenda Lee and her band.

On Wednesday the CMA, along with Plough Broadcasting Company, hosted a luncheon and

Crystal Country For Kids



Columbia artist Crystal Gayle reviews material in the studio with Dennis Scott, producer of an LP tentatively called "Sesame Street Goes Country." The album, cut at Nashville's Soundshop studios, features Gayle, Loretta Lynn, Glen Campbell and Tanya Tucker, and the "Sesame Street" muppets.

showcase for over 200 of Atlanta's advertising and media executives at the Colony Square Hotel here. CMA board member Don Reid hosted the after-luncheon show, which starred Bill Anderson and the Po' Folks. After performing several songs, Anderson and his group presented a multi-media program depicting the history of country music.

The CMA board meeting convened Wednesday at the Colony Square, with president Tandy Rice calling the meeting to order, and chairman of the board Bruce Lundvall presiding.

Among topics discussed were a decision to host a luncheon and presentation at the Country
(Continued on page 56)

PolyGram Adds Two to Promotion



Jerry Kennedy, VP, A&R, country, PolyGram Records Inc., has announced two new additions to the label's country music promotion department: John Brown, western regional country promotion manager; and Steve Massie, midwest regional country promotion manager. Brown, based in Los Angeles, was previously a radio and merchandising consultant to Warner/Viva Records, and before that a marketing director for MCA's country division. Massie, based in Chicago, has worked in promotion for Phonogram/Mercury, RSO Records, and RCA Records. Shown above, from left, are: Brown; Frank Leffel, national country promotion director, PolyGram Records; Dave Smith, southwest regional country promotion manager, PolyGram; Massie; Kennedy; and Doyal McCollum, assistant national country promotion manager, PolyGram.

Nashville Report

By AL CUNIFF

■ Tree International has hired **Tom Long**, formerly with the Lowery Music Group in Atlanta, to join their professional staff. Long will plug Tree's pop and country product. **Dan Wilson** heads Tree's professional department . . . Kiddy platinum: country artists shouldn't scoff at making records for children. Did you know that the "Sesame Street Fever" LP has gone platinum? The new "Sesame Country" album, due in late summer, will feature ten tunes, nine of which were written especially for the Muppets' performances with stars **Crystal Gayle**, **Loretta Lynn**, and **Glen Campbell** and **Tanya Tucker**.

Larry Butler produced the soundtrack to the new Roman Polanski film "Tess" . . . Capitol artist **Juice Newton** recently taped a segment for **Tom T. Hall's** "Pop! Goes the Country," promoting her new single "Angel of the Morning" . . . The OAS Music Group's Onhisown Music, owned by **Steve Singleton** and **Dane Bryant**, earned a Juno award for Anne Murray's version of "Could I Have This Dance," written by Bob House and Wayland Holyfield, and co-published with the Welk Group.

More publishing news: **Charlie Daniels'** Hat Band Music (BMI) has signed an agreement with McGuffey Lane music to publish the songs of the Atco Records group of the same name . . . Also, the label info on the new **Thrasher Brothers** MCA single deleted Chess Music, which co-publishes "Lovers Love" with Pi-Gem.

Country music pioneer **Scotty Wiseman** died of a heart attack in Gainesville, Fla. on Feb. 1. Wiseman, 70, was formerly part of the famed country duo Lulu Belle and Scotty Wiseman, who earned fame on the WLS Barn Dance show.

(Continued on page 56)

Arthur Godfrey To Speak at CRS

■ NASHVILLE — Veteran radio, TV, and film personality Arthur Godfrey will be the guest speaker at the Country Radio Seminar scheduled for March 13 and 14 at the Hyatt Regency Hotel here, RS president Mac Allen has announced.

Godfrey, born in New York City in 1903, found his first work in radio with WFBR in Baltimore in 1929. He went on to establish credits on national radio shows, Broadway productions, films, and network TV shows.

Associate Inks Pruett

■ NASHVILLE — John McMeen, president of Associate Management Co., has signed IBC artist and Grand Ole Opry star Jeanne Pruett to an exclusive booking agreement. McMeen and Associate's Billy Myers plan an extensive state fair and concert booking schedule in 1981 for Pruett.

PICKS OF THE WEEK

SINGLE **LORETTA LYNN**, "SOMEBODY LED ME AWAY" (prod.: Owen Bradley) (writer: L. J. Dillon) (Coal Miners, BMI) (2:37). The tables are turned on a cheating husband in this well-composed country ballad that features Loretta in fine voice and a solid, composed backup instrumental. MCA 51058.

SLEEPER **BILL NASH**, "HOLD ME (TILL THE LAST WALTZ IS OVER)" (prod.: A. V. Mittelstedt) (writer: B. Nash) (Tata Grande, BMI) (2:42). Nash's vocal and the melody are both highly appealing in this 3/4-time love song. Nash's clear, smooth voice is a pleasure. T Records 3544.

ALBUM **EMMYLOU HARRIS**, "EVANGELINE." Harris once again turns out a wide-ranging LP that escapes easy categorizing, turning out great country rock ("Bad Moon Rising"), folk-inspired country (the title cut), vocal harmony-oriented "scat" music ("How High the Moon"), and a unique cover of "Mr. Sandman," with Dolly Parton and Linda Ronstadt. Warner Bros. BSK 3508.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

The Shoppe — "Doesn't Anybody Get High on Love Anymore"

Loretta Lynn — "Somebody Led Me Away"

The Rovers — "Wasn't That A Party"

Thrasher Brothers — "Lovers Love"



Max D. Barnes

Charley Pride has an excellent entry in the #1 sweepstakes with "Roll On Mississippi," written by the hot team of Kye Fleming and Dennis Morgan. It's a cinch to be one of Charley's biggest.

The Rovers (formerly known as the Irish Rovers) are moving well with "Wasn't That A Party" at WHK, WMNI, WGTO, KMPS, WITL, KHEY, WIRD, WDGY, KYN, KWJJ, KNIX, KYNN, WTOD, WWVA, WEEP, WSAI.

The Shoppe has a strong start with "Doesn't Anybody Get High On Love Anymore" at KRMD, KEBC, WYDE, KKYX, WDN, KYNN, WTOD, KWMT, KD JW, KUUY, WFAI, WPNX, KVOO, KSO, KFDI, WMA, WBAM, KSSS, WQIK, KGA.



Ava Barber

Marty Haggard, Merle's offspring, is making his own mark with "Charleston Cotton Mill" at WDLW, KFDI, KVOO, KBUC, WTOD, WSLC, KRMD. Jody Payne has a good start on "There's a Crazy Man" at WKKN, KYNN, KEBC, WSLC, WPNX, KWKH, KRMD, WSOC.

Jimmy Buffett is back on country playlists with "It's My Job," playing at KSSS, WDN, KVOO, WQIK, WHOO, WFAI, WDLW.

Max D. Barnes has play on "Don't Ever Leave Me Again" at KUUY, KFDI, KEBC, KVOO, WDN, WSLC, KWKH, KKYX.

Super Strong: Don Williams, Conway Twitty (both sides), Larry Gatlin, Waylon & Jessi, Rosanne Cash, Mac Davis.

Jerry Dycke is moving with "Beethoven Was Before My Time" at WFAI, WSLC, WKKN, KSSS, KFDI, KEBC. Ava Barber has action on "I Think I Could Love You Better Than She Did" at WTOD, KD JW, WSLC, KVOO, KEBC, KFDI, WMA, KYNN, WIVK.

SURE SHOTS

Charley Pride — "Roll On Mississippi"

Gene Watson — "Between This Time And The Next Time"

Leon Everette — "If I Keep On Going Crazy"

LEFT FIELDERS

Bobby Goldsboro — "Alice Doesn't Live Here Anymore"

Bill Nash — "Hold Me (Till The Last Waltz Is Over)"

Billy Don Burns — "I've Been Missing Your Lies"

P. J. Parks — "Falling In"

AREA ACTION

Tom Shoemaker — "Promise Her Anything" (WMA, WTOD, KWMT)

Fiddlin' Frenchie Burke — "Let's Get Drunk And Be Somebody" (KBUC, KIKK, KKYX, KSOP)

David Allan Coe — "Stand By Your Man" (KCKC, WCXI, WGTO, KSSS)

 BB records

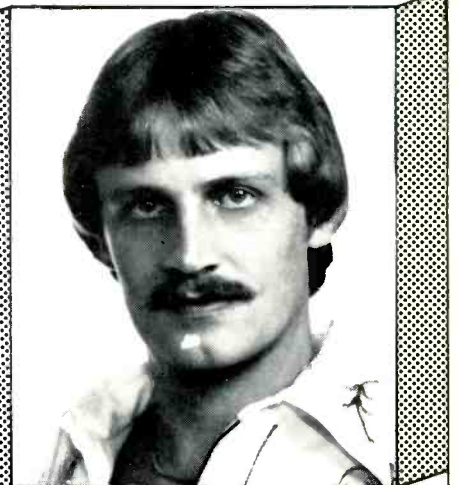
Building New Legends...



Ron Head
"United We Stand"
(BB0048)



Susan Anderson
"Come Back By"
(BB0062)



Terry Aden
"Stealin' The Feelin' "
(BB920)

Distributed by
Bridger Music,
P.O. Box 929,
Sikeston, Missouri
63801
(314) 471-5428

Thanks D.J.'s For Your Help!

John Moore will be calling . . . for

 Prairie Promotions

Country Single Picks

COUNTRY SONG OF THE WEEK

LEON EVERETTE—RCA JH-12177

IF I KEEP ON GOING CRAZY (prod.: Ronnie Dean & Leon Everette) (writers: R. Murrah, J. McBride) (Magic Castle/Blackwood, BMI) (2:36)
Everette has a strong chart offering in this plucky approach to the blues, featuring a female backup singer on the hook.

CHARLEY PRIDE—RCA JH-12178

ROLL ON MISSISSIPPI (prod.: Jerry Bradley & Charley Pride) (writers: K. Fleming, D. W. Morgan) (Pi-Gem, BMI) (3:32)
Pride sings a colorful, sentimental tribute to the muddy Mississippi, a river that reminds him of his barefoot-and-fancy-free days.

BOBBY GOLDSBORO—Curb/CBS ZS6-70052

ALICE DOESN'T LOVE HERE ANYMORE (prod.: Larry Butler) (writer: B. Goldsboro) (House of Gold, BMI) (4:00)
This is a penetrating, down-to-earth view of a woman who suddenly realizes she can't pretend there's love at home anymore.

THE CAPITALS—Ridgetop 01281

BRIDGE OVER BROADWAY (prod.: Bob Barnhill) (writers: G. Dobbins, T. Rocco) (Chappell/Intersong, ASCAP) (2:34)
With a fat, sultry beat, this hot group asks someone to build a bridge over the "devil's street" so a honky-tonker can make it home to his woman.

GENE WATSON—MCA 51039

BETWEEN THIS TIME AND THE NEXT TIME (prod.: Russ Reeder) (writer: R. Griff) (Blue Echo, ASCAP) (2:51)
Take off your ring and slip into my arms, Watson sings in this smoldering ballad from his latest MCA album of the same title.

JUICE NEWTON—Capitol 4976

ANGEL OF THE MORNING (prod.: Richard Landis) (writer: C. Taylor) (Blackwood, BMI) (3:49)
Newton's voice ranges from a near-whisper to a shout on this cover of the legendary pop hit.

P. J. PARKS—KIK 903

FALLING IN (prod.: Johnny Morris) (writers: K. Bell, T. Skinner, J. L. Wallace) (Hall-Clement, BMI) (2:52)
Parks presents a cut made for the airwaves, complete with a bright message and vocal harmony, and a toe-tappin' beat.

BRENDA FRAZIER—Tyro 106

I'M NOT AFRAID OF LOVE (prod.: Jim Dowell) (writers: J. Dowell, L. Shell) (Tulsa Girl, ASCAP/Tyro, BMI) (2:35)
Fiddles, vocal harmony, a quick pace, and a confident lyric color this uptempo cut by Frazier.

CMA Board Meets

(Continued from page 54)
Radio Seminar in Nashville in March; plans to hold the 1981 Talent Buyers Seminar Oct. 9-12 at the Hyatt Regency Hotel in Nashville; dates for other CMA-sponsored 1981 events, such as the CMA awards show (Oct. 12), Fan Fair (June 8-14), and the CMA's next board meeting (April 22-23, in London).

Precht To Produce

Bob Precht of Sullivan Productions was announced as the producer of the Oct. 12 televised awards show, and the slate of nominees for election to the Country Music Hall of Fame was approved by the CMA board.

RCA Appoints Goodman

■ NASHVILLE—Joe Galante, division VP, marketing, RCA Records-Nashville, has announced the appointment of Randy Goodman as administrator, artist development services, RCA Records-Nashville.

Goodman was previously national press coordinator for Top Billing, Inc.'s creative services division.



Randy Goodman

Country Album Picks



WILD WEST

DOTTIE WEST—Liberty LT-1062

Classy material crosses several styles here, including country, pop, and even R&B, as West delivers an LP not limited to country formats. Best cuts are her current single "Are You Happy Baby," a duet with Kenny Rogers on "What Are We Doin' In Love," a cover of Elton John's tender "Sorry Seems To Be the Hardest Word," and a compelling version of the great "I Wish That I Could Hurt That Way Again."



I HAVE A DREAM

CRISTY LANE—Liberty LT-1083

Lane offers a polished collection of easy-tempo cuts, two of which are strong covers of pop tunes: the title cut, originally by ABBA; and "Loving You With My Eyes." Also good is "Love To Love You."



IT'S THE WORLD GONE CRAZY

GLEN CAMPBELL—Capitol 500 12104

Campbell's unique taste in songs is evident in the material here, some of which will warrant country radio attention. Best country-oriented cuts are Glen's recent singles "Any Which Way You Can" and "I Don't Want to Know Your Name," and "It's the World's Gone Crazy."

Nashville Report

(Continued from page 54)

IN THE STUDIO: Audio Media (Ricky Scaggs, Ace Cannon), CBS (Bobby Bare, Rodney Crowell, Marijohn Wilkin, Johnny Cash, Dave Olney), Creative Workshop (Taffy), Island (Donna Hazard, Billy Ed Wheeler), LSI (Nashville Superpickers), Chips Moman (Billy Joe Royal), Quadraphonic (Don King, Donna Fargo), RCA (Steve Wariner, Sylvia, Jerry Reed, Sue Powell), Marty Robbins (Melba Montgomery), Soundshop (Roger Miller), Masterfonics (Ricky Scaggs, T. G. Sheppard, Billy Joe Shaver), Sound Stage (Dave & Sugar, Sterling Whipple, the Rambos, Sammi Jo, Sonny Curtis), Woodland (Conway Twitty, Oak Ridge Boys, Faron Young, and Terry Bradshaw).

Columbia-Canada artist **Susan Jacks**, who enjoyed success in the late 1960s and early 1970s with the Poppy Family and is a fine vocalist with country leanings, was in town last week looking for tunes for her next LP . . . MCA Records celebrated re-signing artist **John Conlee** with a party at Nashville president Jim Foglesong's house Tuesday (10) . . . **Mike Stewart** and **Dan Williams**, co-writers of the recent Jim Hurt single "I Love Women," gave a knockout show at the Exit/In here Feb. 10. With a total of 14 musicians on stage, he pounded out some exciting original tunes with contemporary R&B flavorings, something in the style of Hall and Oates, or even Earth, Wind & Fire. **Pam Tillis**, Mel's daughter, gave an impressive show backed by the same group, displaying a fine range of styles and emotions in her material.

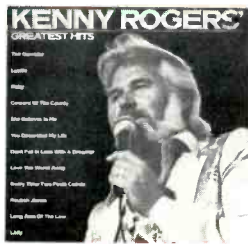
The Country Music Hall of Fame and Museum has opened an exhibit titled "Color Me Country," featuring songs and illustrations by Nashville-area school children. The original works all relate to country music . . . **Johnny Cash** may be seen in a CBS-TV special "The Pride of Jesse Hallam" March 3.

Paul Kennerly, writer and creator of two concept albums for A&M that involve country-related artists ("White Mansions" and his latest, "Legend of Jesse James," which features Emmylou Harris, Levon Helm, Charlie Daniels, and Johnny Cash), stopped by RW's Nashville office recently to discuss his projects. Kennerly, who lives in his native England, said he became interested in country music through the records of Waylon Jennings. The former graphic artist, who also became a booking agent in London, got the idea for his current LP through Civil War research he did for "White Mansions."

Country Albums



TITLE, ARTIST, Label, Number, (Distributing Label)
FEB. 21 **FEB. 14**
1 **1** **KENNY ROGERS' GREATEST HITS**
 Liberty LOO 1072
 (16th Week)

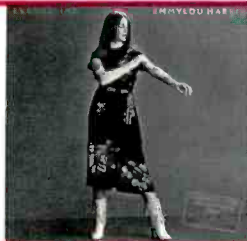


WKS. ON CHART
18

2	3	HORIZON	EDDIE RABBITT/Elektra 6E 276	32
3	2	ANNE MURRAY'S GREATEST HITS	Capitol SOO 12110	20
4	6	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AHL1 3378	11
5	5	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752	24
6	4	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	18
7	8	THE OAK RIDGE BOYS GREATEST HITS	MCA 5150	15
8	7	URBAN COWBOY (ORIGINAL SOUNDTRACK)	Full Moon/Asylum DP 90002	40
9	9	RONNIE MILSAP'S GREATEST HITS	RCA AHL1 3772	18
10	10	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	93
11	19	ROWDY	HANK WILLIAMS, JR./Elektra/Curb 6E 330	3
12	16	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)	Warner/Viva HS 3499	10
13	12	LOOKIN' FOR LOVE	JOHNNY LEE/Full Moon/Asylum 6E 309	15
14	14	BACK TO THE BARROOMS	MERLE HAGGARD/MCA 5236	21
15	13	LOVE IS FAIR	BARBARA MANDRELL/MCA 5136	15
16	22	I AM WHAT I AM	GEORGE JONES/Epic LA 36586	22
17	18	STARDUST	WILLIE NELSON/Columbia KC 35305	144
18	11	FULL MOON	CHARLIE DANIELS BAND/Epic FE 36571	28
19	15	URBAN COWBOY II (ORIGINAL SOUNDTRACK)	Full Moon/Epic SE 36921	7
20	21	MY HOME'S IN ALABAMA	ALABAMA/RCA AHL1 3644	36
21	24	SAN ANTONIO ROSE	WILLIE NELSON & RAY PRICE/Columbia JC 36476	35
22	23	MUSIC MAN	WAYLON JENNINGS/RCA AHL1 3602	37
23	27	THESE DAYS	CRYSTAL GAYLE/Columbia JC 36512	22
24	17	TEXAS IN MY REAR VIEW	MIRROR MAC DAVIS/Casablanca NBLP 7239 (PolyGram)	19
25	20	THE BEST OF THE KENDALLS	Ovation OV 1756	9
26	44	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 5173	3
27	28	TEN YEARS OF GOLD	KENNY ROGERS/United Artists LA 835 H	164
28	32	ENCORE	MICKEY GILLEY/Epic JE 36851	14
29	26	BEST OF EDDIE RABBITT	Elektra 6E 235	65
30	25	THE GAMBLER	KENNY ROGERS/United Artists UA LA 934 H	113
31	34	SONGS I LOVE TO SING	SLIM WHITMAN/Epic/Cleveland Intl. JE 36786	18
32	59	INVICTUS MEANS UNCONQUERED	DAVID ALLAN COE/Columbia JC 36970	2
33	29	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia KC 2 35642	115

CHARTMAKER OF THE WEEK

34 — **EVANGELINE**
 EMMYLOU HARRIS
 Warner Bros. BSK 3508



35	38	WHO'S CHEATIN' WHO	CHARLY McCLAIN/Epic JE 36730	11
36	41	CLASSIC CRYSTAL	CRYSTAL GAYLE/United Artists LOO 982	67
37	30	HELP YOURSELF	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	18
38	33	STRAIGHT AHEAD	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	70
39	37	GREATEST HITS	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	98
40	39	DREAMLOVERS	TANYA TUCKER/MCA 5140	16
41	43	SONS OF THE SUN	BELLAMY BROTHERS/Warner/Curb BSK 3491	10
42	—	GUITAR MAN	ELVIS PRESLEY/RCA AAL1 3917	1
43	31	GIDEON	KENNY ROGERS/United Artists LOO 1035	44
44	35	KENNY	KENNY ROGERS/United Artists LWAK 979	73
45	52	CLASSICS	KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	96
46	51	HARD TIMES	LACY J. DALTON/Columbia JC 36763	20
47	53	IT'S THE WORLD GONE CRAZY	GLEN CAMPBELL/Capitol SOO 12124	2
48	36	10TH ANNIVERSARY	STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)	27
49	45	TOGETHER	OAK RIDGE BOYS/MCA 3220	50
50	55	THAT'S ALL THAT MATTERS TO ME	MICKEY GILLEY/Epic JE 36492	33
51	48	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II	Mercury SRM 1 5024 (PolyGram)	56
52	58	SOUTHERN RAIN	MEL TILLIS/Elektra 6E 277	10
53	50	MILLION MILE REFLECTIONS	CHARLIE DANIELS BAND/Epic KE 35751	92
54	40	ROSES IN THE SNOW	EMMYLOU HARRIS/Warner Bros. BSK 3422	39
55	42	BEST OF THE STATLER BROTHERS	Mercury SRM 1 1037 (PolyGram)	262
56	49	IT'S HARD TO BE HUMBLE	MAC DAVIS/Casablanca NBLP 7202 (PolyGram)	46
57	54	ELECTRIC HORSEMAN FEATURING WILLIE NELSON	(ORIGINAL SOUNDTRACK)/Columbia JS 36327	57
58	47	WILLIE NELSON SINGS KRISTOFFERSON	Columbia JC 36188	65
59	57	OAK RIDGE BOYS HAVE ARRIVED	MCA AY 1135	97
60	56	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)	MCA 6101	25
61	62	HANK WILLIAMS, SR. 24 GREATEST HITS	MGM SE 4755	27
62	63	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)	MCA 5107	47
63	—	SMOOTH SAILIN'	T. G. SHEPPARD/Warner/Curb BSK 3423	1
64	65	BLUE KENTUCKY GIRL	EMMYLOU HARRIS/Warner Bros. BSK 3318	92
65	—	TO THE BONE	KRIS KRISTOFFERSON/Columbia JZ 36885	1
66	46	REST YOUR LOVE ON ME	CONWAY TWITTY/MCA 5138	26
67	60	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	49
68	67	BEST OF BARBARA MANDRELL	MCA AY 1119	105
69	64	HABITS OLD AND NEW	HANK WILLIAMS, JR./Elektra/Curb 6E 278	35
70	66	THE BEST OF DON WILLIAMS, VOL. II	MCA 3096	69
71	71	FRIDAY NIGHT BLUES	JOHN CONLEE/MCA 3246	33
72	61	A WOMAN'S HEART	CRYSTAL GAYLE/Liberty LOO 1080	11
73	69	JUST GOOD OLE BOYS	MOE BANDY & JOE STAMPLEY/Columbia JC 36202	69
74	74	RAZZY BAILEY	RCA AHL1 3688	24
75	72	LOOKIN' GOOD	LORETTA LYNN/MCA 5148	15

ALABAMA



NEW SINGLE
"Old Flame" PB-12169
BB28* CB29* RW37*
 from the forthcoming album
Feels So Right

AHL1-3930 Woman Back Home
 Fantasy • Hollywood

JUST SHIPPING



LEON EVERETTE



NEW SINGLE
"If I Keep On Going Crazy" PB-12177
 from the forthcoming album
If I Keep On Going Crazy
 JUST SHIPPING

AHL1-3916 Giving Up Easy • Over Don't Feel Like the Lone Ranger

Country Singles

FEBRUARY 21, 1981

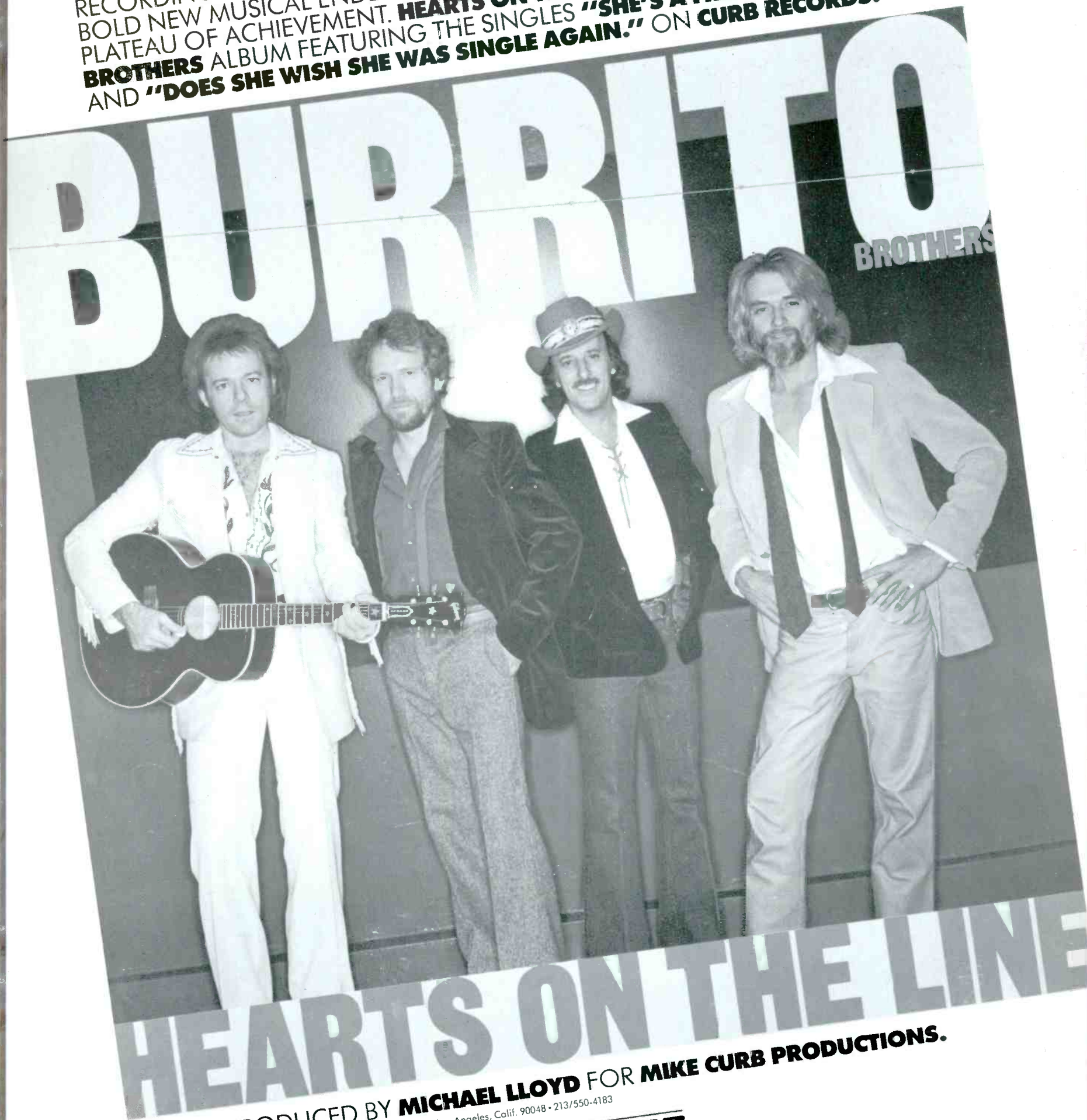
TITLE, ARTIST, Label, Number	FEB. 21	FEB. 14	WKS. ON CHART
1 2 WHO'S CHEATIN' WHO CHARLY McCLAIN Epic 19 50948			12
2 6 SOUTHERN RAINS MEL TILLIS/Elektra 47082			10
3 5 I'LL BE THERE IF YOU EVER WANT ME GAIL DAVIES/ Warner Bros. 59592			12
4 4 1959 JOHN ANDERSON/Warner Bros. 49582			13
5 1 I FEEL LIKE LOVING YOU AGAIN T. G. SHEPPARD/ Warner/Curb 49615			11
6 13 ARE YOU HAPPY BABY DOTTIE WEST/Liberty 1392			10
7 7 DON'T YOU EVER GET TIRED OF HURTING ME WILLIE NELSON & RAY PRICE/Columbia 11 11405			12
8 16 CAN I SEE YOU TONIGHT TANYA TUCKER/MCA 51037			9
9 11 HILLYBILLY GIRL WITH THE BLUES LACY J. DALTON/ Columbia 11 11410			10
10 17 ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON/Columbia 11 11418			7
11 14 SILENT TREATMENT EARL THOMAS CONLEY/Sunbird 7556			13
12 15 DON'T LOOK NOW (BUT WE JUST FELL IN LOVE) EDDY ARNOLD/RCA 12136			12
13 3 I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC RAZZY BAILEY/RCA 12120			13
14 18 CUP OF TEA REX ALLEN, JR. & MARGO SMITH/ Warner Bros. 49626			10
15 23 DO YOU LOVE AS GOOD AS YOU LOOK BELLAMY BROTHERS/Warner/Curb 49639			6
16 20 WHAT'S NEW WITH YOU CON HUNLEY/Warner Bros. 49613			9
17 22 WANDERING EYES RONNIE McDOWELL/Epic 19 50962			9
18 24 GUITAR MAN ELVIS PRESLEY/RCA 12158			6
19 25 IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES/Epic 19 50968			6
20 21 WILLIE JONES BOBBY BARE/Columbia 11 11408			10
21 8 YOUR MEMORY STEVE WARINER/RCA 12139			14
22 28 DRIFTER SYLVIA/RCA 12164			6
23 30 THIRTY-NINE AND HOLDING JERRY LEE LEWIS/Elektra 47095			6
24 9 9 TO 5 DOLLY PARTON/RCA 12133			12
25 12 ANY WHICH WAY YOU CAN GLEN CAMPBELL/ Warner/Viva 49609			13
26 32 WHAT I HAD WITH YOU JOHN CONLEE/MCA 51044			5
27 33 SOMETHIN' ON THE RADIO JACKY WARD/Mercury 57044 (PolyGram)			5
28 34 YOUR GOOD GIRL IS GONNA GO BAD BILLIE JO SPEARS/ Liberty 1395			7
29 38 YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650			6
30 35 I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic 19 50972			6
31 39 TEXAS WOMAN HANK WILLIAMS, JR./Elektra/Curb 47102			3
32 36 I HAVE A DREAM CRISTY LANE/Liberty 1396			6
33 41 LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN/MCA 51050			4
34 43 PICKIN' UP STRANGERS JOHNNY LEE/Full Moon/Asylum 47105			2
35 10 FOLLOWING THE FEELING MOE BANDY & JUDY BAILEY/ Columbia 11 11395			12
36 45 LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062			3
37 49 OLD FLAME ALABAMA/RCA 12169			2
38 42 PEACE OF MIND EDDY RAVEN/Dimension 1017			5
39 52 TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436			3
40 44 DIXIE MAN RANDY BARLOW/P.A.I.D. 116			5
41 51 CRYING DON McLEAN/Millennium 1799			4
42 46 TOO LONG GONE VERN GOSDIN/Ovation 1163			6
43 50 EVERY NOW AND THEN BRENDA LEE/MCA 51047			4
44 19 YOU BETTER MOVE ON GEORGE JONES & JOHNNY PAYCHECK/Epic 19 50949			11
45 58 A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) MICKEY GILLEY/Epic 19 50973			2
46 55 PERFECT FOOL DEBBY BOONE/Warner/Curb 49652			3
47 61 LEONARD MERLE HAGGARD/MCA 51048			2
48 47 A LOSER'S NIGHT OUT JACK GRAYSON/Koala 328			10
49 57 ANY WAY YOU WANT ME GENE WATSON/Warner/Viva 49648			3

CHARTMAKER OF THE WEEK

50 — FALLING AGAIN DON WILLIAMS MCA 51065			1
51 63 COMPLETELY OUT OF LOVE MARTY ROBBINS/Columbia 11 11425			3
52 59 20/20 HINDSIGHT BILLY LARKIN/Sunbird 7557			7
53 — REST YOUR LOVE ON ME/I AM THE DREAMER CONWAY TWITTY/MCA 51059			1
54 56 SEVEN BRIDGES ROAD EAGLES/Asylum 47100			6
55 62 IT WAS YOU BILLY "CRASH" CRADDOCK/Capitol 4972			2
56 64 IT'S A HEARTACHE DAVE & SUGAR/RCA 12168			3
57 80 IT DON'T GET NO BETTER THAN THIS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 11438			2
58 67 I REMEMBER YOU SLIM WHITMAN/Epic/Cleveland Intl. 19 50971			3
59 65 MY TURN DONNA HAZZARD/Excelsior 1004			5
60 — STORMS NEVER LAST WAYLON & JESSI/RCA 12176			1
61 81 SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426			2
62 73 BLUE COLLAR BLUES MUNDO EARWOOD/Excelsior 1005			2
63 66 DIXIE ROAD KING EDWARD IV AND THE KNIGHTS/ Soundwaves 4626			3
64 68 I DON'T WANT TO KNOW YOUR NAME GLEN CAMPBELL/ Capitol 4959			4
65 74 ONE MORE LAST CHANCE RAY STEVENS/RCA 12170			2
66 — HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram)			1
67 79 ARE WE DREAMIN' THE SAME DREAM CHARLIE RICH/ Elektra 47104			2
68 40 KILLIN' TIME FRED KNOBLOCK & SUSAN ANTON/ Scotti Brothers 609 (Atl)			9
69 48 READY FOR THE TIMES TO GET BETTER JOE SUN/Ovation 1162			8
70 70 SHE'S A FRIEND OF A FRIEND BURRITO BROTHERS/ Curb 6 5402			6
71 71 FOOL THAT I AM RITA COOLIDGE/A&M 2281			5
72 26 BEAUTIFUL YOU OAK RIDGE BOYS/MCA 51022			14
73 37 YELLOW PAGES ROGER BOWLING/Mercury 57042 (PolyGram)			11
74 31 ANYTHING BUT YES IS STILL A NO STEPHANIE WINSLOW/ Warner Bros. 49628			10
75 85 WILLIE, WON'T YOU SING A SONG WITH ME GEORGE BURNS/Mercury 57045 (PolyGram)			2
76 76 S.O.S. JOHNNY CARVER/Tanglewood 1905			5
77 27 COUNTRYFIED MEL McDANIEL/Capitol 4949			12
78 77 TWO OUT OF THREE AIN'T BAD J.W. THOMPSON/NSD 75			5
79 72 WITHOUT LOVE JOHNNY CASH/Columbia 11 11424			4
80 — MISTER PEEPERS BILL ANDERSON/MCA 51052			1
81 29 DOWN TO MY LAST BROKEN HEART JANIE FRICKE/ Columbia 1 11384			16
82 53 GIRLS, WOMEN AND LADIES ED BRUCE/MCA 51018			15
83 75 I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066			15
84 54 NOBODY'S FOOL DEBORAH ALLEN/Capitol 4945			13
85 69 IT TOOK US ALL NIGHT LONG TO SAY GOODBYE DANNY WOOD/RCA 12123			11
86 99 ANYTHING THAT HURTS YOU (HURTS ME) KEITH STEGALL/ Capitol 4967			2
87 78 CAROLINA (I REMEMBER YOU) CHARLIE DANIELS BAND/ Epic 19 50955			8
88 90 HONKY TONK SATURDAY NIGHT BECKY HOBBS/Mercury 57041 (PolyGram)			3
89 — BETTER SIDE OF THIRTY BILLY PARKER/Oak 47565			1
90 — TIE A YELLOW RIBBON ROUND THE OLD OAK TREE JOHNNY CARVER/MCA 51072			1
91 60 I JUST WANT TO BE WITH YOU SAMMI SMITH/Sound Factory 425			11
92 92 REACHIN' FOR FREEDOM RON SHAW & THE DESERT WIND BAND/Pacific Challenger 1639			3
93 82 ROCKABILLY REBEL ORION/Sun 1159			8
94 94 NEW YORK COWBOY NASHVILLE SUPERPICKERS/ Sound Factory 426			2
95 83 I'VE LOVED ENOUGH TO KNOW JIM RUSHING/Ovation 1161			7
96 98 TEXAS PROUD CURTIS POTTER/Hillside 81 01			2
97 84 GETTIN' OVER YOU TIM REX & OKLAHOMA/Dee Jay 107			9
98 93 BE MY LOVER, BE MY FRIEND MICK LLOYD & JERRI KELLY/ Little Giant 040			3
99 — MY SONG DON'T SING THE SAME KRIS CARPENTER/ Door Knob 81 146			1
100 97 LIVING TOGETHER (LOVING APART) BOBBY G. RICE/ Sunbird 7558			4

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Illustration by Jaime Arias