

Record World

MARCH 7, 1981 \$2.75

Steve Winwood

JOEL DIAMOND
J 8-81R
SILVER BLUE RECORDS
220 CENTRAL PARK SOUTH
NEW YORK, N.Y. 10015
E4

Hits of the Week

SINGLES

JAMES TAYLOR AND J.D. SOUTHER, "HER TOWN TOO" (prod. by Asher) (writers: Taylor-Souther-Wachtel) (Country Road / Leadsheetland, BMI/Ice Age, ASCAP) (4:35). The two voices—with all their intimate poignancy — complement each other perfectly. A top 10 cinch. Col 11-60514.

SLEEPERS

.38 SPECIAL, "HOLD ON LOOSELY" (prod. by Mills) (writers: Barnes-Carlisi-Peterik) (Rocknocker/W.B./Easy Action, ASCAP) (3:54). Rip-roarin' guitars slash away at the dual-drum rhythm section while Eric Barnes' convincing lead vocal handles the bold hook. A&M 2316.

ALBUMS

JAMES TAYLOR, "DAD LOVES HIS WORK." While the single "Her Town Too" attracts attention, this entire LP is full of sensitive, sentimental and romantic gems like "Only For Me," "London Town" and "Sugar Trade." And no cover versions! Congrats to J.T. and producer Peter Asher. Columbia TC 37009 (8.98).

STEELY DAN, "TIME OUT OF MIND" (prod. by Katz) (writers: Becker-Fager) (Zeon/Freejunket, ASCAP) (4:10). Like a box of mixed chocolates, this follow-up to the top 10 "Hey Nineteen" offers an aural array of rich keyboard/guitar figures—all by a star-studded cast. MCA 51082.

IAN GOMM, "HERE IT COMES AGAIN (THAT FEELING)" (prod. by Rushent) (writer: Gomm) (Albion/Koppelman-Bandier, BM) (3:06). Gomm's top 20 "Hold On" in '79 signalled the arrival of a talented tunesmith. Here's more infectious pop from his new "What A Blow" LP. Stiff/Epic 19-51006.

SMOKEY ROBINSON, "BEING WITH YOU." As the title single bullets SOS and pop, this LP reveals further dimensions of Smokey's alliance with producer George Tobin (Kim Carnes). His creamy-smooth vocals find the right consistency on songs like "You Are Forever." Tamla T8-375 M1 (Motown) (8.98).

ANDY GIBB, "ME (WITHOUT YOU)" (prod. by Gibb - Richardson - Galuten) (writer: Gibb) (Stewood / Unichappell, BMI) (3:30). With a tear-drop in his voice and cathedral keyboards rising throughout, Gibb sings of heartache. From his "Greatest Hits" LP, it's a pop-A/C grabber. RSO 1056.

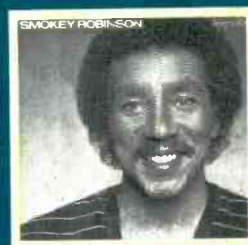
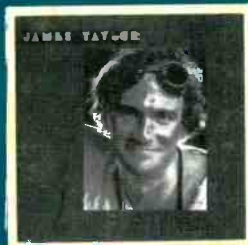
ELVIS COSTELLO AND THE ATTRACTIONS, "WATCH YOUR STEP" (prod. by Lowe) (writer: Costello) (Plangent Visions, ASCAP) (2:59). El's words of warning have transformed into caution this time around, with the same affecting urgency. Steve Nieve's keyboards make magic. Col 11-60519.

ERIC CLAPTON, "ANOTHER TICKET." Clapton has achieved his greatest success yet blending blues and gospel influences into an accessible pop style. Here he tackles two blues standards and rocks out with his own "Can't Stand It" (the single) and "Catch Me If You Can." RSO RX-1-3095 (PolyGram) (8.98).

TIERRA, "MEMORIES" (prod. by Rudy & Steve Salas) (writer: R. Salas) (Marvin Gardens, ASCAP) (2:59). Dazzling percussive sets the stage for Steve Salas' cool vocal lead on this successor to the multi-ethnic septet's "Together" hit. A stylistic fusion for broad appeal. Boardwalk 8-70073.

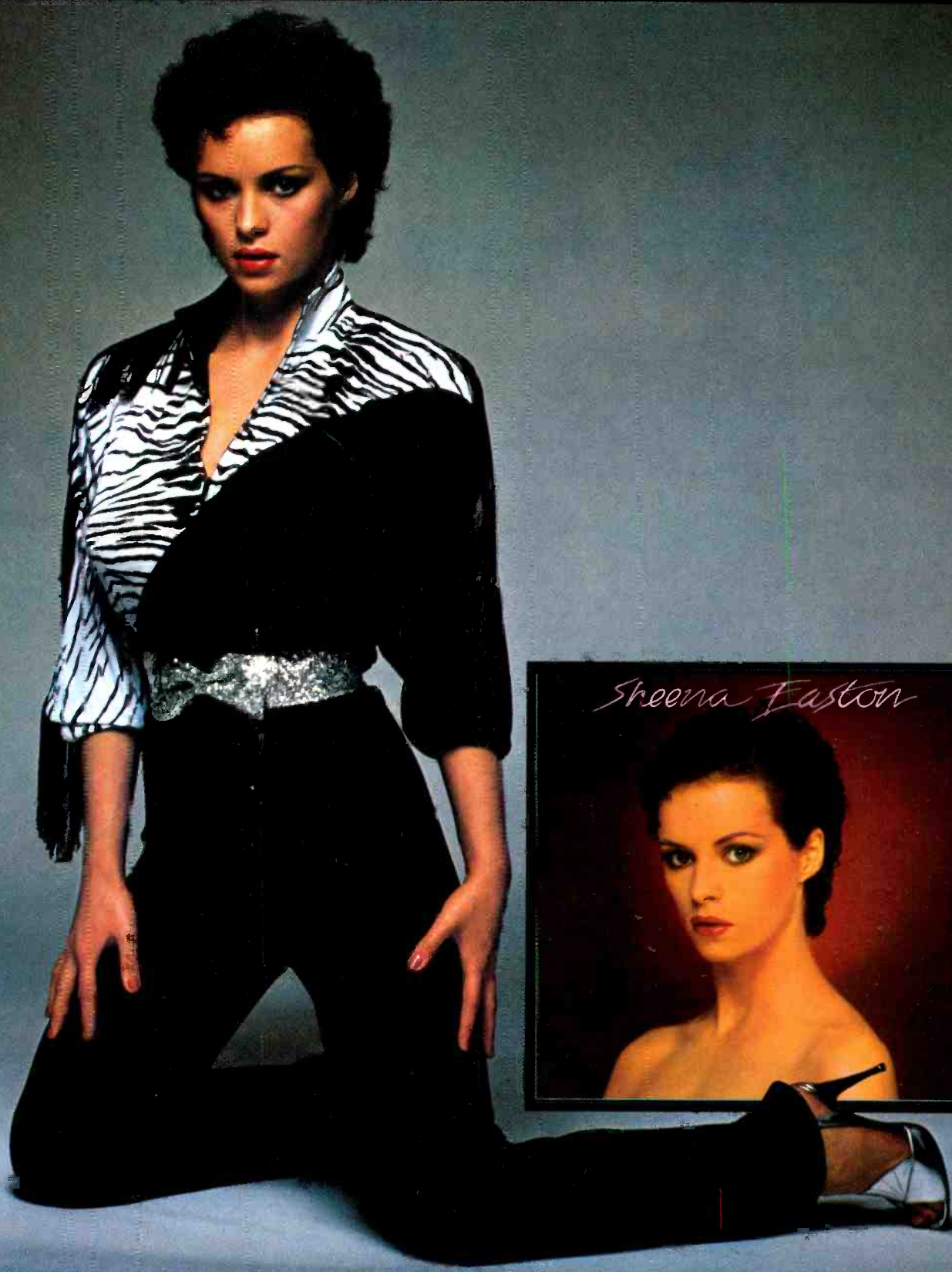
SHALAMAR, "MAKE THAT MOVE" (prod. by Sylvers, III) (writers: Spencer-Shelby-Srith) (Spectrum VII / Mykinda, ASCAP) (3:45). Jody Watley's heavenly flights on the hook and exciting trades with Howard Hewitt are spotlighted here. Danceable and right for several formats. Solar 12132 (RCA).

THE SLEY BROTHERS, "GRAND SLAM" On their way to being declared a national music institution, the Sleys are still rocking fans into a dancing fervor with cuts like "Party Night" and soothing them with seductive ballads like "Tonight Is the Night." T-Neck FZ 3708C (CBS) (8.98).



Last year, Sheena Easton exploded on the English Pop Scene with 3 Top-10 Singles. This year, she's here —

Sheena Easton



Features the first hit "Morning Train."
On EMI America Records

Produced by Christopher Neil.

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R&R — Most Added
Billboard — Most Added and Highest Debut
Cashbox — Most Added and Highest Debut
Record World — Chartmaker and Highest Debut



Record World



MARCH 7, 1981

CBS, PolyGram Raising List Prices

By DAVID MCGEE

■ NEW YORK—CBS Records and PolyGram Inc. have announced suggested list price changes, effective March 30 and April 1 respectively. In addition, CBS is modifying its exchange policy and increasing its pick, pack and ship fees.

At press time, reliable sources reported that PolyGram was preparing to introduce a \$5.98 series on all its distributed labels by the end of March.

Both companies have raised to \$8.98 suggested list prices on single record \$7.98 releases. All two-disc pop/rock, country, R&B and jazz releases from CBS will henceforth carry a suggested list price of \$11.98, up from the previous list of \$9.98; exceptions to

(Continued on page 37)

Jack Craig Cites Coordination as Key To RCA Hot Streak

By PETER KEEPNEWS and GREG BRODSKY

■ NEW YORK—RCA and its associated labels currently have more bulleting songs in the top 20 of *Record World's* Singles Chart than any other record company. Jack Craig, who recently took charge of the company's U.S. and Canada operations, credits the label's resurgence to the "terrific coordination" and "high intensity of cooperation" among the different areas of the company.

"We've set up special A&R and marketing centers (for black, (Continued on page 23)

Internal Goody Audit To Be Used at Trial

By JEFFREY PEISCH

■ NEW YORK—The start of the Sam Goody Inc. trial, set for Monday (2), was prefaced last week (26) with an attempt by lawyers for the retail chain to prevent U.S. prosecutor John Jacobs from using information found in an audit done of the Goody chain and Pickwick International by the American Can Company, the parent company of Goody Inc. and Pickwick.

The audit was conducted during the last several months of 1979 and included interviews with top executives at Goody Inc. and Pickwick, including George Levy and Samuel Stolon, the president and vice president of the Goody chain, who have been accused of trafficking in counterfeit recordings. The indictment covers a period ending in Feb-

(Continued on page 38)

Christopher Cross Scores Upset By Winning Four Grammy Awards

By PETER KEEPNEWS

■ NEW YORK—Christopher Cross capped his meteoric rise from obscurity to superstardom by winning four Grammy Awards during the nationally televised presentation held Wednesday (25) at Radio City Music Hall.

The Texas-born singer-songwriter, whose self-titled debut album on Warner Bros. yielded three hit singles and achieved platinum status, was named Best New Artist, which surprised few observers. But his victories in the categories Album of the Year, Record of the Year (for his number-one hit "Sailing") and Song of the Year (also for "Sailing") must be considered upsets. In all three categories, he had faced formidable competition.

The albums that lost to "Christopher Cross" were Billy Joel's

"Glass Houses" (Columbia), Barbara Streisand's "Guilty" (Columbia), Frank Sinatra's "Trilogy: Past, Present & Future" (Reprise) and Pink Floyd's "The Wall" (Columbia). In the Record of the Year category, "Sailing" triumphed over Bette Midler's "The Rose" (Atlantic), Kenny Rogers' "Lady" (Liberty), Sinatra's "Theme from 'New York, New York,'" and Streisand's "Woman in Love." Those same songs, plus the Michael Gore-Dean Pitchford composition "Fame" (recorded by Irene Cara on RSO), had been Cross' competition in the Song of the Year category.

Cross' producer and arranger Michael Omartian also won an award for Best Arrangement Accompanying a Vocalist for "Sailing" (Continued on page 18)

RCA Videodiscs and Discplayer Get a Gala Sendoff in New York

By SOPHIA MIDAS

■ NEW YORK — RCA last week unveiled its catalogue of 100 videodiscs and introduced its SelectaVision CED discplayer at a presentation which originated from New York and was transmitted via satellite to 14,000 electronics dealers and salesmen in 75 cities throughout the country.

Calling the presentation of their videodisc product "an historic event" and "the biggest thing to hit the electronics industry since the advent of television," RCA invited 200 members of the press

and several hundred dealers to attend a reception at the RCA Building's Rainbow Room suites and to witness the satellite presentation of the SelectaVision discplayer. According to RCA spokesmen, this was "the largest closed-circuit meeting ever held."

Participating in the satellite television program were Edgar H. Griffiths, RCA chairman; Roy H. Pollack and Herbert S. Schlosser, RCA executive vice presidents; (Continued on page 21)

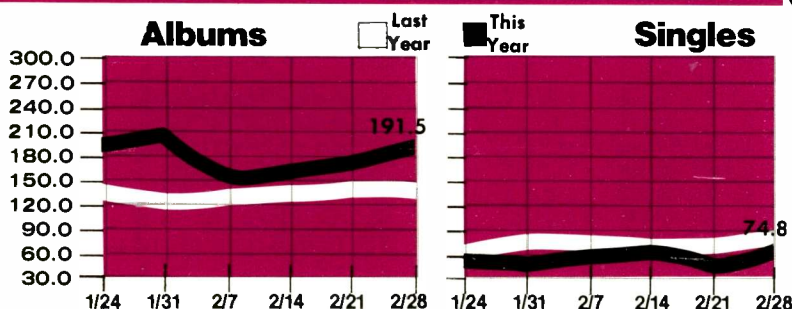
Royalty Bill Reintroduced in House

By BILL HOLLAND

■ WASHINGTON — The Performance Rights Royalty Bill, shelved by Congress last session because of teetering support and the press of other business, has been reintroduced in the House.

The bill, now termed H.R. 1805, identical to last year's H.R. 997, would provide a royalty for the commercial use and public performance of sound recordings. It would require music clubs, discos, radio and (Continued on page 43)

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.

20th's Portnow:

Label Is Well on Its Way to Success

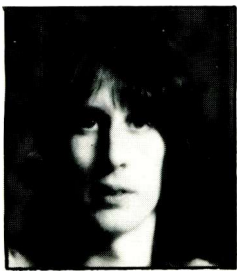
By SAMUEL GRAHAM

■ LOS ANGELES—With rare exceptions, the years 1978 and 1979 were not the healthiest for domestic record labels; and while most companies have described 1980 as a year of significant recovery, there are those whose illnesses were more severe than others'. 20th Century-Fox Records, according to label president Neil Portnow, falls into that category, but having largely revamped its operation—including cutting perhaps 50 percent of the acts that were on its roster three years

ago and re-defining its distribution arrangement with RCA—the label has made encouraging progress towards remedying a situation that Portnow said reached its nadir in 1978.

In a recent interview, Portnow (who came to 20th as a senior vice president in April 1979 and was named president of the label in January of last year) spoke candidly about the problems with which he had to deal when he joined the label, as well as the (Continued on page 19)

Contents



■ **Page 10.** Working out of a \$2 million studio in Bearsville, Todd Rundgren has made his commitment to video production quite clear. But Rundgren feels the music industry may be misleading itself with bold forecasts for the future of the videodisc. This week he offers some frank opinions on the new medium in an RW Dialogue.



■ **Page 20.** They are well-known and well-respected by their peers, but to the general public they are only the voices singing the virtues of any number of products on television and radio. This week RW takes a look at the art of being a session singer and talks to some of the more prominent vocalists in the field.

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PolyGram West Coast Meeting



Bob Sherwood, executive vice president and general manager, PolyGram Records (third from left), makes the opening remarks at the company's Los Angeles planning meetings. Also pictured are, from left: Emiel Petrone, PolyGram Distribution; Lou Simon, senior vice president, marketing, PolyGram Records, Inc.; John Stainze, director of west coast A&R, PolyGram Records; Russ Regan, vice president, west coast general manager, PolyGram Records; Randy Roberts, national singles sales manager, PolyGram Records, Inc.; and Don Colberg, vice president, promotion, PolyGram Records, Inc. The meetings were held on Feb. 9 and 10 and chaired by Mick Brown, PolyGram's west coast marketing VP.

MCA, Inc. Revenues Up Slightly in 1980

■ **LOS ANGELES**—Lew Wasserman, chairman of the board of MCA, Inc., has announced that revenues for the fiscal year ending December 31, 1980 were up slightly from 1979, while income before extraordinary income decreased during the same time period.

Revenues increased from \$1,266,140,000 in 1979 to \$1,297,104,000. Income before extraordinary income was \$125,372,000 or \$5.31 per share compared to \$138,988,000 or \$5.95 per share for 1979. Net income for the year 1980 of \$137,647,000 or \$5.83 per share includes extraordinary income of \$12,275,000 or \$.52 per share as compared to net income of \$178,688,000 or \$7.65 per share including extraordinary income of \$39,700,000 or \$1.70 per share for 1979.

Other Revenue

According to Wasserman, historically high revenues of the MCA Records Group and improved results of the Universal Studios Tour, other recreation services and the Book Publishing Division partially offset the reduced profitability of the actors strike-plagued Filmed Entertainment Division, the Retail and Mail Order Division and Columbia Savings and Loan Association of Colorado.

Fourth quarter reports had revenues at \$337,480,000 and net income was \$26,908,000 or \$1.13 per share, compared to 1979 fourth quarter revenues of \$387,747,000 and net income of \$44,431,000 or \$1.90 per share.

Three New Speakers For ITA Seminar

■ **NEW YORK**—Three new speakers have been added to the Home Video Sessions at the ITA "Audio/Video Update—1981" seminar at the Diplomat Resort & Country Club in Hollywood, Florida, March 15-18. With these additions the program has been finalized.

Because of the interest and controversy over rental of pre-recorded video programming, two speakers will address themselves to the subject. Jim Jimirro, president of Walt Disney Telecommunications, has chosen the topic "Taking the 'Versus' Out of Sales Vs. Rental," and Jeremy Ruffitt, president of Granada TV Rental in the U.S., will speak on "Rental In a Sales Market."

The third added speaker is John Messerschmitt, vice president of North American Philips Corp., whose topic is "The Videodisc—Who Needs It?"

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ERIC CLAPTON

Another Ticket

A NEW ALBUM
OF ALL NEW STUDIO RECORDINGS
FROM ERIC CLAPTON AND HIS BAND



RX-1-3095

INCLUDES THE SMASH HIT SINGLE
"I CAN'T STAND IT"^{RS-1050}

ERIC CLAPTON On Tour

March 2	Portland	25	New Orleans	May 1	Indianapolis	20	Philadelphia
3	Spokane	27	Memphis	2	Cincinnati	22	Washington, D.C.
5, 6, 7	Seattle	28	Carbondale	3	Detroit	23	Norfolk
9	Billings	29	St. Louis	5	Ft. Wayne	24	Greensboro
10	Great Falls	31	Little Rock	7	East Lansing	26	Charlotte
13	Madison	April 1	Shreveport	8	Chicago	27	Columbia
14	Duluth	3	Austin	9	Cleveland	29	Miami
15	St. Paul	4	Houston	10	Pittsburgh	30	Jacksonville
17	Ames	5	Dallas	12	New Haven	31	Tampa
19	Wichita	7	Tempe	13	Binghamton	June 2	Nashville
20	Springfield	8	San Diego	15	Nassau, N.Y.	4	Jackson
21	Kansas City	9	Long Beach	16	Providence	5	Mobile
22	Lincoln	11	Oakland	17	Portland	6	Birmingham
24	Baton Rouge			19	Rochester	7	Atlanta



PRODUCED AND ENGINEERED BY TOM DOWD

Record Industry Will Grow in 1981, Says CBS, Inc. President Thomas Wyman

By JOSEPH IANELLO

■ NEW YORK — CBS, Inc. president and chief executive officer Thomas Wyman predicted a nine percent growth rate for the record industry in 1981 in an address before financial analysts last Thursday (26) at CBS headquarters. The optimistic outlook characterized his overview of the giant entertainment conglomerate's 1980-81 operations, with a special emphasis on development projects—theatrical films, cable programming, home video, teletext and electronic publishing.

Referring to 1980 as a year when "CBS Recording Group made a sharp resurgence in profits which outpaced the growth of the worldwide record market," Wyman attributed that rebound to important releases like Pink Floyd's "The Wall," Billy Joel's "Glass Houses," Michael Jackson's "Off The Wall," Bruce Springsteen's "The River," and "Guilty" by Barbra Streisand and Barry Gibb. He also cited the introduction of the \$5.98 budget catalog line and a new exchange policy that limits returns as important factors in CBS's resurgence.

While admitting that CBS International experienced softness in some major markets in the second half of '80, Wyman was particularly enthusiastic about the sales growth in Latin America, where overall sales volume was up two points over '79 to 16 percent. Expectations for continued growth in Latin America were underscored by Wyman's outline of plans to build a new pressing plant in Columbia "that helps meet the growing and exciting demand for our records there."

Following his address, Wyman was joined by Walter Yetnikoff, president, CBS/Records Group; John Purcell, executive vice president, CBS Inc.; John Suhler, president, CBS/Publishing Group; and Thomas Kirwan, vice president, finance, CBS Inc., for a discussion

Geffen Taps Barbis

■ LOS ANGELES—Ed Rosenblatt, president of Geffen Records, has announced the appointment of John Barbis as director of promotion for the label.

Prior to his appointment, John Barbis and his brother Dino headed the Barbis Bros. Production and Management company. Barbis' extensive industry experience includes four years as west coast A&R and promotion director for London Records, two years as national promotion manager for Chrysalis Records and one-and-a-half years as vice president of promotion for ABC Records.

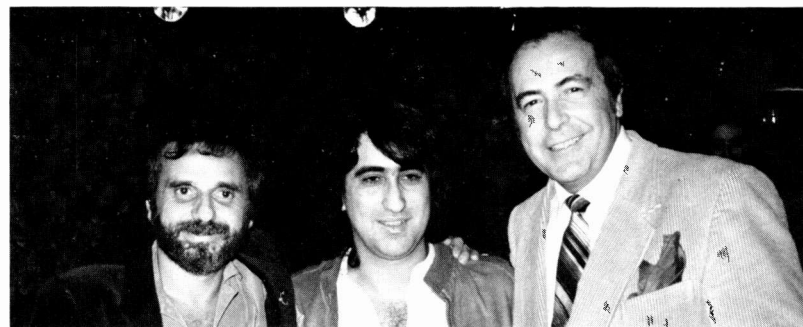
session with the analysts. It was the development programs — especially the home video field — that drew the most queries from the gathering. CBS is expected to absorb development costs of between \$40 and \$50 million for cable and home video projects in the next two years.

A large amount of that investment is being spent on the production of the RCA SelectaVision discs. "Basically we expect in 1981 to be acquiring SelectaVision from RCA," Yetnikoff stated. "In 1982 we expect to go into our own production at a rough volume of about a million and a half discs. Beyond 1982 we would expect the volume of production starting to increase at an exponential level and by '83 our best guess is a production level of above three million discs annually."

When asked about the costs of the discs as compared to the expense for manufacturing audio records Yetnikoff replied: "At first your yield levels are quite low and therefore your costs are quite high — just like when you start up an audio plant. The first disc that comes out costs a million dollars . . . but it should decrease from there. I would expect the margins in the next few years would be equivalent to record margins," he concluded.

Yetnikoff also expressed confidence in SelectaVision as the dominant mode of consumer disc because of what he called "low yield and quality and color problems" with the laser disc.

His Best Shot



At a recent ceremony in celebration of the success of the Pat Benatar hit "Hit Me With Your Best Shot," ATV Music songwriter Eddie Schwartz is flanked by Bernie Solomon, director of ATV Music Publishing of Canada, and David Evans, president of Capitol Records EMI of Canada, the Canadian distributor of Benatar's Chrysalis label. Schwartz recently won the Juno "Composer of the Year" award.

George Harrison Assessed \$587,000 In 'My Sweet Lord' Plagiarism Case

■ NEW YORK — A Manhattan Federal District Court judge ruled Thursday (26) that ex-Beatle George Harrison must pay \$587,000 in damages because he "subconsciously" plagiarized the melody of his 1971 hit, "My Sweet Lord." The melody he plagiarized, according to a 1976 decision, was written by John Mack for "He's So Fine," which was a hit for the Chiffons in 1963.

In his original 1976 decision, Judge Richard Owen set the damages at \$1.6 million, later undertaking a "discovery" process to lower the figure.

The judge, who is an amateur composer, ruled that although Harrison had plagiarized the melody, "I do not believe he did so deliberately."

Ironically, the publishing rights to "He's So Fine," originally owned by a company called Bright Tunes, were bought by former

Beatle manager Allen Klein, president of ABKCO Industries, in 1978. At the time of purchase, Klein also acquired the right to continue the suit against Harrison.

Wright Joins Regency

■ LOS ANGELES — Dan Wright has joined Regency Records as national director of A&R, it was announced by Lloyd Segal, label president.

As part of his duties at Regency, Wright will administrate in-house publishing for Loretta Music (BMI) and Squirtface Music (ASCAP).

Prior to his joining Regency, Wright worked for Father Music as publishing administrator/A&R manager, served as manager of David Gates' Kipahulu Music (Screen Gems), and managed Stereo West stores in San Francisco.

K-Tel Posts Gains

■ MINNETONKA, MINN. — K-Tel International, Inc. has announced unprecedented levels of sales and after-tax profits for the first half of fiscal 1981. Net sales were \$109,933,000, up 13 percent from the \$97,439,000 reported for the first half of the prior fiscal year. Net profit for the six months ended December 31, 1980 nearly doubled to \$4,032,000 or \$1.21 per share, from the \$2,167,000, or \$.63 per share, earned in last year's first half.

'Healthy and Growing'

"K-Tel's growing music business together with our successful real estate investment and development will provide funding to allow us rapid expansion in oil and gas exploration and development in the near future," said Philip Kives, K-Tel president. "All three of our business segments are healthy and growing and we look forward to exciting progress in the years ahead."

Regional Breakouts

Singles

East:

Sheena Easton (EMI-America)
Steve Winwood (Island)
Juice Newton (Capitol)

South:

Sheena Easton (EMI-America)
Steve Winwood (Island)
Terri Gibbs (MCA)
Phil Seymour (Boardwalk)
Juice Newton (Capitol)
Whispers (Solar)

Midwest:

Steve Winwood (Island)
Terri Gibbs (MCA)
Phil Seymour (Boardwalk)
Juice Newton (Capitol)

West:

Sheena Easton (EMI-America)
Grover Washington, Jr. (Elektra)
Juice Newton (Capitol)
April Wine (Capitol)

Albums

East:

Smokey Robinson (Tamla)
Diana Ross (Motown)
Rainbow (Polydor)
Phil Collins (Atco)
Peabo Bryson (Capitol)

South:

Smokey Robinson (Tamla)
Diana Ross (Motown)
Rainbow (Polydor)
Peabo Bryson (Capitol)

Midwest:

Emmylou Harris (Warner Bros.)
Smokey Robinson (Tamla)
Diana Ross (Motown)
Rainbow (Polydor)
Phil Collins (Atco)

West:

Emmylou Harris (Warner Bros.)
Smokey Robinson (Tamla)
Rainbow (Polydor)
Phil Collins (Atco)

Tom Browne. From #1 Trumpet Player To #1 Hit Maker... In One Smooth Step.

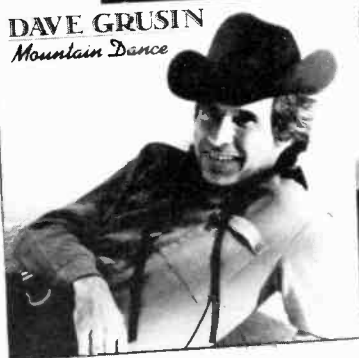
With his first album *Browne Sugar* Tom Browne burst onto the jazz scene, with one of the most brilliant debuts of 1979. His second album *Love Approach* boasted the #1 R&B single – “Funkin’ For Jamaica” – and became the nation’s #1 crossover jazz album of 1980. Now, Tom is back with *Magic* featuring the giant hit “Thighs High (Grip Your Hips And Move).” Soaring up the charts, it’s the latest bound for #1 smash from this great young star.



R&B Single: BB:8*/RW: 9*/CB:12*
R&B Album: BB:13*/RW:10*/CB:20*
Jazz Album: BB:13*/RW: 3*/CB: 5*
Pop Album: BB:52*/RW:55*/CB:55*



DAVE GRUSIN
Mountain Dance



BERNARD
WRIGHT
'NARD



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Public TV Pact For AFM, Producers

■ NEW YORK — The American Federation of Musicians of the United States and Canada has reached agreement with producers of public television programs.

The two-year agreement provides for ten percent increases in overall wages for each year, increases in health and welfare contributions to \$3.25 per day with a maximum of \$16.25 per week, and cartage increases to \$30 for harp and \$6 for other heavy instruments. In addition, radio simulcast programs are now to be paid at the applicable National Public Radio pick-up rates. Agreement was also reached concerning programs made primarily for public television and later used in supplemental markets.

Under the new agreement, all permanent members of symphony, opera and ballet orchestras are to be paid for telecasts whether their services are or are not used. This provision is applicable only to those orchestras working under master agreements and is exclusive of "in studio" telecasts by ballet orchestras.

Integrity Corp. Posts Record Gains

■ NEW YORK — Integrity Entertainment Corporation, owner of 136 retail stores on the west coast, has announced its net sales and income for the second quarter and six-month period ended December 31, 1980. Sales of \$27,719,000 and earnings of \$1,556,000 for the quarter were the highest for any quarter in the history of the company. The comparable figures for same period in 1979 were \$24,280,000 in net sales and a net income of \$621,000.

For the six-month period, the company posted net sales of \$45,456,000, compared with \$39,303,000 for the same period in 1979. Net income for this period in 1980 was \$1,581,000, compared to a loss of \$535,000 for the same period in 1979.

Collins at The Source



Coinciding with the release of his first solo album, "Face Value," Atlantic recording artist Phil Collins recently visited New York for two days of media interviews. Shown at the studios of NBC's "Source" radio network are, from left, standing: Dan Formento of The Source, Atlantic local promotion rep Danny Buch, Atlantic director of artist relations Perry Cooper, and Atlantic associate director of national AOR promotion Alan Wolmark. Seated are John McGhan of The Source and Phil Collins.

Bandleader Shep Fields Dies in Los Angeles

■ LOS ANGELES — Bandleader Shep Fields, whose Rippling Rhythm Orchestra rose to fame in the big band era, died of a heart attack last Monday (23) in Los Angeles. He was 70.

Fields, who began his performances by blowing into a straw in a glass filled with water, led his orchestra from 1934 to 1963, when he disbanded it to become a talent agent. Among the band's over 300 records were "September in the Rain," "It's De-Lovely," and his biggest hit, "The Jersey Bounce."

Disney Promotes Tenn

■ LOS ANGELES — Ben Tenn, formerly director of Home Video for Walt Disney Telecommunications and Non-Theatrical Company, has assumed new responsibilities as vice president, retail products, for the company.

The appointment was announced December 19, 1980 by James P. Jimirro, president of the Disney division.

In his new position, Tenn oversees dealer marketing of Walt Disney Home Video products, Walt Disney Super 8 Home Movies, and Disney Schoolhouse Instructional Materials.

Wald Sues Mason

■ LOS ANGELES—Jeff Wald has filed suit against Mystic Inc. and Dave Mason for breach of contract, asking \$180,000 in monies allegedly due and \$50,000 in damages. The suit stems from Wald's representation of Mason as a personal manager from January through August of 1980. The suit also asks for an open-book accounting of Mason's earnings during that period.

Correction

■ It was incorrectly reported in *Record World* last week that Karla DeVito was signed to Cleveland International Records. In fact, she is under contract to Epic.

3M Institutes Recording Award

By GREG BRODSKY

■ NEW YORK—As the public's awareness of the various technical aspects of studio recordings increases, so do the accolades bestowed upon these craftsmen. 3M announced at a press conference Wednesday (23) the creation of the "Scotty" Master Music Maker Award, an honor to be conferred periodically to, according to a prepared statement, the various "teams of artists, producers, engineers and studios involved in creating outstanding recordings."

Nomination forms have been sent to approximately 1500 recording studios nationwide. Studios are permitted to nominate as many of their recordings as meet the necessary qualifications. 3M will automatically contribute \$100 to the Muscular Dystrophy Association in the name of each studio submitting a qualified nomination. Six winning teams will be honored as "Scotty" winners, and 3M will donate \$1000 to the MDA in the name of the winning teams. One of the six teams will be chosen "the best of the best." The team's featured artist will be asked to choose, according to 3M, "an aspiring musician, who will receive a \$5000 music scholarship" from the company.

Qualifications

According to Donald Linehan, communications manager for 3M's Magnetic Audio / Video Products Division, the company will "honor people in the recording industry for technical as well as artistic achievements." Dennis Farmer, the division's broadcast/recording market development manager, added: "The recording business is a people business. When creative people work together on a recording, some wonderful things happen. These wonderful things should be called out for special attention. The 'Scotty' is 3M's way of saying 'well done.'"

There are two basic qualifications that the studios must adhere to. Each recording must be certified gold or platinum by the RIAA and must have been completely mastered and mixed on Scotch professional audio recording tape. In addition, for the approximately three awards to be presented this May, the recording must have been released between January 1, 1980 and December 1, 1980. Additional "Scotties" will be given in December for recordings made between December 1, 1980 and September 15, 1981. The overall "best of the best" winner will be chosen from among these six recordings.

"Scotty" winners will be selected by a recently-chosen

board of governors, which will judge the nominations on the basis of "artistic and technical excellence." However, 3M will cut the qualified nominations down to about 25 or 30 recordings before submitting the names to the board. The five men selected for the board of governors are producer Quincy Jones, Joe Tarsia of Sigma Sound, Glen Snoddy of Woodland Sound, Tom Cahill of Howard Schwartz Recording and Guy Costa, vice president and managing director, Motown Records. 3M will have a representative on the Board as well.

The award itself is an original oil painting of both the artist and winning recording's sheet music. Each winning artist will get the original painting, and the other team members will receive framed productions of the original. The recording studios have been asked to submit their May "Scotty" nominations to their 3M sales representative by March 15.

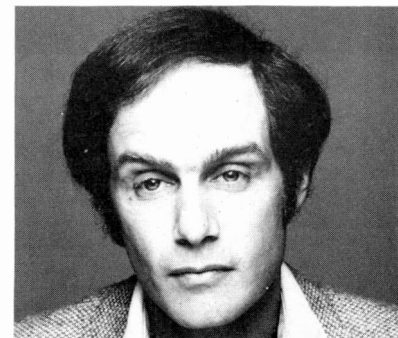
Motown Ups Robert L. Jones

■ LOS ANGELES — Robert L. Jones has been appointed director of purchasing and facilities for Motown Record Corporation, it was announced by Fuller B. Gordy, vice president of administrative services for the label.

Jones has served in varied positions with Motown, most recently production manager and administrative assistant to the vice president of manufacturing.

A&M Taps Freiser

■ LOS ANGELES — Harold Childs, senior vice president sales/promotion, A&M Records, has announced the appointment of Manny Freiser to the position of director, marketing administration. Freiser will report directly to Childs and will have overall responsibility for administration and coordination of the sales and promotion departments with particular emphasis on field activities. Freiser was formerly executive assistant to A&M president Gil Friesen.



Manny Freiser



BMI offers these nominees for the Academy's approval



BEST MUSIC IN CONNECTION WITH MOTION PICTURES

BEST ORIGINAL SCORE

THE EMPIRE STRIKES BACK

John Williams

FAME

Michael Gore

and

A CLEAN SWEEP

BEST ORIGINAL SONG

“Fame” from FAME

Michael Gore
Dean Pitchford

“9 to 5” from 9 TO 5

Dolly Parton

“On the Road Again”

from HONEYSUCKLE ROSE

Willie Nelson

“Out Here On My Own”

from FAME

Michael Gore
Lesley Gore (ASCAP)

“People Alone”

from THE COMPETITION

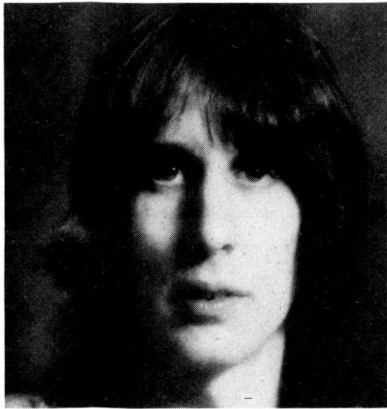
Lalo Schifrin
Wilbur Jennings



SERVING MUSIC SINCE 1940

Todd Rundgren on the Emerging Audio-Video Industry

By JOSEPH IANELLO



Todd Rundgren

■ Very early in life, Todd Rundgren developed a learn-by-doing philosophy that's become the guiding force for one of pop-rock's most creative voices. His innovative approaches to record production and arranging are well-documented by the success of his solo and group projects and the many hits he's shaped for other artists. And throughout the seventies, the Rundgren inquisitiveness pioneered advances in the application of electronics to the pop-rock medium. It's only natural, then, that Todd would

also lead the growing number of rock musicians experimenting with video. He recently opened his \$2 million, state-of-the-art Utopia Video facility in Bearsville, New York. In this exclusive Record World dialogue, Rundgren views the future of the audio-video industry and several of his own projects.

Record World: How did you get involved in video?

Todd Rundgren: It was the appearance of a video artists' movement. It really hasn't gone that far today, but in the mid-seventies, there was a lot of so-called video art being produced, mostly in the New York area, by people who had some connection with WNET public television. WNET had a program called Video Tape Review, and they used to show video art. I got interested in the techniques involved, so I bought some video equipment and put it in my house and started developing a personal style. That went on for a couple of years until I got enough money from productions to get broadcast-quality equipment—which is how I built my video studio.

RW: Did you have any background in the visual arts?

Rundgren: Not specifically, no.

RW: What made you build your studio in Bearsville?

Rundgren: I decided to build it there because if I wanted to get seriously involved with video, I had to have a facility that wasn't going to be bogged down with all the usual studio business of doing K-Tel commercials, editing soap operas and things like that.

RW: What areas do you see as the most logical for expansion in video? You've mentioned original art, promotional tapes, and network shows.

Rundgren: I think the most logical place for expansion in video is some kind of network—either free broadcasting or cable or satellite television—that reaches the largest audience in the shortest amount of time.

RW: You said that your video objectives are non-commercial, yet you've also indicated that you want to reach the largest audience. Are those two goals compatible?

Rundgren: Of course. Most artists are like that. When they sit down to work, they're not thinking about how much money they're going to make, but at the same time they don't want it to be tucked away in a closet somewhere and not exposed to anybody. I think a lot of artists would be satisfied to work for the government and get paid a steady wage and have all their work exposed through some sort of program.

RW: What ideas do you have for broadcast television? Are they exclusively or entirely music-related?

Rundgren: No, mostly they don't have anything to do with music. Some of them have something to do with music but they're not predicated on it. One thing I've been working on is a quasi-documentary program called "How To Run For President." It's more or less a historical overview of the evolution of the American political process.

RW: Is this entirely your project? You conceived, produced and scripted it?

Rundgren: Yeah, I didn't do everything but it is a Utopia Video production. We're also working on several dramatic-oriented programs. We're doing promotional things for albums—mostly our own albums—and those, of course, have to do with music.

RW: What happens when you finish "How To Run For President?" Will you take it to the networks and try to sell it there?

Rundgren: Yes, although we're not sure the networks will go for it, since most people are probably sick of politics after the elections. It may be some kind of syndication, possibly educational.

RW: How do you find yourself balancing your career time and money among music and video projects?

Rundgren: A lot of the music projects I do are to help pay for the video. The video doesn't yet support itself. But I didn't expect it to pay for itself for a while.

RW: Whatever happened to "The Planets" (Rundgren's animated video project about the travels of a young boy, based on English composer Gustav Holst's symphonic composition)?

Rundgren: The status is still undetermined. We're still trying to get a release on the music. That's always been the hang-up with "The Planets"—ever since I discovered the Holst estate didn't like the latest version of the music. They didn't specifically say we couldn't release it, but if we did, they would enjoin it.

RW: Are you anywhere near reaching an agreement?

Rundgren: We're in the midst of wrangling an agreement. I hope to possibly complete one within the next month. Then we'd finish the project and go to a number of places with it. We've had offers from film distribution companies to have it transferred to film for viewing in theaters. It could be duplicated and sold as a cassette or even a videodisc. That's the bottom rung on the ladder, though, because they (videodisc companies) don't pay for anything. They might give a \$1,500 licensing fee, which doesn't cover your lunch bills for a month. "Planets" was originally supposed to be a video-

Recording albums is an antiquated technology . . . and eventually will have to be replaced by something else.

disc. RCA contracted me to do a videodisc as a demo of what the software possibilities for a disc would be. I went to them with a sample of things I'd done and they liked my treatment of it ("The Planets") and told me to expand on it. They gave me a budget that covered about one-fifth of the production cost of the first side. I paid for the rest myself.

RW: Record companies are using video primarily as a promotional tool—investing money in video to sell records rather than trying to market the video itself and recoup the money there. Do you think this is going to change?

Rundgren: It may change at some point. Things that have been done specifically for video have not met with a great deal of commercial success at this point.

RW: Is that because they weren't conceived for commercial use?

Rundgren: Partly that and partly because the market doesn't exist. Until someone comes up with something that transcends the promo look and feel, it will remain that way. And it's not necessarily the record companies who are going to make that happen. They are interested in video as a means to expose their artists because that's their business.

RW: Is that also because they don't see a market out there yet?

Rundgren: Well, it's not really their business. They're not in the video business, they're in the record business.

RW: And you don't see them moving into video as a business?

Rundgren: Not unless they start a video division. But most video divisions are just an office in the record company that deals with video on a promo level.

RW: One of your major criticisms of record companies is that they don't invest any money in video software.

Rundgren: Essentially, but I don't think it's their business unless they want to become seriously involved in it, and then it transcends

(Continued on page 46)

Gospel Music '81

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Record World Single Picks

THE CLASH—Epic 19-51013



HITSVILLE U.K. (prod. by group) (writers: group) (Nineden) (4:22)

The top 40 success of last year's "Train In Vain" opened the door to pop radio for these British stalwarts. This initial release from the three-record "Sandinista!" opens with keyboard reverence, choir-boy (and girl, with the presence of Ellen Foley) vocals and an appropriate theme for further acceptance on American pop radio.

MICHAEL STANLEY BAND—EMI-America 8064



LOVER (prod. by group) (writer: Stanley) (Michael Stanley/Bema, ASCAP) (3:40)

With each LP, this Cleveland-based outfit attracts a wider audience. Culled from the "Heartland" LP, this power ballad focuses on Stanley's biting vocal drama which immediately calls to mind Springsteen imagery. Clarence Clemons guest sax slot, and a big emphatic hook highlight.

JOAN JETT & The Blackhearts—Boardwalk 8-5706



YOU DON'T OWN ME (prod. by Jones-Cook) (writers: Madara-White) (Merjoda, BMI) (2:47)

Jett continues to develop as a vocalist with this Lesley Gore classic from '64. Exuding youthful innocence on the verses and independent determination on the choruses, she gets a big boost from ex-Sex Pistols Steve Jones and Paul Cook. Their production blast adds to the AOR-pop appeal.

GRACE SLICK—RCA 12171



SEA OF LOVE (prod. by Frangipane) (writer: S. Zito) (Spider Zee, BMI) (3:39)

After experimenting with several different styles on recent LPs, Grace is back rocking hard on this initial release from "Welcome to the Wrecking Ball." Lead guitarist Scott Zito (who wrote the song) whips and whines against a solid rhythm grind. Most impressive is Grace's vocal, especially on the crying hook swells.

Pop

THRILLS—G & P 10001

BREAKING MY HEART (prod. by Frenchik) (writers: Ingegno-Frenchik-Monaco) (Great People/Beautiful Day, BMI) (3:13)

The quartet could break wide open with this energetic pop-rocker from the new "First Thrills" LP. Agile keyboards wind around the solid rhythm kick while Tony Monaco's slick lead vocal delivers the well-crafted hook. Well worth a listen.

RITA COOLIDGE—A&M 2318

WORDS (prod. by Anderle) (writers: Gibb Bros.) (Casserole/Unichappell, BMI) (3:25)

Rita offers this top 20 Bee Gees' classic from '68 as the initial release off her "Greatest Hits" package. Stately strings provide a serene backdrop for her gentle vocal drama.

NIELSEN/PEARSON—Capitol 4982

GIVIN' YOUR LOVE TO ME (prod. by Landis) (writers: Nielsen-Pearson) (Third Story/Poorhouse, BMI) (3:32)

Reed Nielsen's vocal longing is complemented by producer Richard Landis' mini-moog seasoning and Tom Scott's lyricon. A pretty, melodic contender for pop-A/C radio.

ZIGGURAT—Robox 7932

ALONE TONIGHT (prod. by Reneau) (writer: McWhorter) (Emeryville, BMI) (4:05)

A relentless, driving rhythm transports Dave Sanson's bold vocal on this debut single from the Georgia-based quintet. Attractive keyboard lines and a big hook make it radio-right.

HENRY GROSS—Capitol 4980

HOW LONG IS FOREVER (prod. by Colomby) (writer: Gross) (Little Stinker/Blendingwell, ASCAP) (3:58)

Gross' light tenor tip toes along the falsetto-soprano line on this pretty love ballad. Delicate guitar/bass lines fit in the nice arrangement and Michael Brecker applies a stylish sax solo.

EDGAR WINTER—Blue Sky 6-70068 (CBS)

LOVE IS EVERYWHERE (prod. by Winter) (writer: Winter) (Hierophant, BMI) (3:49)

The initial single from his new "Standing on Rock" is a romantic ballad that's headed for heavy rotation on pop, AOR and A/C formats. Winter's love-drenched vocal lounges on a thick keyboard carpet.

MANFRED MANN'S EARTH BAND—WB 49678

FOR YOU (prod. by Mann) (writer: Springsteen) (Bruce Springsteen/Laurel Canyon, ASCAP) (3:50)

Mann's success with Springsteen covers is well documented ("Blinded by the Light," "Spirit in the Night"), so this initial release from his "Chance" LP makes a lot of sense. Great material for AOR and pop radio.

STEVE CROPPER—MCA 51078

PLAYIN' MY THANG (prod. by Cropper-Robb) (writer: Cropper) (Insomnia/Wooded Lake/ATV, BMI) (3:43)

The anonymous guitarist behind so many pop-rock hits of the '60s and '70s puts his best thang forward on this title cut from the new LP. Proud guitar sass graces the rhythm boil.

NRBQ—Red Rooster 1007 (Rounder)

NEVER TAKE THE PLACE OF YOU (prod. by NRBQ) (writer: Anderson) (Hi Varieties, ASCAP) (3:19)

Al Anderson's lead vocal is dreamy pop-A/C fare that would be very comfortable in a smoky lounge setting. Terry Adams' piano tinkles add to the aura while Whole Wheat saxman Keith Spring gets toasty.

THE ROMANTICS—Nemperor 6-70063 (CBS)

A NIGHT LIKE THIS (prod. by Solley) (writers: Palmar-Marinos-Skill) (Forever Endeavor, ASCAP) (3:36)

The Detroit-based quartet grinds out unbridled rock that has roots in Yardbirds and Animals classics. Coz Candler's vocal growls and Wally Palmar's guitar strife are primed for radio reaction.

B.O.S./Pop

RAY, GOODMAN & BROWN—Polydor 2159

SHOESTRINGS (WITH RAP) (prod. by Castellano) (writers: group-Walter) (Dark Cloud/H.A.B., BMI) (3:34)

From lofty falsetto to robust baritone, this trio covers all bases. The harmonies are exhilarating and the chorus hook is certain to stick on numerous formats.

BETTY WRIGHT—Epic 19-51009

WHAT ARE YOU GOING TO DO WITH IT (prod. by Wonder) (writer: Wonder) (Jobete/Black Bull/Danbet, ASCAP) (3:41)

With writing and production support from Stevie Wonder, Wright takes a shot at pop crossover success on this initial release from her self-titled LP. Her vocal shimmers and shakes with hot sauciness on every rhythmic note.

SHEILA HYLTON—Mango 108

THE BED'S TOO BIG WITHOUT YOU (prod. by Harry J) (writer: Sting) (Virgin/Chappell, ASCAP) (3:50)

Jamaican reggae artist Hylton is a model who sounds as good as she looks. This update of the Police song has a recurring bass riff that rumbles with lovelorn emotion.

JAMES BROWN—TK 1042

STAY WITH ME (prod. by Brown) (writers: Byrd-Brown) (Third World, ASCAP) (4:09)

Syndrum fireworks, a powerful rhythm section, chorus coos and sharp horn injections join James on this marvelous finger-snapper from the "Soul Syndrome" LP.

TAVARES—Capitol 4969

LONELINESS (prod. by Wright, Jr.) (writers: Wright-Price) (Ritesonian/Bogani's, ASCAP) (3:12)

Culled from the "Love Uprising" LP, there's loads of soulful crooning on this wistful ballad. Thick harmonies and swirling strings complete the full sound.

DENNIS BROWN—A&M 2313

FOUL PLAY (prod. by Gibbs-Hunt) (writer: Gibson) (Irving/Joe Gibbs, BMI) (3:20)

Black and pop radio should embrace this lively reggae artist immediately. Scintillating keyboards and a chorus hook ride a muscular rhythm guitar. Brown's vocal is captivating.

WEBSTER LEWIS—Epic 19-51014

LET ME BE THE ONE (prod. by Lewis-Veal, Jr.) (Chazzee/Chas, ASCAP/ Take Note, BMI) (3:45)

Lewis lets loose with an inspired vocal on this side from his forthcoming "Let Me Be The One" LP. Herbie Hancock's keyboards and David T. Walker's rhythm guitar run full throttle.

WANDA WALDEN/NARADA

MICHAEL WALDEN—Elektra 47109

SEARCHIN' FOR LOVE (prod. by N. Walden) (writers: N. Walden-Willis) (Walden, ASCAP/Gratitude Sky, BMI) (3:10)

Wanda joins brother-in-law Michael for a heated vocal harmony and lead trade on this title cut from her forthcoming debut LP. An impressive ballad with crossover in the grooves.

THE WALLER FAMILY—Dynamic Artists 1102

WITHOUT YOU TONIGHT (prod. by Carter) (writer: Carter, Jr.) (Hot Gold, BMI) (4:21)

The Richmond, Va.-based quintet has enjoyed considerable regional success with this sensitive ballad from the "Love Moods" LP. Chris Waller's tiny falsetto is the centerpiece that could give this national attention.

SIDE EFFECT—Elektra 47112

MAKE YOU MINE (prod. by Johnson-Henderson) (writer: Ross) (Relaxed/Happy Birthday/Tuff Cookie, BMI) (3:14)

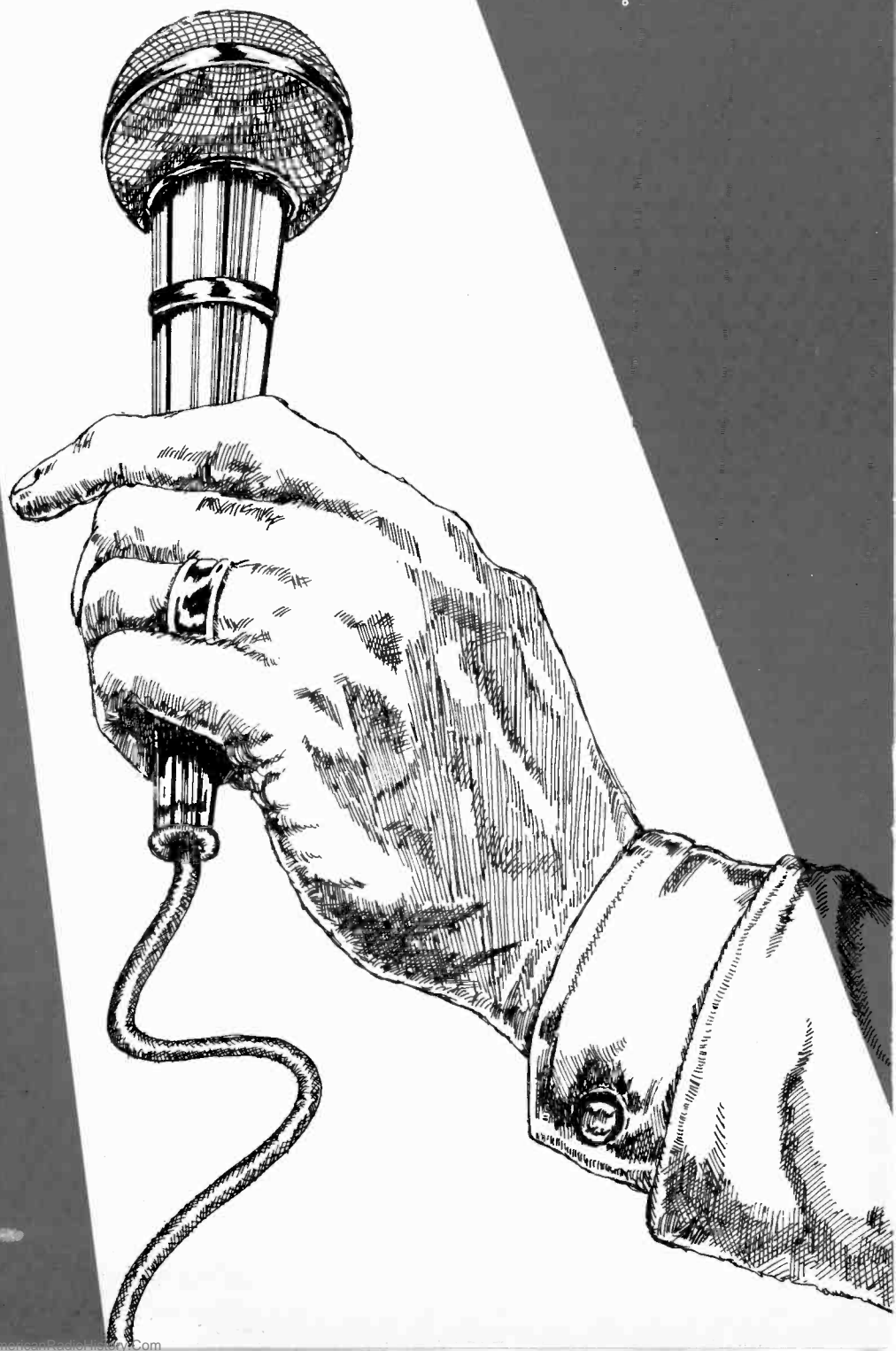
From the forthcoming "Portraits" LP, this funky track finds the L.A.-based quartet fronting Augie Johnson's vocal lead over smooth harmony backing. Keyboard swirls bounce off a boss bass in the interesting arrangement.

Gospel Music: Moving Ahead in '81

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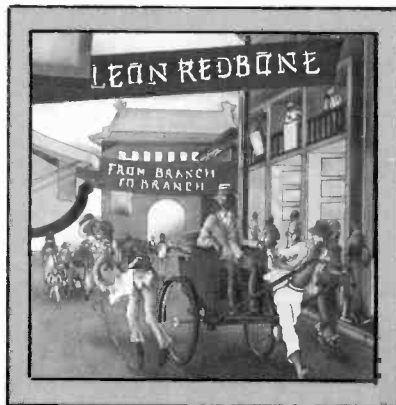
Record World Album Picks



DIFFICULT TO CURE

RAINBOW—Polydor PD-1-6316 (8.98)

With the help of some new personnel, guitar stormtrooper Ritchie Blackmore is already conquering the AOR waves with this LP, produced by former Deep Purple cohort Roger Glover. "I Surrender" is a strong Russ Ballard tune, and "Magic" is a hook that will stick with U.S. radio.



FROM BRANCH TO BRANCH

LEON REDBONE—Emerald City EC 38-136 (A1) (7.98)

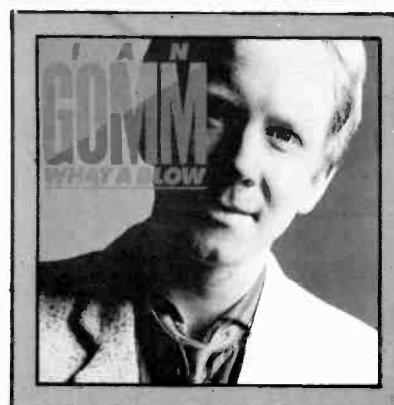
Redbone remained an obscure coffeehouse artist until a "Saturday Night Live" appearance exposed his eccentric approach to traditional music to a national audience. Now on a new label, he treats standards like "Your Cheatin' Heart," "My Blue Heaven" and Jelly Roll Morton's "Why."



TO LOVE AGAIN

DIANA ROSS—Motown M8-951M1 (8.98)

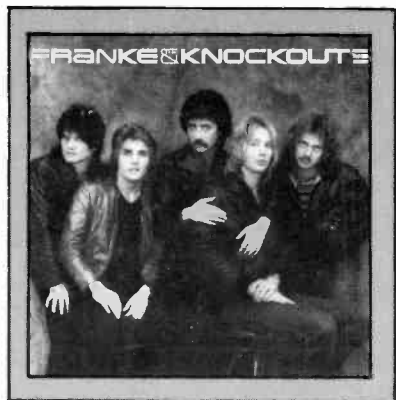
One of those greatest-hits packages with new selections featuring tunes written and produced by Michael Masser for Ross from 1973 to the present. Includes "Theme from Mahogany," "Touch Me in the Morning," "It's My Turn," the title song, and three dramatic new ballads.



WHAT A BLOW

IAN GOMM—Stiff/Epic JE 36433 (7.98)

One of the most unassuming members of the Stiff stable, Gomm (who hit the top 20 with "Hold On") is also one of its finest song craftsmen. Tasteful pop production by Martin Rushent brings out the best in titles like "Man on a Mountain," "Jealously," "Nobody's Fool" and a cover of "Slow Dancin'."



FRANKE & THE KNOCKOUTS

Millennium BX1-7755 (RCA) (7.98)

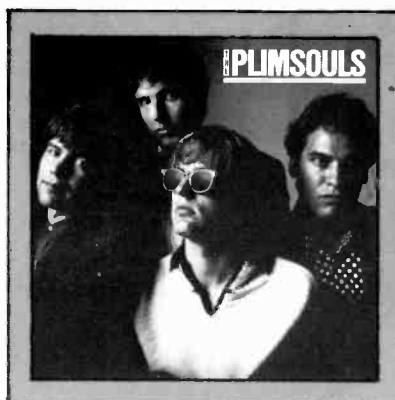
Franke (pronounced Frankie) Pre-vite is not unlike Bad Company's Paul Rodgers in his ability to shift from rough to smooth timbres, with the power to sing rock and the ability to shape soulful inflections. The single "Sweetheart," "She's A Runner" and "Annie Goes Hollywood" exemplify the variety of which this New York-area band is capable.



SAY NO MORE

BADFINGER—Radio RR 16030 (A1) (7.98)

The flawless harmonies that established Badfinger's own brand of pop on songs like "Come And Get It" are here intact, in a context that's right in step with 1981. Now on a new label, they're crafting hooks once again with bright tunes like "Come On," "Because I Love You," "Three Time Loser" and the LP's dramatic finale "No More."



THE PLIMSOULS

Planet P-13 (E/A) (7.98)

Once voted the "best unsigned band in L.A.," the Plimsouls seem to have made the transition to vinyl with grace and style. Their rock has a soulful edge on "I Want You Back," and tunes like "Everyday Things" and "Lost Time" reveal a versatility in songwriting that will keep up the AOR airplay for some time to come.



HOW 'BOUT US

CHAMPAIGN—Columbia JC 37008 (7.98)

Named for the Illinois town from which they hail, this group is bulleting BOS and pop with their debut single, and the album of the same title holds many more potential hits, like the sultry "Fire," "Dancin' Together Again" and "Lighten Up" with its bouncy backing vocal novelties.

RIGHT TRACK

WILSON PICKETT—EMI-America SW-17043 (7.98)



The original soul man returns with an LP that will satisfy the current dance market while remaining true to the unique qualities of his voice. His own "Help Me Be Without" is a good reason to say "welcome back!"

FEELS SO RIGHT

ALABAMA—RCA AHL1 3930 (7.98)



This quartet has achieved a near-perfect country-A/C synthesis, combining vocal melodies and harmonies with an easy guitar-laden sound that will work on many formats. "Love in the First Degree" and "Hollywood" warrant attention.

FOUL PLAY

DENNIS BROWN—A&M SP 4850 (7.98)



With the help of ace Jamaican session players like bassist Robbie Shakespeare and drummer Sly Dunbar, Brown finds his own groove with steady-chugging riffs like "On The Rocks," and haunting choruses like the title cut.

CRUISIN' FOR A BRUIN'

MICHAEL BLOOMFIELD—Takoma TAK 7091 (Chrysalis) (7.98)



This LP was ready to go just prior to Bloomfield's untimely death. His guitar is a fountain of blues variety, and it's a pleasure to hear him on the instrumental "Papa-Mama-Rompah Stompah" and the fast-paced "It'll Be Me."

HAWKS

HAWKS ARE FLYING!

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Two Radio Syndicators Pushing Rock Histories

By PHIL DiMAURO

■ NEW YORK—Two major producers and syndicators of programming for radio, Drake Chenault and Westwood One, are currently pushing full-length music specials of a historical nature. While the two shows are different in content and are aimed at different audiences, the fact that both companies have chosen this period to sell their new products is an indication of certain attitudes among radio listeners today.

The Drake-Chenault program, "History Of Rock and Roll," is an updated, "silver anniversary" version of the 1978 program of the same title. Thirteen new hours have been added while leaving the show's 52-hour length intact. The show, featuring artist interviews in addition to music, is narrated by Bill Drake.

The special program's producer, Bill Watson, explained that the thirteen new hours were added without deleting actual content by "capsulizing" the previous hours, beginning with the birth of rock 'n' roll.

Westwood One's special, "The Rock Years," is an entirely new project, 48 hours in length, covering the period 1965 to the present in chronological order. In addition to charting the history of the music, the show also provides cultural background and examines the music against the major events of the period. "We've done everything from interviewing Jane Fonda, to talking about 'Saturday Night Live,' to going through the news archives," explained Norman Pattiz, president of Westwood One. "We want to give people today, a chance to reflect upon what it was like then."

Bert Kleinman, producer of "The Rock Years," said that while the show is "not designed to replace a good book" on rock history, it is meant to be "informative entertainment." In Kleinman's view, "What radio does best is

re-create the feeling" of a certain time. During this period, he observed, "the growth of rock 'n' roll was inseparable from the growth of a lifestyle."

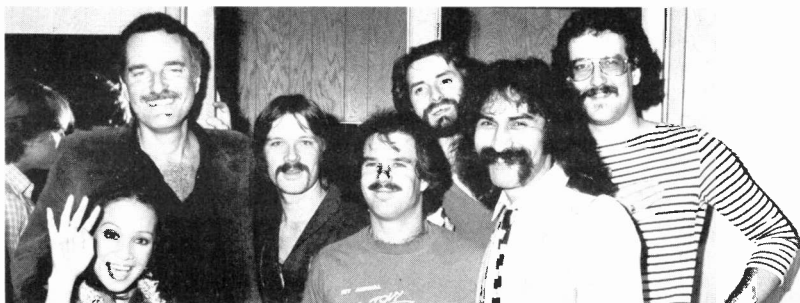
The Westwood One show is tailored mainly for AOR stations, while Drake Chenault's "History . . ." is aimed, in the words of its producer, at "mass appeal pop music stations," which could mean anything from a "top 40 that rocks hard" to a "pop/adult station." In a time when "fragmentation" is an often-used buzzword, it's hard to imagine how a show that ranges from Chuck Berry to Kenny Rogers, and covers artists as diverse as Dionne Warwick and Led Zeppelin, works as well as it does. The packaging, according to Watson, is the key. "It is a special," said Watson, in which context, playing a record is "vastly different from playing it in rotation. Even a hard rock rerun of the sixties will be acceptable to the entire audience."

Both syndicators are banking, to a certain degree, on the nostalgia factor to pull in older listeners, and contemporary coverage to pull in the younger, in the hope that these magnets will keep people listening to the programs.

It also seems, however, that older music is a magnet for certain listeners of all ages. Watson cited the recent number one ratings enjoyed by KRLA in Los Angeles, a station which he called "oldies-oriented," and the great popularity of Los Angeles' KRTH, an oldies station. Kleinman also noted, on the basis of focus group research conducted for alternate purposes, that there is "an incredible interest, particularly in the late sixties, on the part of young teenagers."

"The Rock Years" will be world-premiered on WNEW-FM, New York, for 48 hours straight on March 13, 14 and 15. The updated "History Of Rock and Roll" is scheduled for March release.

Seawind Breezes Through Roxy



A&M's Seawind played to a sell-out crowd on their opening night of a three-night stand at the Roxy. The band is currently on tour in support of their new self-titled album, and their next stops will be the Philippines, Japan and native Hawaii. Pictured backstage, from left, are: Pauline Wilson, lead vocalist, Seawind; Jerry Moss, A&M Chairman; Larry Williams; Ken Wild; Bob Wilson; Bud Nuanez, and Kim Hutchcroft; all of Seawind.

New York, N.Y.

By DAVID McGEE

■ GRAMMY FALLOUT: "It was the worst evening of my life. I've never been so humiliated." With those words industry veteran **Vince Romeo**, who currently manages **Angela Bofill**, summed up a rather bizarre encounter he had with the Radio City Music Hall security force only two minutes before this year's Grammy Awards show was to go on the air.

Romeo was seated in row EE of the orchestra—well within camera range—along with **Wayne Forte** (head of contemporary music at William Morris), **Lee Solomon** (head of variety music at William Morris) and Solomon's wife. They had paid for their seats to the tune of \$175 apiece. Romeo and company were chatting away, minding their own business, when an usher told them they would have to vacate their seats so that a certain artist, who shall go unnamed, could be seen on TV.

Romeo asked where they were going to be seated, and the reply, he claims, was "We don't know, but we'll find something for you." Finally, Romeo stated in no uncertain terms: "I'm not going to get up. I'll look like a fool; everybody behind me knows me." At which point eight or nine security guards (by Romeo's count) sauntered down the aisle to forcibly remove the entourage from its seats. Romeo claims one of the guards said to him: "If you don't come out of that seat, I'll fix you."

Romeo picks up the story: "At that point I decided it was just too humiliating to continue. So we had to walk up the entire aisle at Radio City Music Hall. My ego said, maybe nobody noticed it and you're making a big thing out of nothing. Sometimes our egos are bigger than we are. The people at Radio City gave us a letter of apology and I said, 'that's wonderful.' They said they would return my money. And then they said they would seat us in the back all the way over on the left side in the \$50 seats. I didn't want to sit there, and if we had it would have looked like we had really tried to pull a fast one, tried to sit up front and were thrown out of our seats. It was better that we left the Music Hall."

Which is what the party did, adjourning to "21" for dinner and from there to the New York Hilton, where the NARAS festivities were being held. Romeo says that as soon as he entered the Hilton "ten or 12 people were on line wanting to know why I was gate-crashing."

The upshot? Romeo is instituting a lawsuit against Radio City, Grammy Show executive producer **Pierre Cosette** and the security guard who threatened to "fix" him.

FOOTBALL NEWS: The latest chapter in the **Paul McCartney** "On, Wisconsin" saga has the former Beatle turning down Wisconsin Governor **Lee S. Dreyfus'** request that the official state and university song, to which McCartney owns rights, be turned over to the state as a gift "in honor of your former colleague **John Lennon**, who was so tragically murdered."

McCartney's New York lawyer, **Lee V. Eastman**, told the New York Times that the song was part of a group of important old college tunes published as an entity, and that "it would be a great disservice for 'On, Wisconsin' to separate it" from, say, "The Buckeye Battle Cry" and "Notre Dame Victory March."

The best part of the story is that "On, Wisconsin" supposedly pulls in less royalties than the other college songs because of the sad state of the University's football team. Said Eastman: "I should have told Governor Dreyfus that instead of worrying about songs, he should work on getting them a good football team."

Go, Lee.

And here at *Record World*, the Drop Back 10 and Punt Award goes to our own **Al Cunniff**, RW's southeastern editor/manager, who went an amazing three-for-three in the misspelled names department last week. Big Al sent in a picture of the **Mandrell Sisters** and **Conway Twitty** in the company of three pro football players (one retired, two active), and got each gridder's name wrong. So we had: (sic) **Fran Tarkington** (Al must've been thinking of Booth—and we don't mean **Albie Booth**); "**Mean**" **Joe Green** (Al must've ate the last "e"), and **Vince Feragama** (not to be confused with Georgia Frontiere).

Al is hereby ordered to spend a weekend with "The Mouth That Bored," aka "The Duke of Drive!" (thank you, **Oscar Madison**), **Howard Cosell**. Will he live to tell the tale?

DELETE ROSANNE CASH, INSERT JOE ELY: Never let it be said that New York, N.Y. isn't ever-alert to its own miscues. In the latest edition of Columbia's Red Alert newsletter, someone is kind enough to point out that in a recent rave review in this column **Rosanne Cash's** first album was referred to as "arguably the best country

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Christopher Cross Wins Four Grammys (Continued from page 3)

ing." The newcomer's multiple victories were not the only surprises of the 23rd annual National Academy of Recording Arts and Sciences awards show. Interestingly, in the only category in which Cross lost, the result was also unexpected: Kenny Loggins' "This Is It" (Columbia) won Best Pop Vocal Performance, beating Cross, Sinatra, Rogers and Paul Simon's "Late in the Evening" (Warner Bros.).

Simon, who hosted the show, had performed his song moments before the award was given to Loggins. Obviously disappointed, Simon jokingly told the audience: "A lot of people couldn't recover after doing a song like that and then losing the award."

Among the other surprises of the evening were the fact that Sinatra, Rogers and Stevie Wonder won no awards (although David McClintock did cop the Best Album Notes prize for his annotation of Sinatra's "Trilogy") and the fact that Barbra Streisand's phenomenally successful collaboration with Barry Gibb won only one.

The two superstars' performance on the title track of the "Guilty" album won Best Pop Vocal Performance by a Duo or Group, but neither the album itself nor the single "Woman In Love" won in any of the four categories in which they had been nominated.

For the most part, Streisand and Gibb were victims of the stunning Cross sweep, which placed them in distinguished company. Streisand was also in good company (Donna Summer, Olivia Newton-John, and Irene Cara, whose performance of "Fame" opened the telecast) in losing to Bette Midler in the category Best Pop Vocal Performance, Female. Midler won for her recording of "The Rose."

Cross was the only multiple winner on the Grammy telecast, which was seen live on CBS in the U.S. and via satellite by an estimated 100 million viewers worldwide. But there had been other big winners announced at a brief pre-telecast ceremony, also at Radio City, at which 44 of the 59 awards were presented.

George Benson won Grammys for Best R&B Vocal Performance, Male (for his Qwest/Warner Bros. album "Give Me the Night"); Best Jazz Vocal Performance, Male (for the track "Moody's Mood"); and Best R&B Instrumental Performance (for the track "Off Broadway"). A third track on the album, "Dinorah, Dinorah," arranged by Quincy Jones and Jerry Hey, was named Best Instrumental Arrangement.

In the classical area, the big winners were violinist Itzhak Perlman and the Alban Berg opera "Lulu." Perlman won Best Classical Performance, Instrumental Soloist Without Orchestra (for "The Spanish Album"); Best Chamber Performance ("Music for Two Violins," with Pinchas Zukerman); and Best Classical Performance, Instrumental Soloist With Orchestra, in which he tied with himself, winning for the Brahms "Double Concerto" with Mstislav Rostropovich and for an album of Berg and Stravinsky.

"Lulu" won Best Opera Recording, Best Classical Album and Best Engineered Classical Recording (Karl-August Naegler was the engineer).

The Grammy telecast, which was the first national awards presentation to emanate from Radio City and the first New York Grammy show since 1975, featured performances by a number of the nominated artists. One highlight was a rousing version of "The Lord's Prayer" by Reba Rambo and an all-star group of gospel singers, which subsequently was named Best Contemporary or Inspirational Gospel Performance.

Another highlight was an entire segment devoted to country music, featuring performances by Barbara Mandrell, George Jones, the Oak Ridge Boys, and Mickey Gilley's Urban Cowboy Band.

Jones was a surprise winner in the Best Male Country Vocalist category for "He Stopped Loving Her Today" (Epic). His emotional acceptance speech was one of the warmest moments

of the evening. The other country winners were Anne Murray, "Could I Have This Dance" (Capitol), female vocalist; Roy Orbison and Emmylou Harris, "That Lovin' You Feelin' Again" (Warner Bros.) duo or group vocal; Gilley's Urban Cowboy Band, "Orange Blossom Special/Hoedown" (Full Moon/Asylum), instrumental performance; and Willie Nelson's "On the Road Again" (Columbia), song of the year.

The rock winners were Pat Benatar, "Crimes of Passion" (Chrysalis), female vocalist; Billy Joel, "Glass Houses," male vocalist; Bob Seger and the Silver Bullet Band, "Against the Wind" (Capitol), duo or group with vocal; and the Police, "Reggatta de Blanc" (A&M), instrumental performance.

The R&B winners, besides Benson, were Stephanie Mills, "Never Knew Love Like This Before" (20th Century-Fox), female vocalist; the Manhattans, "Shining Star" (Columbia), duo or group with vocal; and "Never Knew Love Like This Before" by Reggie Lucas and James Mtume, best song.

Phil Ramone was named Producer of the Year for his work on Joel's "Glass Houses" and Simon's "One-Trick Pony."

Prior to the telecast, there had reportedly been considerable debate about whether or not to include some kind of tribute to John Lennon on the program. In what appeared to be a compromise, Simon closed the show by offering his own tribute to Lennon on behalf of NARAS, saying how "sorry" and "outraged" the

members of the Academy were about his death.

During the show, special Trustees Awards were given to composer Aaron Copland and jazz great Count Basie, although neither man was on hand to accept his award.

The other winners were: Best Pop Instrumental Performance: Bob James and Earl Klugh, "One on One."

Best Jazz Fusion Performance: Manhattan Transfer, "Birdland." Best Cast Show Album: "Evita."

Best Recording for Children: Various Artists, "In Harmony."

Best Jazz Vocal Performance, Female: Ella Fitzgerald, "A Perfect Match."

Best Jazz Instrumental Performance, Big Band: Count Basie, "On the Road."

Best Gospel Performance, Traditional: Blackwood Brothers, "We Come to Worship."

Best Soul Gospel Performance, Contemporary: Shirley Caesar, "Rejoice."

Best Soul Gospel Performance, Traditional: James Cleveland and the Charles Fold Singers, "Lord, Let Me Be An Instrument."

Best Inspirational Performance: Debby Boone, "With My Song I Will Praise Him."

Best Ethnic or Traditional Recording: "Rare Blues," produced by Norman Dayron.

Best Latin Recording: Cal Tjader, "La Onda Va Bien."

Best Comedy Recording: Rodney Dangerfield, "No Respect."

Best Spoken Word, Documentary or Drama Recording: Pat Carroll, "Gertrude Stein, Gertrude Stein, Gertrude Stein."

Best Instrumental Composition: John Williams, "The Empire Strikes Back."

Best Original Score Album: "The Empire Strikes Back."

Best Album Package: "Against the Wind," Roy Kohara, art director.

Best Arrangement for Voices: "Birdland," Janis Siegel, vocal arranger.

Best Historical Reissue: "Segovia — The EMI Recordings 1927-39."

Best Engineered Recording: "The Wall," James Guthrie, engineer.

Best Classical Orchestral Recording: Bruckner, Symphony No. 6, George Solti conducting Chicago Symphony Orchestra.

Best Choral Performance: Mozart Requiem, Carlo Marua Giuliani, conductor.

Best Classical Vocal Soloist: Leontyne Price, "Prima Donna, Volume 5."

Classical Producer of the Year: Robert Woods.

Skyy's The Limit



Salsoul recording artists Skyy recently appeared at New York's Bottom Line. Shown backstage after their show are from left, rear: Ray Harris, RCA's division vice president, black music; Ken Cayre, vice president of Salsoul Records; Butch Sierra and Solomon Roberts, Jr. of Skyy; Hilda Williams, A&R administration, black music, RCA Records; Salsoul artist Cameron; Larry Greenberg of Skyy; Skyy producer Randy Muller; Skyy's Tommy McConnell; Jack Craig, division vice president, RCA Records—U.S.A. and Canada; Gerard Lebon of Skyy; Keith Jackson, RCA's director, product management, black music; Basil Marshall, manager, product management, black music; (leaning in center) Robert Wright, A&R producer, black music, RCA Records; front: Bonne Dunning, Dolores Dunning-Milligan and Denice Dunning-Crawford of Skyy and Sharon Heyward, RCA's New York field promotion representative, black music.

Portnow (Continued from page 3)

steps taken to correct them. Said Portnow, 1980 was "pretty much the same" for 20th as for other companies—that is, a recovery year—"except that the recovery that was needed here was probably a little more severe than elsewhere. The 1978 figures here were devastating; the losses were very severe."

Those losses, he added, "prompted Fox (the corporation) to re-think its operation, and determine that it would be a licensing situation rather than a distributed situation. So not only were we going from an almost bottomless pit of loss in 1978—we also went through the entire transition of losing a staff, making a deal with somebody and starting over from scratch, really. '79 was the beginning of that, but '80 really was the year that showed . . . that the record company's a viable operation for the corporation and can be counted on to make a contribution to the bottom line in the future."

When he joined 20th Century-Fox after having been RCA's division vice president, artists and repertoire, Portnow's attention was first directed to 20th's artist roster, which he described as "pretty much a disaster" at that time. "What I saw, unfortunately, was quite a bit of product and not much talent," he said. "We cut better than 50 percent of the existing roster, and I felt the best way to get started was to identify the things that were here that made some sense."

As it turned out, most of the artists that "made some sense"—including Stephanie Mills, Gene Chandler, Edwin Starr and others—were black performers, a situation that Portnow said "was originally more by default than by design" but has now "become part of the design." Portnow found that "there really wasn't a single pop act that was here that I thought was particularly viable," although some were retained to

fulfill contractual obligations and so on. Since the label did have strong black talent, including acts provided by Carl Davis' Chi-Sound label, as well as an r&b staff which "appeared to be very strong," Portnow "took my cue from what was (already) happening" and "continued in that direction." It also helped that "simultaneous with that, r&b exploded in the marketplace again, as it every once in a while does and should," and that "RCA as a company tightened up its black division."

Overall, Portnow continued, "I'm very comfortable with r&b," but now, "having that fairly smooth operation, we can think about expanding the base" into pop and rock areas. Such acts as Air Raid, Jim Photoglo and Chris Montan, as well as newer signings like Diana Canova (a personality from the TV shows "Soap" and "I'm a Big Girl Now"), Dusty Springfield and the Staples will help effect that expansion, Portnow said. "We expect to be a full-line record company, at least with respect to pop acts, and we will be."

20th's arrangement with RCA, Portnow explained, is technically "a licensing deal" wherein "all services"—manufacturing, promotion, merchandising, advertising, publicity, sales, etc.—are provided by RCA and 20th Century's role is that of "a production outfit delivering product on a regular basis." However, he added, "in reality, we're operating more as a small record company here. For one thing, my predecessor, Alan Livingston, felt that some staff had to be maintained under any licensing deal in order to get a fair shot for our product"; thus the label retains an in-house staff of about 25 people. "Number two, the name of 20th Century-Fox is no small entity. People think of Fox as a major corporation—their other entities, in

(Continued on page 38)

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ BIRDS OF A FEATHER: When MCA president **Bob Siner** makes an official visit to Michigan's Jackson State Prison on March 6, he won't be the first chief executive of a record company to hear the iron doors slam shut. Actually, Bob will be attending a **B.B. King** concert that the bluesman is performing as a benefit for the maximum security facility's prisoners. Way back when, though, the great record producer and entrepreneur **Huey Meaux** supposedly found himself on the wrong side of the law. According to veteran press agent and raconteur **Ian Dove**, Huey appealed for help to his friend **Jerry Wexler**, then a top executive with Atlantic Records. Legend has it that Jerry replied to Meaux as follows: "Sorry Huey, the answer is neaux."

PERFORMERS: Those crazy folks at Ralph Records are at it again, bringing you (us) the finest in music so, ah, unusual it probably couldn't be found at any other label north of Tierra del Fuego. Ralph already boasts a roster with the likes of the **Residents**, **MX-80 Sound**, **Snakefinger** and **Fred Frith**, but now they've added an act that we fearlessly predict will be their biggest yet—a prediction that is not based on hearing any of this act's music, you understand, at least not yet. **Renaldo and the Loaf**, they're called, and with an album title like "Songs for Swinging Larvae" to go along with that handle, how could they go wrong? Says Ralph's literature, "this is an album of primitive modernism, energetic, obnoxious noises, manic, high-pitched vocals and sweet brilliance."

And then there's War Bride Records, a subsidiary of San Francisco's Solid Smoke Records, who just shipped three albums in their ambitious initial release. The albums are by **Roy Loney and the Phantom Movers**, **Holly Stanton** and a compilation LP titled "Rising Stars of San Francisco," which features eleven Bay Area artists. Of the three, the Holly Stanton album stands out as the first work of a potentially interesting artist and includes an oddball re-working of the **Los Bravos** classic "Black Is Black." It's worth a listen. And finally, also from up north (a veritable hotbed of creativity these days) comes a single release by an outfit called Rhyth-A-Rama, on their own Artiste Records label. The songs, written or co-written by lead singer **Pete Merkl**, AKA Pierre Marvel, are somewhat reminiscent of early **Jonathan Richman**, with a certain eccentric charm. We do kinda wish they'd tone down their claims to "laugh-a-minute lyrics" and "jump-to-it rhythm" but a little youthful enthusiasm is not necessarily such a band thing. **Kim Fowley's** made a living at it for the past couple of decades.

OTHERS: **Tina Turner** has just completed a tour of South Africa, Australia (she was joined onstage by **Bette Midler** in Sydney) and Southeast Asia. She's now in the studio preparing an album with producer **Dennis Kirk**. . . . The first album by the two-man **Aussie Band** is due on Real World Records in April, with **Ken Caillat** (known for his work with **Fleetwood Mac**) producing. Half of the duo, **Dennis Dunstan**, is a former Austral-Asian karate champ who handled security on the Mac's recent world tour, which we guess means that the Aussie Band won't need any help clearing the stage when rabid fans lose control at their gigs; Dunstan was reunited with songwriting partner **Wayne Morrison**, the other half of the band, when the Mac tour got to England last year. . . . **Herbie Hancock's** first dramatic role was last Saturday (28) on the television show "Concrete Cowboys." He played the owner of a factory manufacturing something called "The Burner," a hot-air balloon propellant—so at least you can say the guy wasn't typecast. More roles are in the offing, we're told. . . . **Louis Johnson's** first production effort is the album "Passage," on which he performs with his wife Val and **Richard Heath**, percussionist for the **Brothers Johnson**. The Brothers themselves are handling their own production now as well, and are currently working at A&M's studios. . . . **Shep Fields**, a bandleader during the big band era of the Thirties, died February 23 in L.A. at age 70. Fields made over 300 records with his Rippling Rhythm Orchestra. . . . The British group **Magazine's** catalogue has been picked up by the I.R.S. label for the United States, including the live album that had belonged to Virgin Records.

TRIGGER HAPPY: When Word recording artists **Roy Rogers** and **Dale Evans** recently celebrated their 50th anniversary in the biz with an appearance on NBC's "Barbara Mandrell and the Mandrell Sisters Show," political and show business celebrities came out of the woodwork to offer their congratulations. There was a telegram from **President and Nancy Reagan** citing the Rogers' "clean, wholesome entertainment," a message of "happy trails" from **Governor Brown**

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UFO at 'DVE



Chrysalis Recording group UFO met with personnel from radio station WDVE in Pittsburgh. The group has just commenced a U.S. tour in support of their recently released LP, "The Wild, The Willing and The Innocent." Pictured from left: Shawn Portmann, WDVE sales manager; Lanny Evanoff, PIKS promotion; Phil Mogg, lead singer UFO; Dave Lang, PD at WDVE; Peter Way, bassist; Roxy Myzal, Chrysalis national album manager.

Studio Singers: Unsung Heroes Behind the Music

By BRIAN CHIN

■ NEW YORK—Valerie Simpson, Melissa Manchester, Barry Manilow and Bonnie Bramlett need no introduction now, but they've been stars for a longer time than the public suspects. Prior to their success as solo artists, they were at work in the demanding profession of studio singing, an underground of sorts where, paradoxically, vocalists barely known to the record buyer are among those most respected and called upon by the makers of music.

Record World contacted several session singers at the top of the field: New Yorkers Cissy Houston and Luther Vandross, Philadelphian Barbara Ingram, Los Angeles' Stephanie Spruill and Maxine Waters Willard and the bi-coastal Patti Austin, all of them seasoned studio, commercial and/or touring vocalists, and found that they make a series of trade-offs with substantial financial reward and career opportunity on one hand and, often, lack of recognition and creative freedom on the other.

Luther Vandross credits Cissy Houston with broadening the artistic horizon of background singing, which, he said "used to be an 'ooh, aah' reinforcement of orchestra and horn lines" until Houston, whom Vandross fondly calls "the grand diva of them all," revolutionized backups with the Sweet Inspirations (Estelle Brown, Myrna Smith and Sylvia Shemwell). Houston, who has sung professionally since the age of 13, appears on much of Atlantic Records' soul output from the '60s. Her work with Aretha Franklin and Wilson Pickett, among others, placed the background vocalists almost at the same level as the soloist, with elaborate call-and-response techniques ("right out of the church," Vandross notes) and a more recognizable personal stamp than had ever before been heard. In many of her sessions, Houston wryly recalls, she was contracting the vocalists and arranging vocal parts, as well, "but you get paid for it now." Of her part in raising the creative potential of her work, she reflects, "I think it was there all the time. Things do change; there has to be a pioneer, and I guess I was it."

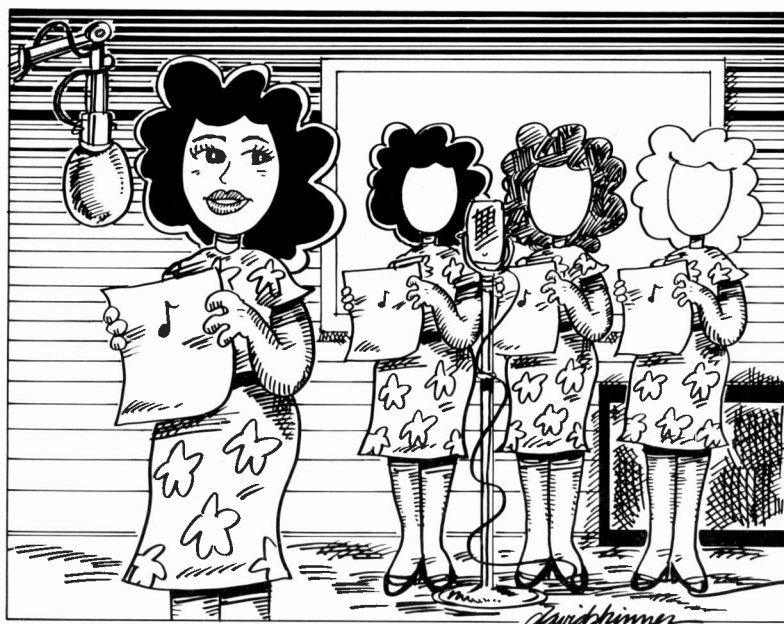
Houston's professional progeny are not only technically adept musicians, but businesspeople as well: east coast-based singers work extensively in a lucrative jingle market (Barry Manilow's live act includes a medley of commercials he's sung on or arranged); west coast singers are called often for movie and television music. In these assignments as well as recording dates, key singers may also be responsible

for contracting other vocals and arranging charts: while their level of formal music training may vary, their accumulated experience qualifies them to work closely with the producer—and the most satisfying dates are invariably those that solicit their input.

Patti Austin, among the most widely known sessioners because of her four CTI solo albums, had been a "girl singer" performing in hotel nightclubs when Maraetha Stewart "apologetically" asked her to fill in for a missing vocalist at a pop session. Curious about the experience and attracted by "really nice money," Austin accepted and eventually fell into regular work through

snowballed. We have no agent; we were just ready when the field really opened up."

Once the ball starts rolling and the stiff technical qualifications are established, the industrious singer often enjoys flexibility and financial returns that might be envied by the solo superstar. Back-to-back sessions in one's own home town may take as little as an hour apiece and result in steady residual income, according to the rate of usage. Luther Vandross observes, "Sure, Elton John and Rod Stewart are rich—but you know there are about 20 guys you've never heard of who outgross them." (In what Vandross describes as a disproportionately female field, other



Stewart. Another vocalist/contractor, Tasha Thomas, introduced Austin to a number of rock artists, further establishing her name. Versatility, at times approaching the "musically schizophrenic," as she puts it, is the key to building a solid reputation as a session vocalist: most can list a polyglot list of pop, R&B and rock artists for whom they've sung.

Maxine Waters Willard says that she was lucky enough to have been in the right place when the recording industry boomed, establishing her reputation (along with her sister Julia Waters Tillman and brothers Oren and Luther Waters, who have recorded their own work as the Waters) with sides as early as the Ronettes' "Be My Baby," and tour work on the Vegas circuit with the likes of Diahann Carroll, Juliet Prowse and Bill Medley. Because of their musical training, producers who booked them early on found that "we read music really well and were really quick—and we got the feeling, too. They started telling other producers about us, years before we'd ever get (sleeve) credit . . . It just

leading male singers include Zachary Sanders, Gordon Grody, Frank Floyd and James Gilstrap.) According to Patti Austin, a singer doing three dates a week may well achieve a six-figure income from the quarterly residual payments. Session income has been a "cushion" for Austin's solo pursuits: her work made it possible for her to litigate her release from CTI, make her new solo deal (with Qwest/WB) at leisure and support her own recent tour date in a "much classier" fashion than an artist could normally afford. And while Vandross is "so ready (to tour and record solo) I could scream," he admits that "I would have to have sudden, catastrophic success with Epic"—where he's in the studio with Paul Riser, recording a solo album—to equal the income generated by his work on a dauntingly long list of commercials, among them spots for NBC, Juicy Fruit gum and the U.S. Army, and his highly respected vocal arranging for Bette Midler, David Bowie and Roberta Flack.

In Vandross' case and Barbara Ingram's, a recognizable sound has already resulted in a cultish

following among pop-R&B connoisseurs. An extraordinarily gifted singer with a wide, warm range, Vandross has been noted more widely for his solo leads on Bionic Boogie's "Hot Butterfly" and Change's "Searching" and "The Glow of Love" than for his own mid-'70s work on Cotillion, leading the group Luther. Barbara Ingram, Evette Benton and Carla Benson are nearly as crucial to the definition of the Philadelphia sound as Thom Bell or Gamble and Huff: as the backing vocal group popularly known as the Sweethearts of Sigma (that name cleverly coined by Tom Moulton, referring to Sigma Sound Studios), they've sung on several hundred of the records resulting from Philly's creative boom, starting with Joe Simon in 1970 and including every major act in the city. In the industry lull of the past couple of years, Ingram says that much of the slack has been taken up by work booked by French and Italian producers impressed by their unique and versatile sound; the group has sung on numerous "ghost" albums under names she was unable to disclose.

Does the background singer harbor a secret yearning to be in the spotlight, then? The security of being at home with her family working steadily, more than compensates for the lack of public renown for Stephanie Spruill, who is heard on hits like "Bad Girls," "9 To 5" and the soundtracks of "Xanadu," "Popeye," and "The Blues Brothers." "I'm also an artist," Spruill says, referring to her recent Arista album with her husband, "Saint and Stephanie," "but background singing has been so good to me and taught me so much, I feel like I'm recognized, (at least by those who) know what it took to put the music together. They hear something unique."

Grand diva Cissy Houston, on the other hand, has had a fairly steady output of solo material through the years—including the original "Midnight Train to Georgia" and the disco/pop hit "Think It Over," produced by Michael Zager. She's currently in the studio with Zager to write and record her new album, but will continue singing background: "I love to do it. It keeps you up on things and creatively alert." Patti Austin says she's pursuing solo stardom "with a vengeance," adding that "my greatest joy is performing," while Evette Benton and Carla Benson of the Sigma Sweethearts are exploring work individually in addition to their long standing collective with aspiring producer Barbara Ingram.

But if the maximum creative
(Continued on page 45)

Video World

Video Visions

By SOPHIA MIDAS

■ MEANWHILE, BACK AT THE RANCH: When RCA captured the attention of the media last week with the debut of their SelectaVision discplayer and software, Magnavox called our office to report that their discplayer, Magnavision, and advertising campaign, "Gourmet Video," were "alive and well and full of spunk."

While RCA has decided to introduce their product nationally, Magnavox has opted for a roll-out system, entering different markets at different times. **Vi Nelson**, a spokesman for Magnavox explained: "At the present time, Magnavox has reached 60 percent penetration of the marketplace. We first introduced Magnavision in Atlanta in December 1978, then Seattle in May of '79, and finally Dallas in December of the same year. Throughout 1980, we entered 29 more markets. Frankly, we look at this as a long-term project and don't believe that we should further expand until there is more software. DiscoVision appears to be in better control of the software situation, in terms of production and distribution. Columbia Pictures and 20th Century-Fox will have their discs out in our format by March or April, and that's going to benefit us tremendously."

Discussing their advertising campaign, Nelson commented: "We launched 'Gourmet Video' at the beginning of the year, and it's basically a print campaign, although there is some TV and print advertising in those regions which have access to the hardware. Our present campaign will be running through the first quarter of the year, and quite honestly, we're content to let RCA spend the dollars now. Print is the best way for us to go because we feel it's the best way to educate the consumer."

According to Nelson, Magnavox welcomes the entrance of SelectaVision into the marketplace. "At least we're not contending with a ghost any longer," said Nelson, "and now we know what we're up against. I don't think SelectaVision is going to hurt our sales; on the contrary, I think they will stimulate them. I also believe that we have an edge over the RCA system: we have stereo capabilities, special effects and our discs will not wear out. You could smear peanut butter over them and they would still work! Finally, because our system is essentially electronic, we won't have to deal with mechanical difficulties."

MERCHANDISING: VCI has redesigned the packages of four of its titles, including: "El Cid," "55 Days At Peking," "Circus World," and "Fall of the Roman Empire." The company will also make available more comprehensive release sheets on all future films . . . NFL announced the winners of its display contest, and **Chuck Neiderhouse**, owner of Video Corner in Pinellas Park, Florida, won the grand prize of two tickets to the Super Bowl game, plus hotel accommodations . . . **Steve Basloe**, director of marketing for Columbia Pictures Home Entertainment notes that his company has introduced several promotional aids for retailers and will continue to bring out items to support the trade. These aids will include pamphlets, counter cards, mobiles and window stickers . . . Strawberries' general manager **Neil Levy** reports that his chain is currently promoting WCI's music programs by selling the videocassettes at \$5 over cost. The promotion, which is taking place at all Strawberries stores, will climax in a grand winner receiving a free VCR.

MOVERS: **Richard Thorward** has been appointed marketing vice president at RCA Records and will be joining **Seth M. Willenson**, VP of programming for RCA SelectaVision Videodiscs, in implementing specific music projects . . . **George Doremus** joins Video Management, Inc. as associate/senior consultant . . . Columbia Picture Home Entertainment Division and Columbia Pictures Pay Television, which last month became part of Columbia Pictures operations, will now function under the direct supervision of **Jonathan Dolgen** . . . **Al Menozzi** has advanced to national marketing manager, audio products, for Magnavox Consumer Electronics Company . . . **Chuck Thagard** has become VP, national sales for Nostalgia Merchant.

RCA Videodiscs

(Continued from page 3)
and Jack K. Sauter, RCA group vice president. Tom Brokaw of the Today Show hosted the executive panel discussion.

RCA executives noted that 100 different videodiscs will be offered when the product is introduced to dealers on March 22 and that the catalogue will be expanding to 150 by September. These discs include recent hit and classic movies, as well as musical, cultural, sports, educational and children's programming.

Videodiscs scheduled for release in the drama category include: "The Godfather," "Love Story," "The Longest Yard," "The Absent Minded Professor," "Airplane," "Ordinary People," "The Pink Panther," "Urban Cowboy," "Harold and Maude," "The African Queen," and "Goldfinger."

Music videodiscs which will be made available include: "The Harder They Come," "To Russia . . . With Elton," "Gimme Shelter," "Blondie's 'Eat to the Beat,'" "The Grateful Dead In Concert," concerts by Paul Simon and Jean-Pierre Rampal, and segments of "Don Kirshner's Rock Concert." Musicals will include "Hello Dolly," "Gigi," "Meet Me In St. Louis," "Singin' in the Rain," "Fiddler on the Roof," "Grease," "Saturday Night Fever," and "Lady Sings the Blues."

RCA's "Best of Television" discs include "The Fugitive," "Little House on the Prairie," "Saturday Night Live," and "The Autobiography of Miss Jane Pitman."

Opening up the satellite presentation, Schlosser called the SelectaVision discplayer a "new medium for entertainment and education . . . marking the beginning of a new business." The executive emphasized RCA's strategy of merchandising both software and hardware together, and commented, "RCA long ago adopted the strategy that videodisc players and software go together hand in glove. The consumer will expect to buy videodiscs where he buys his player, and therefore, we will effectively put hardware and software together at the retail level."

Extolling the videodiscs software as "ideal for mass consumer appeal" (the suggested list price is \$14.98-\$27.98, with most of the catalogue priced at under \$20.), Schlosser added: "To insure our mutual success, we will not stop

with our opening catalogue. We have already entered into agreements with 70 program companies to provide a continuing release of new programs to maintain interest and excitement."

In a speech which emphasized the magnitude of RCA's commitment to video, chairman Griffiths said: "What you will see today and in the next few months, as the total program unfolds, represents the culmination of some 17 years of effort by literally thousands of RCA scientists, engineers, manufacturing, marketing and programming experts. And it represents over 150 million dollars in investment prior to introduction — more than required in RCA's pioneering programs, initially for black and white TV, and then color TV."

Fulfilling these projections will require an enormous investment by RCA, and marketing, according to J. K. Sauter, is of prime importance in achieving these goals. "Research tells us," said Sauter, "that with videodisc player prices under \$500, and with videodiscs between \$20-25, approximately seven percent of the color homes, or about three million households, would be interested in buying the videodisc within the first three years . . . This remarkable growth finds strength in the basic makeup of who will buy the product. Unlike the videocassette that tends to appeal to a very narrow segment of the population, principally young, upscale males, the RCA CED videodisc has broad appeal."

Sauter added that RCA will support its dealers with "the most extensive advertising, display and promotional campaign" that the company has launched in its history. The backbone of the campaign will be their television commercials, including 60 and 30-second spots which will appear in a saturation schedule.

RCA gave its dealers a glimpse of what the consumer will see on television by presenting one of its commercials. The highly polished spot featured a script which read: "We won't have to stand in line; we're spinning tonight; we're staying in tonight." Print ads for magazines will introduce the basic idea of SelectaVision by stating: "Get ready. The next movie you see may be on a record."

RCA's media blitz will begin on
(Continued on page 38)

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ Three well-known R&B bands, none of them strangers to DJs, bow their new albums this week.

One Way has developed into one of the most reliable bands around, capable of putting across funk, ballads and anything in between. Alicia Myers, their female lead and co-writer, has spun off her own album (notes next week) but retains her group presence and, in general, there's little else changed for the solidly performed "Love Is . . . One Way" album (MCA). The immediate club pick is "Push" (5:25), a rougher version of their funk riffing; it grooves on a slow, chugging synthesizer, bass and chant mix. "One Way is back again," the song begins, "push it in the groove." Softer R&B funk: "I Didn't Mean to Break Your Heart," done at a fairly quick pace; also note two album highlights, a jazzy, swaying "My Lady" (4:38) and a midtempo soul "Be Serious" (5:54), whose deep-voiced lead singer might be mistaken for Isaac Hayes. "Love Is . . ." isn't particularly new territory for One Way, but the group is still fresh and energetic. **Atlantic Starr's** "Radiant", their third for A&M, teams them with Commodores producer **James Carmichael**, with results that are exceedingly clean-sounding and precise. All of the uptempo cuts could have been spruced up substantially for dance impact — none of them top five minutes—but they're strongly written and well-played, worthy of attention. Especially: "Under Pressure," which combines an uplifting message ("Turn it around; under pressure, you will shine") with unison guitar/horn riffing. "Think About That" is uptempo funk; we also liked "Mystery Girl," a really cute Solar-style pop-soul cut with a nervous, jerky beat. (Unfortunately, the rhythm goes slack midway, a letdown even in a listening context.) **T-Connection**, the Bahamian band that scored repeatedly out of Miami in the past three years, has signed with Capitol, with their fifth album, "Everything is Cool," appearing this week. They've moved their recording site to New York and gotten with producer **Ray Chew** as well as a number of top-flight east coast sessioners. The sound, therefore, is very smooth indeed compared to their own recent work and that of other funk bands. "Groove City" (5:20) is a weighty, metal-monster riff ("If you wanna groove, come along with me"); that cut and an easy-flowing Caribbean-tinged "Spinnin'" (4:30) are the best club choices. Another couple of cuts, "Give Me Your Love" and "We've Got a Good Thing," both short at four-and-change, are good R&B material; again, more might have been done with them to make them really score dance-wise. But that is symptomatic of the current move toward more classic-style R&B work and one can't stand in the way of change, should there be a progressive movement hiding behind the "back-to-basics" trend.

There will certainly be great excitement over the new **Smokey Robinson** album, "Being With You" (Tamla) from all sorts of fans; it's Smokey's graceful completion of his move into A/C, produced by **George Tobin**. The album's tone is just a tiny bit more laid-back than last year's "Warm Thoughts"—to make up for it, perhaps, is a long, uptempo cut already tipped to us out of Philly, "Can't Fight Love" (5:57). That track owes a debt, undeniably, to the very popular Jacksons groove, but finally comes into its own in an offbeat horn break. In its own way, "Can't Fight Love" is as idiosyncratic as the impressions of disco that can be heard on the mid-70's "A Quiet Storm" and "Family Robinson" albums. Smokey remains a true musical treasure: just listen to "You Are Forever" and sigh . . .

MEDIA NOTES: We were delighted with the appearance of Blondie's **Deborah Harry** on "Saturday Night Live" a couple of weeks ago. Her guests were the **Funky Four Plus One More**, Bronx rappers who performed "That's the Joint"—the first rap, as was noted in last week's Black Music Report, over the national airwaves. Even better was Harry's own version of "Love T.K.O.," very attractively done indeed, to a velvety soft-reggae beat.

We had to smile (not too broadly, though) at a recent episode of "WKRP in Cincinnati" in which the Howard Hesseman character is dismayed to find that he has committed himself mistakenly to host a disco dance television program. To cover himself from an obvious image problem, he creates an obnoxiously glittery and unctuous new

persona who turns out to be wildly popular and, increasingly, threatens to take over his entire personality. The situation is resolved when, in the middle of a taping, he stops the music (Alicia Bridges' "I Love the Nightlife" and Chic's "Le Freak" were featured—inexcusably out of date) and leaves them dancing to Little Richard's "Ready Teddy." We like the show, as a rule, but will offer just a couple of observations: if disco is dead, as the Hesseman character found occasion to say, it certainly was foolish of the network to schedule an hour-long episode involving disco during a ratings "sweeps" period. And the concluding shot of the dance floor only confirms the flexibility of disco fans as a group. Little Richard's work, no matter how glorified—deservedly—by all of us, was, after all, nothing other than the contemporary black music of the day. We believe the same pop-culture genius to be present in today's R&B and disco. All too often, we think, the keepers of "pure" music are advancing nostalgia at the expense of development. We do need to recall the sources of our music, but as reference points, not models.

Wonderful Wanda Walden



New York-based vocalist **Wanda Walden** has signed an exclusive recording agreement with Elektra/Asylum Records. The young singer's first LP, "Searchin' For Love," was produced at the Automatt in San Francisco by **Narada Michael Walden**, her brother-in-law, who has recorded several albums for Atlantic and has produced recent hit LPs by **Stacy Lattisaw** and **Sister Sledge**. "Searchin' For Love" is set for release in April, while the title track, featuring a duet by **Wanda** and **Narada Michael**, has just been released. Pictured after the agreement was signed are, from left: **Oscar Fields**, E/A's vice president/special markets; **Walden**; **Vic Faraci**, vice president/director of marketing; and **Joe Smith**, chairman of the board.

Disco File Top 40

MARCH 7, 1981

1. **RAPTURE**
BLONDIE/Chrysalis (LP cut) CLE 1290
2. **BREAKING AND ENTERING**
DEE DEE SHARP GAMBLE/Phila. Intl. (12"*) JZ 36370 (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. **YOU'RE TOO LATE**
FANTASY/Pavillion (12"*) 4Z8 6408 (CBS)
7. **ALL AMERICAN GIRLS**
SISTER SLEDGE/Corillion (12"*) 46007 (A&I)
8. **YOUR LOVE**
LIME/Prism (12"*) PDS 409
9. **I HEAR MUSIC IN THE STREET**
UNLIMITED TOUCH/Prelude (12"*) PRLD 605
10. **LET'S DO IT**
CONVERSION/Sam (12"*) S 12336
11. **FANCY DANCER**
TWENNYNINE FEATURING LENNY WHITE/Elektra (12"*) 6E 304
12. **FULL OF FIRE/MAKE THAT MOVE**
SHALAMAR/Solar (12"*) BZL1 3577 (RCA)
13. **LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (LP cut) SD 16023
14. **LOOK UP/NEVER GONNA GIVE YOU UP**
PATRICE RUSHEN/Elektra (12"*) 6E 302
15. **BON BON VIE (GIMME THE GOOD LIFE)/CANDIDATE FOR LOVE**
T.S. MONK/Mirage (12"*/LP cut) WTG 19121 (A&I)
16. **SET ME FREE**
THREE DEGREES/Ariola (LP cut) OL 1501 (Arista)
17. **LOVE (IS GONNA BE ON YOUR SIDE)**
FIREFLY/Emergency (12"*) EMDS 6515
18. **SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134
19. **CELEBRATION/LOVE FESTIVAL**
KOOL & THE GANG/De-Lite (12"*/LP cut) DSR 9518 (PolyGram)
20. **GET TOUGH**
KLEER/Atlantic (LP cut) SD 19288
21. **THIGHS HIGH (GRIP YOUR HIPS AND MOVE)**
TOM BROWNE/Arista/GRP (12"*) 5503
22. **WON'T YOU LET ME BE THE ONE**
MICHAEL McGLOROY/Airwave (12"*) AW12 94964
23. **BURN RUBBER**
GAP BAND/Mercury (12"*) SRM 1 4003 (PolyGram)
24. **PARTYUP/HEAD/DIRTY MIND**
PRINCE/Warner Bros. (12"*) BSK 3478
25. **WIND ME UP**
R. J.'s LATEST ARRIVAL/Buddah (12"*) DSC 144
26. **GIVE ME A BREAK/REMEMBER**
VIVIEN VEE/Launch (12"*) NC 1003
27. **FEEL IT**
REVELATION/Handshake (12"*) JW 36963
28. **GIVE ME YOUR LOVE**
SYLVIA STRIPLIN/Uno Melodic (12"*) UMD 7001
29. **FANTASTIC VOYAGE**
LAKESIDE/Solar (12"*) BXL1 3720 (RCA)
30. **DANCE**
SILVER PLATINUM/Spector Intl. (12"*) 00009 (Capitol)
31. **DON'T STOP THE MUSIC**
YARBROUGH & PEOPLES/Mercury (12"*) SRM 1 3834 (PolyGram)
32. **GOT THE TIME**
HOLT '45/Sutra (12"*) SUD 002
33. **VOICES INSIDE MY HEAD**
POLICE/A&M (12"*) SP 4831
34. **HEARTBREAK HOTEL/CAN YOU FEEL IT**
JACKSONS/Epic (12"*/LP cut) FE 36424
35. **WALKING ON THIN ICE**
YOKO ONO/Geffen (12"*) 49683 (WB)
36. **BODY MUSIC**
STRIKERS/Prelude (12"*) PRLD 608
37. **CHILL-OUT!**
FREE EXPRESSION/Vanguard (12"*) SPV 39
38. **DANCE TO THE FUNKY GROOVE**
MAURICE STARR/RCA (12"*) JD 12162
39. **IT'S A WAR/I'M READY**
KANO/Emergency (12"*) EMLP 7505
40. **BETCHA CAN'T LOVE JUST ONE**
FINAL EDITION/VAP (12"*) 19811

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

RCA Hot on Singles Chart

(Continued from page 3)
country and classical music), and I'm very pleased about the relationship between the heads of each of the centers and their counterparts where crossover must take place," Craig told RW in an exclusive interview.

"It's the cooperation of the pop guys working with the country and black music people that's working so well . . . There is a high intensity of cooperation upon each release and upon the music in the A&R and marketing center, and then when the crossover breakthrough takes place, there is a very close working relationship with those people who have to effect the crossover."

Crossover is clearly a key to RCA's current chart success. Dolly Parton's title song from the hit movie "9 To 5," which has been nominated for an Oscar, is spending its third successive week atop the Singles Chart. The song, Parton's first number-one pop hit, recently enjoyed a two-week stay at the top of the Country Singles Chart as well.

Ronnie Milsap's "Smoky Mountain Rain" has bulletted to #19 on the Singles Chart a full two months after reaching number one on the Country Singles Chart. (His "Greatest Hits" package has risen to #49 on the Album Chart this week.)

"Both artists have always sold exceedingly well to their country fans," Craig said. "With Dolly, because of the great success of the movie and top 40's acceptance of the record, we now have a much broader and more exciting audience than we've had before. And I think Ronnie Milsap's success is particularly impressive, because he hasn't had a crossover record in some time."

"But the crossover is coming from the black area as well. I'm told that the Whispers' single ('It's a Love Thing') has broken across the board at top 40 radio. We're working very strong to cross Lakeside over. There's no question in my mind that Dick Griffey (president of RCA-distributed Solar Records, whose roster includes the Whispers and Lakeside) is making black records that are going to sell to a pop audience."

Lakeside's "Fantastic Voyage" is currently #4 on the Black Oriented Singles Chart, where it had earlier been number one. The Whispers' single is #3 bullet on the BOS Chart and #55 bullet on the Singles Chart. Both groups' albums are in the top five of the Black Oriented Album Chart and the top forty of the Album Chart.

Besides "9 To 5" and "Smoky Mountain Rain," the bulletted RCA singles in the top 20 are Daryl

Hall and John Oates' "Kiss on My List," which jumped seven spots to #16, and Don McLean's "Crying," on the RCA-distributed Millennium label, which has entered the top ten. The Hall and Oates single is the third from their LP "Voices" and has rejuvenated sales of the album, which jumped 17 places this week. McLean's album "Chain Lightning" stands at #71 bullet.

According to Craig, McLean's "tremendous recognition factor" was an essential element in the success of "Crying." "Don's 'American Pie' has got to be one of the most programmed oldies that radio has ever had," he said. "His name and his voice are very familiar to the listening audience."

"The performance is so great and so well done that radio added the record, and once they added it, Don McLean's recognition factor took over almost immediately."

Another Millennium act, Franke and the Knockouts, described by Craig as a priority for RCA in the rock area, has entered the chart at #78 bullet with its debut single, "Sweetheart."

The current success of acts on Millennium and Solar serves to underscore Craig's observation that RCA's associated labels (which also include 20th Century-Fox and Salsoul) are "sources of tremendous A&R activity . . . They play a very important role in the overall activity of RCA, at radio and with our customers. It's a source of talent that gives us a very heavy amount of direct billing."

Craig, a former Columbia Records senior vice president, took over as RCA's division vice president-U.S.A. and Canada in early January, following a stint as head of RCA's British company. He said that his first few months on the job were shaping up as "one of the best quarters that RCA has had," which he attributed less to his presence than to "the momentum that was set up in the fourth quarter of 1980." He praised the "extensive experience" and "enthusiasm of the labels' staff."

"We're a hot record company right now," Craig said. "I think our success on the charts is a signal to artists and to managers and to the entertainment community that RCA is very much a part of the record industry. We have the support from corporate headquarters; they want to see this company become very successful and very aggressive in the record business."

"RCA has had a great history of successes in the past, and there's no reason why it can't continue on."

Cover Story:

Steve Winwood's Extraordinary Career

Managers and record company executives can't seem to say enough about the importance of timing in building careers, but for some artists, the rules just don't seem to apply. Steve Winwood is one of those extraordinary cases.

After three years without issuing a recording under his own name, Winwood resurfaced with his second solo album, "Arc of a Diver" (Island), and soon became one of 1981's first success stories. The LP is now number 29 with a bullet on the *Record World* Album Chart, while the first single from the LP, "While You See A Chance," has ascended to 30 with a bullet on the RW Singles Chart as a designated Powerhouse Pick. A career that was dormant two months ago has suddenly blossomed.

Then again, anyone familiar with popular music knows that Steve Winwood has always been extraordinary. As a young music student in Birmingham, England, Winwood had already been trained in arranging and theory when his older brother, Muff (now a record producer), first introduced him to American rhythm and blues records. Winwood became a fanatic, and began pursuing his new interest as a keyboardist and vocalist in addition to taking up the guitar.

He joined the Spencer Davis Group, which had its first hit with "I Can't Stand It" in 1964, when he was only 16 years old. The Davis Group's subsequent international hits, "Gimme Some Lovin'" and "I'm A Man," were both co-written by Winwood, who also lent them his trademark surging organ riffs and upper-range soul vocal inflections.

In 1967, Winwood left Davis and joined Dave Mason, Jim Capaldi and Chris Wood to form Traffic, the innovative group whose albums became staples of the new "progressive" album radio stations that were just developing on the FM band. Traffic songs like "Dear Mr. Fantasy" are rock classics to this day.

At the end of the decade, Traffic disbanded and Winwood became involved with Eric Clapton and Ginger Baker, who had recently left Cream, in the short-lived phenomenon known as Blind Faith. The group recorded one album and disbanded under the pressures of a growing rock 'n' roll monster known as "superstardom."

Winwood began recording what was to be a solo album in 1970, and was joined by Wood and Capaldi, who transformed the project into Traffic's comeback LP, "John Barleycorn Must Die." The group continued, with many personnel changes, recording albums like "The Low Spark of High-Heeled Boys" before breaking up for once and for all with "When The Eagle Flies" in 1974.

He appeared on several diverse subsequent projects, including the Michael Shrieve/Stomu Yamashta LP titled "Go," and also played guitar and recorded with the legendary salsa group the Fania All-Stars. He released his first, self-titled solo LP in 1977.

While that album received some critical acclaim, it never came close to the commercial success already achieved by "Arc of a Diver," an album recorded by Winwood in his home studio, where he played all the instruments and did all vocals himself, with songs written with the help of lyricists like Will Jennings and former Bonzo Dog Band leader Vivian Stanshall. By simply proceeding at his own pace, Winwood has found his way to the upper reaches of the charts.

ABKCO Profits Up

NEW YORK—ABKCO Industries, Inc. has reported revenues of \$2,175,691 and a profit of \$62,251, or five cents per share, for the quarter ending December 31, 1980. For the corresponding period in 1979, the company reported revenues of \$3,283,270, and a profit of \$35,865, or three cents per share.

Lunch with Nugent



Epic Records recently introduced Ted Nugent's new album "Intensities In 10 Cities" at a luncheon given in his honor. The album, recorded live, is scheduled for release in March. Pictured at the luncheon are, from left: (top) Bob Feineigle, director of national album promotion, Epic/Portrait/CBS Associated Labels; Dan Beck, director, east coast merchandising, E/P/A; Steve Leber, president, Leber-Krebs; Nugent; Don Dempsey, senior VP and general manager, Epic/Portrait/CBS Associated Labels; David Krebs, president, Leber-Krebs; and Gregg Geller, vice president, national A&R, Epic Records.

Record World Singles 101-150

MARCH 7, 1981

MAR. FEB.
7 28

101	103	IT'S MY JOB JIMMY BUFFETT/MCA 51061 (I've Got The Music, ASCAP)
102	113	HOLD ON BADFINGER/Radio 3793 (Atl) (Dung, ASCAP)
103	106	LET ME GO RINGS/MCA 51069 (Face Down, ASCAP)
104	104	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)
105	101	DON'T YOU KNOW WHAT LOVE IS TOUCH/Atco 7311 (Thames, ASCAP)
106	—	HOLD ON LOOSELY 38 SPECIAL/A&M 2316 (Rocknocker/WB/Easy Action, ASCAP)
107	109	GAMES PHOEBE SNOW/Mirage 3800 (Atl) (Jasper Jeeters, BMI/Black Platinum/Analog, ASCAP)
108	108	GENERALS AND MAJORS XTC/Virgin/RSO 300 (Nymph/Unichappell, BMI)
109	110	BLACKJACK RUPERT HOLMES/MCA 51045 (WB/The Holmes Line, ASCAP)
110	112	OUTSIDE AMBROSIA/Warner Bros. 49654 (Rubicon, BMI/Genevieve, ASCAP)
111	111	LET'S DO IT CONVENTION/Sam 81 5017 (Calebur Composition/Leeds/P.A.P./Mideb, ASCAP)
112	102	LONG TIME LOVIN' YOU MCGUFFEY LANE/Atco 7319 (McGuffey Lane, BMI)
113	114	8TH WONDER SUGARHILL GANG/Sugarhill 753 (Commodores/Jobete, BMI)
114	115	FANCY DANCER LENNY WHITE/Elektra 47087 (Mchoma, BMI/Cherubim, ASCAP)
115	116	PROUD JOE CHEMAY BAND/Unicorn 3 95001 (RCA) (Publisher not listed)
116	118	CAFE AMORE SPYRO GYRA/MCA 51035 (Harlem/Crosseyed, BMI)
117	117	BETCHA CAN'T LOVE JUST ONE FINAL EDITION/VAP 19813 (Virgin Archer/Staffoly, ASCAP)
118	—	RIGHT AWAY HAWKS/Columbia 11 60500 (Junior Wild, ASCAP)
119	120	WHERE DID THE TIME GO? POINTER SISTERS/Planet 41925 (Atl) (Unichappell/Begonia Melodies/Braintree, BMI/New Hidden Valley/Porcheste, ASCAP)
120	126	WHERE'S YOUR ANGEL LANI HALL/A&M 2305 (Irving/Baby Shoes/Poppy's, BMI)
121	—	FOR YOU MANFRED MANN'S EARTH BAND/Warner Bros. 49678 (Bruce Springsteen/Laurel Canyon, ASCAP)
122	122	CAREER GIRL CARRIE LUCAS/Solar 12143 (RCA) (Spectrum VII/Carrific/My Kinda, ASCAP)
123	—	LIMELIGHT RUSH/Mercury 76095 (Core, ASCAP)
124	124	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 759 (Sugarhill, BMI)
125	125	I'M READY KANO/Emergency 4504 (Emergency/Farfalla, ASCAP)
126	127	REMEMBER WHEN THE MUSIC HARRY CHAPIN/Boardwalk 8 5705 (Chapin, ASCAP)
127	131	PERFECT FIT JERRY KNIGHT/A&M 2304 (Almo/Crimasco, ASCAP)
128	132	HERE'S TO YOU SKYY/Salsoul 2132 (RCA) (One to One, ASCAP)
129	—	THE RAMBLER MOLLY HATCHET/Epic 50965 (Mister Sunshine, BMI)
130	134	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista) (Almo/Roy Jay/Similar/Lucky Break, ASCAP/Irving, BMI)
131	—	YOU DON'T OWN ME JOAN JETT & THE BLACKHEARTS/Boardwalk 85706 (Merjoda, BMI)
132	—	I HAVE THE SKILL SHERBS/Atco 7325 (Sherbert, ASCAP)
133	133	WHAT'S IN A KISS GILBERT O'SULLIVAN/Epic 19 50967 (Pending)
134	—	WHO YOU FOOLIN' DIANA CANOVA/20th Century Fox 2486 (RCA) (20th Century/Finally Vinyl, ASCAP)
135	135	LOVE CALLING ZINGARA/Wheel 5001 (Platinum Ear, BMI)
136	136	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436 (Duchess/MCA/BMI)
137	119	CAN YOU HANDLE IT SHARON REDD/Prelude 8024 (Trumar/Diamond in the Rough, BMI)
138	105	EUGENE CRAZY JOE AND THE VARIABLE SPEED BAND/Casablanca 2298 (Polygram) (Madam Palm, BMI)
139	140	EVERYTHING IS COOL T-CONNECTION/Capitol 4968 (T-Conn./Irving, BMI)
140	141	CHEATIN' HIS HEART OUT AGAIN JOHN FARRAR/Columbia 11 11429 (John Farrar, BMI)
141	145	HAVE YOU SEEN HER CHI-LITES/20th Century Fox/Chi-Sound 2481 (RCA) (Six Continents, BMI)
142	138	JANUARY, FEBRUARY BARBARA DICKSON/Columbia 1 11225 (ATV, BMI)
143	121	THEME FROM RAGING BULL JOEL DIAMOND/Motown 1504 (United Artists, ASCAP)
144	146	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram) (Songpainter, BMI)
145	130	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023 (Unlimited Touch/Phylmar, ASCAP)
146	143	ALL MY LOVE L.A.X./Prelude 8019 (O'Lyric/Evan Paul/Libraphone, BMI)
147	144	WAITING FOR A FRIEND ROGER DALTRY/Polydor 2153 (PolyGram) (Twickenham Tunes)
148	128	LOVE ON THE AIRWAVES NIGHT/Planet 47921 (E/A) (No Sheet, ASCAP)
149	137	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)
150	150	COW PATTI JIM STAFFORD/Warner Bros. 49611 (Senor/Sibie, ASCAP)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AHI LEAH Avsec (Bema Sweet City, ASCAP)	36	KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)	2
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP)	49	KEEP THIS TRAIN A ROLLIN' Templeman (Taurian Tunes/Burce, ASCAP)	84
A LITTLE IN LOVE Tarney (ATV, BMI)	11	KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	16
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)	89	LADY Richie (Brockman, ASCAP)	57
ALL AMERICAN GIRLS Walden (Walden/Gratitude Sky, ASCAP/Irving/Kejoc, BMI)	73	LIPSTICK Chapman (Chinnichap, BMI)	70
AND LOVE GOES ON White (Almo/Verdanel/Cherubim, ASCAP/Foster Frees, BMI)	61	LIVING IN A FANTASY Tarney (Rare Blue, ASCAP/ATV, BMI)	26
ANGEL OF THE MORNING Landis (Blackwood, BMI)	40	LOVE OVER AND OVER AGAIN DeBarge-Williams (Jobete, ASCAP)	99
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI)	34	LOVE ON THE ROCKS Gaudio (Stonebridge/EMA-Suisse, ASCAP)	42
BACK IN BLACK Lange (J. Albert Ltd./Margo, BMI)	54	LOVE T.K.O. Wansel-Biggs-Womack (Assorted, BMI)	93
BEING WITH YOU Tobin (Bertam, ASCAP)	48	LOVERS AFTER ALL Buckingham (Rumanian Pickleworks, BMI/Leon Ware, ASCAP)	86
BON BON VIE (GIMME THE GOOD LIFE) Linzer (Unichappell/Featherbed/Larball, BMI)	80	MISS SUN Schnee (Hudman, ASCAP)	59
BOOGIE BODY LAND Jones (Barkays/Warner-Tamerlane)	98	MISTER SANDMAN Ahern (Edwin H. Morris/MPL, ASCAP)	74
BURN RUBBER Simmons (Total Experience, BMI)	60	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI)	56
CELEBRATION Deodato (Delightful/Fresh Star, BMI)	5	MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)	29
CRYING Butler (Acuff Rose, BMI)	10	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)	1
DE DO DO DO, DE DA DA DA Group-Gary (Virgin/Chappell, ASCAP)	62	PASSION Harry The Hook (Riva/WB, ASCAP)	20
DON'T STAND SO CLOSE TO ME Group (Virgin/Chappell, ASCAP)	33	PRECIOUS TO ME Podolor (Hearmore/On The Boardwalk, BMI)	38
DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI)	22	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP)	7
DREAMER Howe (Rockslam/Bug, BMI)	96	SAME OLDE LANG SYNE Fogelberg-Lewis (Hickory Grove/April, ASCAP)	12
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI)	23	SEVEN BRIDGES ROAD Szymczyk (Irving, BMI)	46
FADE AWAY Springsteen (Bruce Springsteen, ASCAP)	27	SHINE ON Martin (Almo/McRouscod, ASCAP/Irving/Buchanan/Kerr, BMI)	94
FANTASTIC VOYAGE Group (Spectrum VII/Circle L, ASCAP)	45	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI)	19
FIREFLIES Reynolds (Duchess/MCA, BMI)	79	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell)	37
FLASH'S THEME AKA FLASH May-Mack (Queen/Wide/Beechwood, BMI)	63	STAYING WITH IT Lehning (ATV/Braintree/Snow, BMI)	50
FULL OF FIRE Sylvers (Spectrum VII/My Kinda, ASCAP)	82	SUDDENLY Farrar (John Farrar, BMI)	81
GAMES PEOPLE PLAY Parsons (Woolfsongs/Careers/Irving, BMI)	13	SUKIYAKI Duke (Beechwood, BMI)	88
GUITAR MAN Jarvis (Vector, BMI)	41	SWEETHEART Verroca (Bigteeth, BMI/Brightsmile, ASCAP)	78
GIVING IT UP FOR YOUR LOVE Beckett (Blackwood/Urge, BMI)	21	TELL IT LIKE IT IS Group (Conrad/Olap, BMI)	87
(GHOST) RIDERS IN THE SKY Lyons (Edwin H. Morris Co., ASCAP)	52	THE BEST OF TIMES Group (Stygian/Almo, ASCAP)	6
GUILTY Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	64	THE PARTY'S OVER (HOPELESSLY IN LOVE) Elson (Weed High Nightmare, BMI)	77
HEARTBREAK HOTEL Group (Mijac, BMI)	35	THE TIDE IS HIGH Chapman (Gemrod, BMI)	9
HEARTS ON FIRE Garay (Nebraska/United Artists/Glasco, ASCAP)	24	THE WINNER TAKES IT ALL Anderson-Ulvaeus (Artwork, ASCAP)	17
HE CAN'T LOVE YOU Group (Kejra/Bema, ASCAP)	85	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI)	69
HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) Gaudio (Stonebridge, ASCAP)	8	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) Grusen-Rosen (Browne, Roaring Fork, BMI)	97
HEY NINETEEN Katz (Zeon/Free Junket, ASCAP)	47	TIME IS TIME Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	68
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI)	18	TOGETHER Sales (Razor Sharp/Double Diamond, BMI)	28
HOW 'BOUT US Graham (Dana Walden, licensee not listed)	53	TOO TIGHT Group (Val-le-Joe, BMI)	39
HUNGRY HEART Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP)	58	TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI)	14
I AIN'T GONNA STAND FOR IT Wonder (Jobete/Black Bull, ASCAP)	31	TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI)	67
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI)	90	UNITED TOGETHER Jackson (Jays Enterprises/Baby Love/Chappell/Philvin Intl., ASCAP)	92
I CAN'T STAND IT Dowd (Stigwood/Unichappell, BMI)	44	WASN'T THAT A PARTY Richardson (United Artists, ASCAP)	66
I DON'T WANT TO KNOW YOUR NAME Klein (Seventh Son, ASCAP)	95	WATCHING YOU Douglas-Washington (Steve Song/Cotillion, BMI)	72
I JUST LOVE THE MAN Gamble-Huff (Assorted, BMI)	75	WHAT KIND OF FOOL Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	15
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI)	3	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI)	30
I LOVE YOU Ryan (C.B.B., ASCAP)	76	WHIP IT Margouleff-Group (Devo/Nymph/Unichappell, BMI)	83
I MADE IT THROUGH THE RAIN Manilow-Dante (Unichappell, BMI)	51	WHO DO YOU THINK YOU'RE FOOLIN' Moroder-Bellotte (First Night/SUIZA)	65
IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP)	55	WHO'S MAKING LOVE Tischler-Shaffer (East Memphis, BMI)	100
IT'S MY TURN Masser (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)	91	WOMAN Lennon-Ono-Douglas (Lenono, BMI)	4
(JUST LIKE) STARTING OVER Lennon-Ono-Douglas (Lenono, BMI)	25	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME Zager (Almo/Hammer & Nails, ASCAP/Sumac, BMI)	71
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC)	43		
JUST THE TWO OF US Washington, Jr.-MacDonald (Antisia, ASCAP)	32		

Record World Singles



MARCH 7, 1981

TITLE, ARTIST, Label Number, (Distributing Label)

MAR. 7 FEB. 28

WKS. ON CHART

MAR. 7	FEB. 28	TITLE, ARTIST, Label Number, (Distributing Label)	WKS. ON CHART
1	1	9 TO 5 DOLLY PARTON RCA 12133 (3rd Week)	12
2	4	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	12
3	3	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	15
4	5	WOMAN JOHN LENNON/Geffen 49644 (WB)	8
5	2	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	18
6	7	THE BEST OF TIMES STYX/A&M 2300	7
7	10	RAPTURE BLONDIE/Chrysalis 2485	6
8	8	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	6
9	6	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	15
10	12	CRYING DON McLEAN/Millennium 11799 (RCA)	7
11	11	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	10
12	9	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961	11
13	13	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573	12
14	15	TREAT ME RIGHT PAT BENATAR/Chrysalis 2487	8
15	19	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	6
16	23	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	7
17	20	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	12
18	18	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	21
19	22	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	12
20	14	PASSION ROD STEWART/Warner Bros. 49617	14
21	17	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/ Capitol/MSS 4948	12
22	25	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	7
23	21	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	18
24	27	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	7
25	16	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	17
26	30	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	7
27	31	FADE AWAY BRUCE SPRINGSTEEN/Columbia 11 11431	5
28	28	TOGETHER TIERRA/Boardwalk 8 5702	16
29	33	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI-America 8071	4
30	35	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	5
31	24	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	11
32	43	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	4
33	41	DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	5
34	26	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	28
35	29	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	12
36	40	AH! LEAH DONNIE IRIS/MCA 51205	11
37	48	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	6
38	45	PRECIOUS TO ME PHIL SEYMOUR/Boardwalk 8 5703	6
39	34	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	9
40	52	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	3
41	44	GUITAR MAN ELVIS PRESLEY/RCA 12158	6
42	39	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	17
43	50	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	4
44	72	I CAN'T STAND IT ERIC CLAPTON & HIS BAND/RSO 1060	2
45	47	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	9
46	32	SEVEN BRIDGES ROAD -EAGLES/Asylum 47100	9
47	36	HEY NINETEEN STEELY DAN/MCA 51036	13
48	66	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	3
49	55	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	6
50	53	STAYING WITH IT FIREFALL WITH LISA NEMZO/Atlantic 3791	7



51	38	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	14
52	46	(GHOST) RIDERS IN THE SKY OUTLAWS/Arista 0582	8
53	60	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	5
54	54	BACK IN BLACK AC/DC/Atlantic 3787	9
55	64	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	5
56	42	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	22
57	49	LADY KENNY ROGERS/Liberty 1380	21
58	56	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	16
59	37	MISS SUN BOZ SCAGGS/Columbia 11 11406	12
60	65	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	7
61	63	AND LOVE GOES ON EARTH, WIND & FIRE/ARC/Columbia 11 11434	4
62	59	DE DO DO DO, DE DA DA DA POLICE/A&M 2275	18
63	57	FLASH'S THEME AKA FLASH QUEEN/Elektra 47092	7
64	58	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	17
65	75	WHO DO YOU THINK YOU'RE FOOLIN' DONNA SUMMER/ Geffen 49664 (WB)	3
66	73	WASN'T THAT A PARTY ROVERS/Epic/Cleveland Intl. 19 51007	3
67	74	TURN ME LOOSE LOVERBOY/Columbia 11 11421	4
68	51	TIME IS TIME ANDY GIBB/RSO 1059	14
69	61	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	23
70	70	LIPSTICK SUZI QUATRO/Dreamland 107 (RSO)	4
71	79	MEDLEY: YESTERDAY ONCE MORE (NOTHING REMAINS THE SAME) SPINNERS/Atlantic 3798	3
72	77	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	9
73	78	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	3

CHARTMAKER OF THE WEEK

74	—	MISTER SANDMAN EMMYLOU HARRIS Warner Bros. 49684	1
75	76	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	7
76	87	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	2
77	88	THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY/ Columbia 11 60505	2
78	—	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	1
79	71	FIREFLIES FLEETWOOD MAC/Warner Bros. 49660	5
80	89	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/ Mirage 3780 (Atl)	2
81	67	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	18
82	82	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	8
83	68	WHIP IT DEVO/Warner Bros. 49550	26
84	—	KEEP THIS TRAIN A ROLLIN' DOOBIE BROTHERS/Warner Bros. 49670	1
85	62	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI-America 8063	13
86	—	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	1
87	69	TELL IT LIKE IT IS HEART/Epic 19 50950	14
88	—	SUKIYAKI TASTE OF HONEY/Capitol 4953	1
89	—	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER JR. & RAYDIO/Arista 0592	1
90	80	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	23
91	81	IT'S MY TURN DIANA ROSS/Motown 1496	18
92	83	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	10
93	84	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	18
94	85	SHINE ON LTD/A&M 2283	13
95	86	I DON'T WANT TO KNOW YOUR NAME GLEN CAMPBELL/ Capitol 4959	5
96	90	DREAMER ASSOCIATION/Elektra 47094	4
97	97	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	2
98	91	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	8
99	92	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	11
100	93	WHO'S MAKING LOVE BLUES BROTHERS/Atlantic 3785	10



Record World Album Airplay

MARCH 7, 1981

FLASHMAKER

ESCAPE ARTIST
GARLAND JEFFREYS—Epic



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

WNEW-FM/NEW YORK

ADDS:
BADFINGER—Radio
PHIL COLLINS—Atlantic
DOC HOLLIDAY—A&M
JEALOUS GUY (import single)—
Roxy Music—EG
GARLAND JEFFREYS—Epic
LOVE'S MELODY (single)—
Searchers—Sire
PLIMSOUls—Planet
RAINBOW—Polydor
SORROWS—Pavillion
JAMES TAYLOR (12")—Col
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
ELVIS COSTELLO—Col
GARLAND JEFFREYS—Epic
POLICE—A&M
CLASH—Epic
PHIL COLLINS—Atlantic
DIRE STRAITS—WB
ROCKPILE—Col
BLONDIE—Chrysalis
STYX—A&M

WBCN-FM/BOSTON

ADDS:
AMY BOLTON (12")—Importe 12
PHIL COLLINS—Atlantic
ELLEN FOLEY—Epic/Cleve. Intl.
GARLAND JEFFREYS—Epic
ONE'S TOO MANY (single)—
Fabulous Thunderbirds—
Chrysalis
PLIMSOUls—Planet
COZY POWELL—Polydor
RAINBOW—Polydor
JAMES TAYLOR (12")—Col
WITHOUT LOVE (12")—Johnny
Cash—Col
HEAVY ACTION:
CLASH—Epic
RINGS—MCA
JAM—Polydor
ELVIS COSTELLO—Col
POLICE—A&M
JOHN LENNON/YOKO ONO—
Geffen
REO SPEEDWAGON—Epic
FOOLS—EMI-America
U2—Island
BLONDIE—Chrysalis

WLIR/LONG ISLAND

ADDS:
ADAM & THE ANTS—Epic
BADFINGER—Radio
BRAINS—Mercury
PHIL COLLINS—Atlantic
DOC HOLLIDAY—A&M
GARLAND JEFFREYS—Epic
JOHN MARTYN—Antilles
PLIMSOUls—Planet
PYLON—DB
JAMES TAYLOR—Col
HEAVY ACTION:
PHIL COLLINS—Atlantic
RAINBOW—Polydor
TODD RUNDGREN—Bearsville
OUTLAWS—Arista
JORMA KAUKONEN—RCA
POLICE—A&M
RUSH—A&M

CLASH—Epic
STEVE WINWOOD—Island
GARLAND JEFFREYS—Epic

WBAB-FM/LONG ISLAND

ADDS:
BADFINGER—Radio
PHIL COLLINS—Atlantic
PEARL HARBOUR—WB
DOC HOLLIDAY—A&M
GARLAND JEFFREYS—A&M
MOLLY HATCHET LIVE—Epic
PLIMSOUls—Planet
RAINBOW—Polydor
JAMES TAYLOR—Col
EDGAR WINTER—Blue Sky
HEAVY ACTION:
JOHN LENNON/YOKO ONO—
Geffen
REO SPEEDWAGON—Epic
STYX—A&M
POLICE—A&M
BLONDIE—Chrysalis
BRUCE SPRINGSTEEN—Col
ALAN PARSONS PROJECT—Arista
ELVIS COSTELLO—Col
STEVE WINWOOD—Island
STEELY DAN—MCA

WAAF-FM/WORCESTER

ADDS:
PHIL COLLINS—Atlantic
FOOLS—EMI-America
GARLAND JEFFREYS—Epic
RAINBOW—Polydor
SHERBS—Atco
HEAVY ACTION:
DONNIE IRIS—MCA
JOURNEY—Col
38 SPECIAL—A&M
STEVE WINWOOD—Island
REO SPEEDWAGON—Epic
RINGS—MCA
STYX—A&M
I CAN'T STAND IT (single)—Eric
Clapton—RSO
OUTLAWS—Arista
RUSH—Mercury

WPLR-FM/NEW HAVEN

ADDS:
BADFINGER—Radio
PHIL COLLINS—Atlantic
IAN GOMM—Stiff/Epic
GARLAND JEFFREYS—Epic
RAINBOW—Polydor
JAMES TAYLOR (12")—Col
HEAVY ACTION:
REO SPEEDWAGON—Epic
STEVE WINWOOD—Island
STYX—A&M
POLICE—A&M
JOURNEY—Col
38 SPECIAL—A&M
J.J. CALE—Shelter
DIRE STRAITS—WB
STEELY DAN—MCA
DOC HOLLIDAY—A&M

ADDS:
BOOMTOWN RATS—Col
J.J. CALE—Shelter
PHIL COLLINS—Atlantic

DOC HOLLIDAY—A&M
GARLAND JEFFREYS—Epic
RAINBOW—Polydor
JAMES TAYLOR (12")—Col

HEAVY ACTION:
RINGS—MCA
REO SPEEDWAGON—Epic
PAT BENATAR—Chrysalis
STYX—A&M
AC/DC—Atlantic
FLEETWOOD MAC—WB
ROD STEWART—WB
DIRE STRAITS—WB
JOHN LENNON/YOKO ONO—
Geffen
BRUCE SPRINGSTEEN—Col

WQBK-FM/ALBANY

ADDS:
BADFINGER—Radio
STIV BATORS—Bomp
PHIL COLLINS—Atlantic
LOUISE GOFF'N—Asylum
GARLAND JEFFREYS—Epic
MOLLY HATCHET LIVE—Epic
NEW RIDERS OF THE PURPLE SAGE
—A&M
JUICE NEWTON—Capitol
JAMES TAYLOR (12")—Col

HEAVY ACTION:
STEVE WINWOOD—Island
CLASH—Epic
RICK SPRINGFIELD—RCA
POLICE—A&M
TEARDROP EXPLODES—Mercury
U2—Island
WALKING ON THIN ICE (12")—
Yoko Ono—Geffen
RUSH—Mercury
JIM CARROLL—Atco
ANY TROUBLE—Stiff America

WMJQ-FM/ROCHESTER

ADDS:
PHIL COLLINS—Atlantic
GARLAND JEFFREYS—Epic
HEAVY ACTION:
REO SPEEDWAGON—Epic
JOURNEY—Col
ALAN PARSONS PROJECT—Arista
CHEAP TRICK—Epic
RUSH—Mercury
STYX—A&M
LOVER? Y—Col
DONNIE IRIS—MCA
POLICE—A&M
STEVE WINWOOD—Island

WCMF-FM/ROCHESTER

ADDS:
PHIL COLLINS—Atlantic
DOC HOLLIDAY—A&M
GARLAND JEFFREYS—Epic
PLIMSOUls—Planet
RAINBOW—Polydor
RICK SPRINGFIELD—RCA
HEAVY ACTION:
REO SPEEDWAGON—Epic
RUSH—Mercury
JOHN LENNON/YOKO ONO—
Geffen
STYX—A&M
PAT BENATAR—Chrysalis
POLICE—A&M
AC/DC—Atlantic
JOURNEY—Col

DIRE STRAITS—WB
BRUCE SPRINGSTEEN—Col

WOUR-FM/UTICA

ADDS:
BRAINS—Mercury
PHIL COLLINS—Atlantic
DOC HOLLIDAY—A&M
IRS GREATEST HITS VOLS. 2 & 3
—IRS
GARLAND JEFFREYS—Epic
RAINBOW—Polydor
JAMES TAYLOR—Col
HEAVY ACTION:
REO SPEEDWAGON—Epic
BRUCE SPRINGSTEEN—Col
STEVE WINWOOD—Island
MANFRED MANN'S EARTH BAND
—WB
CLASH—Epic
RICK SPRINGFIELD—RCA
JOURNEY—Col
SHERBS—Atco
STYX—A&M
APRIL WINE—Capitol

WMMR-FM/PHILADELPHIA

ADDS:
PHIL COLLINS—Atlantic
4 OUT OF 5 DOCTORS—Nemperor
GARLAND JEFFREYS—Epic
PLIMSOUls—Planet
RAINBOW—Polydor
HEAVY ACTION:
STEVE WINWOOD—Island
POLICE—A&M
PAT BENATAR—Chrysalis
JOURNEY—Col
BRUCE SPRINGSTEEN—Col
DIRE STRAITS—WB
ELVIS COSTELLO—Col
ROCKPILE—Col
REO SPEEDWAGON—Epic
JOHN LENNON/YOKO ONO—
Geffen

WYDD-FM/PITTSBURGH

ADDS:
BADFINGER—Radio
PHIL COLLINS—Atlantic
FOOLS—EMI-America
GARLAND JEFFREYS—Epic
RAINBOW—Polydor
RINGS—MCA
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
JOHN LENNON/YOKO ONO—
Geffen
STEVE WINWOOD—Island
OUTLAWS—Arista
JOURNEY—Col
BLONDIE—Chrysalis
FLEETWOOD MAC—WB
MANFRED MANN'S EARTH BAND
—WB
APRIL WINE—Capitol

ADDS:
BADFINGER—Radio
BRAINS—Mercury
RAY CAMPI—Rolling Rock
ROSANNE CASH—Col

PHIL COLLINS—Atlantic
FOOLS—EMI-America
GARLAND JEFFREYS—Epic
MAGNETICS—Rolling Rock
PLIMSOUls—Planet
RAINBOW—Polydor

HEAVY ACTION:
ELVIS COSTELLO—Col
STEVE WINWOOD—Island
4 OUT OF 5 DOCTORS—Nemperor
POLICE—A&M
CLASH—Epic
EMMYLOU HARRIS—WB
RY COODER—WB
XTC—Virgin
JAM—Polydor
JOAN JETT—Boardwalk

WKLS-FM/ATLANTA

ADDS:
BRAINS—Mercury
PHIL COLLINS—Atlantic
GARLAND JEFFREYS—Epic
RAINBOW—Polydor
RICK SPRINGFIELD—RCA

HEAVY ACTION:
STYX—A&M
REO SPEEDWAGON—Epic
JOHN LENNON/YOKO ONO—
Geffen
PAT BENATAR—Chrysalis
RUSH—Mercury
HOT 'LANTA HOME COOKING—
Local
STEELY DAN—MCA
STEVE WINWOOD—Island
JOURNEY—Col
POLICE—A&M

WYMX-FM/AUGUSTA

ADDS:
PHIL COLLINS—Atlantic
GARLAND JEFFREYS—Epic
RAINBOW—Polydor
HEAVY ACTION:
JOURNEY—Col
BRUCE SPRINGSTEEN—Col
STYX—A&M
REO SPEEDWAGON—Epic
OUTLAWS—Arista
38 SPECIAL—A&M
STEVE WINWOOD—Island
RUSH—Mercury
APRIL WINE—Capitol
SHERBS—Atco

WSHE-FM/FT. LAUDERDALE

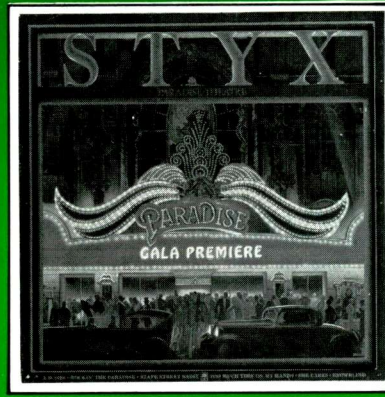
ADDS:
BADFINGER—Radio
GARLAND JEFFREYS—Epic
RAINBOW—Polydor
RICK SPRINGFIELD—RCA
U2—Island
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
STYX—A&M
REO SPEEDWAGON—Epic
RUSH—Mercury
ALAN PARSONS PROJECT—Arista
RANDY MEISNER—Epic
OUTLAWS—Arista
PHIL SEYMOUR—Boardwalk
APRIL WINE—Capitol
STEVE WINWOOD—Island

MOST ADDED

ESCAPE ARTIST—Garland Jeffreys—Epic (31)
 DIFFICULT TO CURE—Rainbow—Polydor (29)
 FACE VALUE—Phil Collins—Atlantic (27)
 THE PLIMSOULS—Planet (13)
 SAY NO MORE—Badfinger—Radio (10)

TOP AIRPLAY

PARADISE THEATER
 STYX—A&M



MOST AIRPLAY

PARADISE THEATER—Styx—A&M (30)
 HI INFIDELITY—REO Speedwagon—Epic (28)
 ARC OF A DIVER—Steve Winwood—Island (27)
 CAPTURED—Journey—Col (24)
 ZENYATTA MONDATTI—Police—A&M (19)
 DOUBLE FANTASY—John Lennon/Yoko Ono—Geffen (17)
 MOVING PICTURES—Rush—Mercury (17)
 THE RIVER—Bruce Springsteen—Col (14)
 THE NATURE OF THE BEAST—April Wine—Capitol (12)
 GAUCHO—Steely Dan—MCA (11)

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

WMMS-FM/CLEVELAND

ADDS:
 BADFINGER—Radio
 PHIL COLLINS—Atlantic
 GARLAND JEFFREYS—Epic
 ELLIOT MURPHY—Courtisone
 RAINBOW—Polydor
 JAMES TAYLOR (12")—Col
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 JOURNEY—Col
 PAT BENATAR—Chrysalis
 BLONDIE—Chrysalis
 DONNIE IRIS—MCA
 JOHN LENNON/YOKO ONO—Geffen
 STYX—A&M
 STEVE WINWOOD—Island
 TODD RUNDGREN—Bearsville
 PHIL SEYMOUR—Boardwalk

WABX-FM/DETROIT

ADDS:
 MANFRED MANN'S EARTH BAND—WB
 SHERBS—Atco
 38 SPECIAL—A&M
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 STYX—A&M
 POLICE—A&M
 ALAN PARSONS PROJECT—Arista
 STEVE WINWOOD—Island
 APRIL WINE—Capitol
 JOURNEY—Col
 PAT BENATAR—Chrysalis
 RANDY MEISNER—Epic
 JOHN LENNON/YOKO ONO—Geffen

Y95-FM/ROCKFORD

ADDS:
 PHIL COLLINS—Atlantic
 DOC HOLLIDAY—A&M
 GARLAND JEFFREYS—Epic
 PLIMSOULS—Planet
 RAINBOW—Polydor
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 STYX—A&M
 RUSH—Mercury
 APRIL WINE—Capitol
 JOHN LENNON/YOKO ONO—Geffen
 JOURNEY—Col
 UFO—Chrysalis
 LOVERBOY—Col
 STEVE WINWOOD—Island
 38 SPECIAL—A&M

WLUP-FM/CHICAGO

ADDS:
 PHIL COLLINS—Atlantic
 GARLAND JEFFREYS—Epic
 RAINBOW—Polydor
 RUSH—Mercury
 RICK SPRINGFIELD—RCA
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 RUSH—Mercury
 STYX—A&M
 STEVE WINWOOD—Island
 AC/DC (Australian import)—WEA
 STEELY DAN—MCA
 AC/DC—Atlantic
 JOURNEY—Col

MANFRED MANN'S EARTH BAND—WB
 DONNIE IRIS—MCA

WXRT-FM/CHICAGO

ADDS:
 BRAINS—Mercury
 PHIL COLLINS—Atlantic
 ELLEN FOLEY—Epic/Cleve. Intl.
 JEALOUS GUY (import single)—Roxy Music—EG
 GARLAND JEFFREYS—Epic
 SHERBS—Atco
 RICK SPRINGFIELD—RCA
HEAVY ACTION:
 PHIL COLLINS—Atlantic
 TODD RUNDGREN—Bearsville
 BRUCE SPRINGSTEEN—Col
 STEVE WINWOOD—Island
 CLASH—Epic
 ELVIS COSTELLO—Col
 ANY TROUBLE—Stiff America
 JAM—Polydor
 POLICE—A&M
 STEELY DAN—MCA

KSHE-FM/ST. LOUIS

ADDS:
 JAM—Polydor
 GARLAND JEFFREYS—Epic
 RAINBOW—Polydor
 SHOES—Elektra
HEAVY ACTION:
 APRIL WINE—Capitol
 STYX—A&M
 JOURNEY—Col
 MANFRED MANN'S EARTH BAND—WB
 RUSH—Mercury
 38 SPECIAL—A&M
 STEVE WINWOOD—Island
 SHERBS—Atco
 LOVERBOY—Col
 STINGRAY—Carrere

WLPX-FM/MILWAUKEE

ADDS:
 I CAN'T STAND IT (single)—Eric Clapton—RSO
 LOVERBOY—Col
 RANDY MEISNER—Epic
 RAINBOW—Polydor
 RUSH—Mercury
 TOTO—Col
HEAVY ACTION:
 RUSH—Mercury
 REO SPEEDWAGON—Epic
 STYX—A&M
 JOHN LENNON/YOKO ONO—Geffen
 JOURNEY—Col
 ALAN PARSONS PROJECT—Arista
 APRIL WINE—Capitol
 STEELY DAN—MCA
 OUTLAWS—Arista
 STEVE WINWOOD—Island

WQFM-FM/MILWAUKEE

ADDS:
 PHIL COLLINS—Atlantic
 GARLAND JEFFREYS—Epic
 RAINBOW—Polydor
 RICK SPRINGFIELD—RCA
 WHITE LIE—Streetwise
HEAVY ACTION:
 RUSH—Mercury

REO SPEEDWAGON—Epic
 STYX—A&M
 JOHN LENNON/YOKO ONO—Geffen
 JOURNEY—Col
 APRIL WINE—Capitol
 STEVE WINWOOD—Island
 DONNIE IRIS—MCA
 38 SPECIAL—A&M
 LOVERBOY—Col

KQRS-FM/MINNEAPOLIS

ADDS:
 NAZARETH—A&M
 SHERBS—Atco
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 STYX—A&M
 DIRE STRAITS—WB
 OUTLAWS—Arista
 38 SPECIAL—A&M
 STEVE WINWOOD—Island
 MANFRED MANN'S EARTH BAND—WB
 RUSH—Mercury
 JOURNEY—Col
 LOVERBOY—Col

KTXQ-FM/DALLAS

ADDS:
 ELVIS COSTELLO—Col
 EVE MOON—Capitol
 RAINBOW—Polydor
 RUSH—Mercury
 PHIL SEYMOUR—Boardwalk
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 JOURNEY—Col
 LOVERBOY—Col
 STYX—A&M
 STEVE WINWOOD—Island
 POLICE—A&M
 ALAN PARSONS PROJECT—Arista
 AC/DC (Australian import)—WEA
 APRIL WINE—Capitol
 UFO—Chrysalis

KLOL-FM/HOUSTON

ADDS:
 PHIL COLLINS—Atlantic
 GARLAND JEFFREYS—Epic
 PLIMSOULS—Planet
 RAINBOW—Polydor
HEAVY ACTION:
 STYX—A&M
 JOURNEY—Col
 BRUCE SPRINGSTEEN—Col
 STEVE WINWOOD—Island
 ALAN PARSONS PROJECT—Arista
 REO SPEEDWAGON—Epic
 OUTLAWS—Arista
 38 SPECIAL—A&M
 MICHAEL STANLEY—EMI-America
 RUSH—Mercury

KLBJ-FM/AUSTIN

ADDS:
 GARLAND JEFFREYS—Epic
 RICK SPRINGFIELD—RCA
 B.B. KING—MCA
 GERARD McMAHON & KID LIGHTNING—ARC/Col
 GAMES (single)—Phoebe Snow—Mirage
HEAVY ACTION:
 NEW RIDERS OF THE PURPLE SAGE—A&M

HEAVY ACTION:
 REO SPEEDWAGON—Epic
 STYX—A&M
 STEELY DAN—MCA
 BRUCE SPRINGSTEEN—Col
 MANFRED MANN'S EARTH BAND—WB
 TODD RUNDGREN—Bearsville
 SHERBS—Atco
 STEVE WINWOOD—Island
 TOTO—Col
 APRIL WINE—Capitol

KBPI-FM/DENVER

ADDS:
 JAMES TAYLOR—Col
HEAVY ACTION:
 STYX—A&M
 REO SPEEDWAGON—Epic
 DIRE STRAITS—WB
 DONNIE IRIS—MCA
 707 (1st)—Casablanca
 RANDY MEISNER—Epic
 CLIMAX BLUES BAND—WB
 STEVE WINWOOD—Island
 AC/DC—Atlantic
 JOURNEY—Col

KOME-FM/SAN JOSE

ADDS:
 RAINBOW—Polydor
 RUSH—Mercury
HEAVY ACTION:
 BLONDIE—Chrysalis
 DIRE STRAITS—WB
 DONNIE IRIS—MCA
 JOURNEY—Col
 POLICE—A&M
 REO SPEEDWAGON—Epic
 STEELY DAN—MCA
 STYX—A&M
 JOHN LENNON/YOKO ONO—Geffen
 ALAN PARSONS PROJECT—Arista

KSJO-FM/SAN JOSE

ADDS:
 PHIL COLLINS—Atlantic
 DANCE CRAZE—Various Artists—Chrysalis
 FOOLS—EMI-America
 INSECTS SERVERS—Wasp
 GARLAND JEFFREYS—Epic
 RAINBOW—Polydor
HEAVY ACTION:
 STYX—A&M
 REO SPEEDWAGON—Epic
 JOURNEY—Col
 BRUCE SPRINGSTEEN—Col
 ALAN PARSONS PROJECT—Arista
 BLONDIE—Chrysalis
 PAT BENATAR—Chrysalis
 FLEETWOOD MAC—WB
 JOHN LENNON/YOKO ONO—Geffen
 POLICE—A&M

KWST-FM/LOS ANGELES

ADDS:
 PHIL COLLINS—Atlantic
 PLIMSOULS—Planet
 RAINBOW—Polydor
 PHIL SEYMOUR—Boardwalk
 ROBIN TROWER—Chrysalis
HEAVY ACTION:
 POLICE—A&M
 STYX—A&M

JOHN LENNON/YOKO ONO—Geffen
 BRUCE SPRINGSTEEN—Col
 ROD STEWART—WB
 AC/DC—Atlantic
 PAT BENATAR—Chrysalis
 STEELY DAN—MCA
 OUTLAWS—Arista
 RUSH—Mercury

KZOK-FM/SEATTLE

ADDS:
 ANY TROUBLE—Stiff America
 JIMMY BUFFETT—MCA
 J.J. CALE—Shelter
 PHIL COLLINS—Atlantic
 GARLAND JEFFREYS—Epic
 TODD RUNDGREN—Bearsville
 JAMES TAYLOR (12")—Col
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 JOHN LENNON/YOKO ONO—Geffen
 STYX—A&M
 DIRE STRAITS—WB
 STEVIE WONDER—Tamlam
 STEVE WINWOOD—Island
 STEELY DAN—MCA
 ALAN PARSONS PROJECT—Arista
 RANDY MEISNER—Epic
 BRUCE SPRINGSTEEN—Col

KZEL-FM/EUGENE

ADDS:
 PHIL COLLINS—Atlantic
 FOOLS—EMI-America
 GARLAND JEFFREYS—Epic
 MOLLY HATCHET LIVE—Epic
 NEW RIDERS OF THE PURPLE SAGE—A&M
 RICK NELSON—Capitol
 PLIMSOULS—Planet
 RAINBOW—Polydor
 RUSH—Mercury
 EDGAR WINTER—Blue Sky
HEAVY ACTION:
 GRACE SLICK—RCA
 JOURNEY—Col
 ELVIS COSTELLO—Col
 MANFRED MANN'S EARTH BAND—WB
 JIM CARROLL—Atco
 BLONDIE—Chrysalis
 RUSS BALLARD—Epic
 STYX—A&M
 POLICE—A&M
 RICK SPRINGFIELD—RCA

KQFM-FM/PORTLAND

ADDS:
 FOOLS—EMI-America
 GARLAND JEFFREYS—Epic
 RAINBOW—Polydor
HEAVY ACTION:
 RUSH—Mercury
 STYX—A&M
 AC/DC—Atlantic
 JOURNEY—Col
 LOVERBOY—Col
 OUTLAWS—Arista
 APRIL WINE—Capitol
 REO SPEEDWAGON—Epic
 POLICE—A&M
 ROD STEWART—WB

39 stations reporting this week.
 In addition to those printed are:
 KFML-AM KZEW-FM KZAP-FM

Radio Replay

By PHIL DIMAURO

■ NEW YORK STATE OF MIND: On the morning of March 9, thousands of groggy souls in New York and the greater metropolitan area will be shocked when their clock radios, tuned in to WABC, start speaking in unfamiliar voices. Instead of the dulcet tones of **Dan Ingram**, they'll be hearing two voices, belonging to **Ross Brittain** and **Brian Wilson**, known to listeners of Z-93 in Atlanta (who just lost them) as the number one-rated team of **Ross & Wilson**.

Actually, they'll be hearing more than two voices, because Ross & Wilson are two funny guys whose humor includes the creation of characters to perform some of those extra services (in addition to news, weather, sports and traffic, which will be the responsibility of specially assigned staffers) which are expected of a morning man (or men). In Atlanta, for instance, there was an absent-minded Georgia Tech professor who showed up to report on "the day in history." Said Wilson: "Here in New York, he'll probably be from Fairleigh Dickinson, or CCNY, or . . . Katherine Gibbs!"

Yes, it is tough to get a serious word out of these guys, but Radio Replay tried during a recent meeting at WABC, with PD **Jay Clark** sitting in to provide seriousness (and straight lines) where necessary.

Both Clark and the new team explained that the show will develop over time as the new air personalities familiarize themselves with the subtleties of the market. Clark did promise, though, that they would be involved with WABC's upcoming broadcasts of the 1981 Yankees' games. For instance, Ross & Wilson have acquired the services of **Bullet McFoon**, Yankee pitching coach, who claims the world fastball record, clocked at 507 miles per hour. "It was the last ball he ever threw," said Wilson, who explained that McFoon, who is also the team's spiritual leader, will suggest mantras to chant when the Yanks need a little extra help against certain teams. They also said they might market "Yankees Incense" as part of Ross & Wilson Allied Industries.

They are planning a special "Ross & Wilson Rooting Section" at Yankee Stadium. "It'll be right down home run alley," boasted Wilson. "Actually," Brittain confessed, "it'll be on top of this building—a couple of lounge chairs and a high-powered telescope, with extremely long nets for catching balls!" What can you do with these guys?

As for Dan Ingram, who's moving back to the afternoon slot he dominated for so many years, Wilson informed us that "He's offered to buy us the Bronx as a sort of welcoming present . . . he said it would be a good write-off for him." "He owns this building, you know," Brittain chimed in. "A lot of people don't know that Ingram began owning the station in 1974. He had a great spring book and there was no further raise that they could give him, so he said he'd take the station. He's buying the ABC building floor by floor . . . I think he's up to the 20th or something. He wanted to change the initials on the top to BDI (Big Dan Ingram)."

As the conversation moved further out of orbit, they mentioned a "special Ross & Wilson music day, where record companies will be invited to meet with us in private . . . We want to let them know we're into gold, frankencense and myrhh." Anxious, Clark reaches for the phone and begins dialing the legal department . . .

IMUS IN THE H2O: Back at rival WNBC, New York's current number one morning man, **Don Imus**, was doing his bit for the city's serious water shortage. Imus taped four public service announcements with another familiar metropolitan media personality, **Mayor Edward Koch**.

The basic gag involved Koch catching Imus in the act of wasting water—for instance, leaving the faucet running while shaving. "Stop it!" yelled the mayor, telling Imus to rinse his razor in a partially filled basin of water, and warning that he'd be back to check up. "I think I'll grow a beard," Imus moaned.

In another segment, Imus catches hell for flushing the toilet repeatedly, arguing that the "white sounds" of running water help him
(Continued on page 42)

Agenda Set for Country Radio Seminar

■ NASHVILLE — Kim Pyle (WOKX), who chairs the agenda committee for the Country Radio Seminar, has announced the finalized agenda for the March 12-14 event, to be held at the Hyatt Regency Hotel here.

The seminar, which carries the theme "Country Radio: Nobody Does It Better," begins Thursday night (12) at 7:30 with an artist reception and cocktail party in the Hyatt's ballrooms I and II. Over 30 artists will attend the reception, which is designed to allow informal personal contact with broadcasters.

Following breakfast Friday morning (13) at 7:30 in Davidson B, and a roundtable discussion "Daytime Friends, Nighttime Woes" moderated by Joel Raab (WTK), the seminar begins two days of sessions.

"People Management — Punishment - Reward - Motivation," moderated by Don Boyles (WKHK) with speaker Ken Greenwood, president of Greenwood Development Programs, Tulsa is the opening session in Regency 3 and 4 from 9:30 to 10:15.

From 10:15 to 11 in Regency 3 and 4 "Controlling Your Career — Onward Country Soldiers," will be moderated by Raab, with Gary Stevens, president of Doubleday Broadcasting, Minneapolis, and Carol Parker (WMZQ).

"Plain Talk About Computers" is next on the agenda from 11:15 to noon in Regency 3 and 4, moderated by Paul Howard (WKDY) with Gary Kines and Mark Herring, both of Plough Broadcasting, Memphis, and Lowell Register, president of RDS, Inc., Perry, Ga.

The Country Music Association will present "Things Are Really Cookin' At The CMA — We Serve Your Medium Well" from noon to 12:30 in Regency 3 and 4.

Following lunch, broadcasters will hear guest speaker Arthur Godfrey. The broadcasting legend will address the group from 1:30 to 2:15 in Regency 3 and 4.

From 2:15 to 3 in Regency 3 and 4 "Quarterly Measurement How To Cope With And Sur-

(Continued on page 47)



"We're not looking for a guitarist, and the word is 'Gaucho' . . ."

Record World Albums 151-200

MARCH 7, 1981

- 151 IRONS IN THE FIRE TEENA MARIE/
Gordy G8 997M1 (Motown)
- 152 BAD REPUTATION JOAN JETT/
Boardwalk FW 37065
- 153 PARIS SUPERTRAMP/A&M SP 6702
- 154 DR. HOOK'S GREATEST HITS/
Capitol SOO 12122
- 155 MOUNTAIN DANCE DAVE GRUSIN/
Arista/GRP 5010
- 156 SHADES J.J. CALE/Shelter/MCA
5158
- 157 DON'T FOLLOW ME, I'M LOST TOO
PEARL HARBOUR/Warner Bros.
BSK 3515
- 158 I HAD TO SAY IT MILLIE JACKSON/
Spring SP 1 6730 (PolyGram)
- 159 4 OUT OF 5 DOCTORS/Nemperor
NJZ 36575 (CBS)
- 160 THE BEATLES/Capitol SWBO 101
- 161 THE HOT SHOT DAN SIEGEL/
Inner City IC 1111
- 162 PHIL SEYMOUR/Boardwalk FW
36996
- 163 THE WANDERER DONNA SUMMER/
Geffen GHS 2000 (WB)
- 164 VOICES DARYL HALL & JOHN
OATES/RCA AQL1 3646
- 165 DANCERSIZE CAROL HENSEL/
Mirus/Vintage VNJ 7701
- 166 THERE MUST BE A BETTER WORLD
SOMEWHERE B.B. KING/MCA
5162
- 167 SOMEBODY'S KNOCKIN' TERRI
GIBBS/MCA 5173
- 168 CANDLES HEATWAVE/Epic FE 36873
- 169 ALL SHOOK UP CHEAP TRICK/Epic
FE 36498
- 170 UNLIMITED TOUCH!/Prelude PRL
12184
- 171 GOLDEN TOUCH ROSE ROYCE/
Whitfield WHK 3512 (WB)
- 172 THIS IS MY DREAM SWITCH/Gordy
G8 999M1 (Motown)
- 173 TONGUE TWISTER SHOES/Elektra
6E 303
- 174 ELOISE LAWS/Liberty LT 1063
- 175 GUITAR MAN ELVIS PRESLEY/RCA
AAL1 3917 (PolyGram)

- 176 CLOUDS ACROSS THE SKY FIREFALL/
Atlantic SD 16024
- 177 AEROSMITH'S GREATEST HITS/
Columbia FC 36865
- 178 SHADES OF BLUE LOU RAWLS/
Phila. Intl. JZ 36774 (CBS)
- 179 REAL EYES GIL SCOTT-HERON/
Arista AL 9540
- 180 MADE IN AMERICA BLUES
BROTHERS/Atlantic SD 16025
- 181 CORNERSTONE STYX/A&M SP 3711
- 182 NIGHT PASSAGE WEATHER REPORT/
ARC/Columbia JC 36793
- 183 SHEENA EASTON/EMI-America
ST 17049
- 184 IT'S JUST THE WAY I FEEL GENE
DUNLAP FEATURING THE
RIDGEWAYS/Capitol ST 12130
- 185 RINGS/MCA 5165
- 186 CALL IT WHAT YOU WANT BILL
SUMMERS & SUMMERS HEAT/
MCA 5178
- 187 PLAYING TO WIN RICK NELSON/
Capitol SOO 12109
- 188 OVER THE TOP COZY POWELL/
Polydor PD 1 6312 (PolyGram)
- 189 JUICE JUICE NEWTON/Capitol ST
12136
- 190 TWICE AS SWEET TASTE OF
HONEY/Capitol ST 12089
- 191 HEAVY MENTAL FOOLS/EMI-America
SW 17046
- 192 PLASTIC ONO BAND JOHN
LENNON/Capitol SW 3372
- 193 BETTER DAYS BLACKBYRDS/
Fantasy F 9602
- 194 DELEGATION/Mercury SRM 1 3821
(PolyGram)
- 195 LUMINOUS BASEMENT TOURISTS/
Epic NJE 36757
- 196 LIVING IN A FANTASY LEO SAYER/
Warner Bros. BSK 3483
- 197 THE SECOND ALBUM 707/
Casablanca NBLP 7248 (PolyGram)
- 198 PORTRAIT OF CARRIE CARRIE
LUCAS/Solar BXL1 3579 (RCA)
- 199 INTO THE FIRE RUSS BALLARD/Epic
NJE 36993
- 200 HOLD OUT JACKSON BROWNE/
Asylum 5E 511

Album Cross Reference

ABBA	30	BARRY MANILOW	40
AC/DC	8, 91	MANFRED MANN	79
ADAM & THE ANTS	143	RANDY MEISNER	130
AIR SUPPLY	48	RONNIE MILSAP	49
PETER ALLEN	72	T.S. MONK	61
APRIL WINE	33	MICKEY MOUSE DISCO	53
ATLANTIC STARR	131	ANNE MURRAY	37
BAR-KAYS	101	NAZARETH	84
BEATLES	80, 104, 105,	WILLIE NELSON	102
PAT BENATAR	6,	OAK RIDGE BOYS	66
GEORGE BENSON	96	ONE WAY	147
BLONDIE	9	ORIGINAL SOUNDTRACK:	
BOOMTOWN RATS	115	ANNIE	145
TOM BROWNE	55	FAME	111
PEABO BRYSON	121	HONEYSUCKLE ROSE	54
JIMMY BUFFETT	32	URBAN COWBOY	67
CAMEO	93	XANADU	52
JIM CARROLL BAND	100	OUTLAWS	28
CLARENCE CARTER	135	ALAN PARSONS PROJECT	18
CHIPMUNKS	118	DOLLY PARTON	16
CLASH	36	TEDDY PENDERGRASS	109
PHIL COLLINS	112	POLICE	10
CON FUNK SHUN	57	JEAN-LUC PONTY	138
RY COODER	60	PRINCE	117
CREEDENCE CLEARWATER REVIVAL	114	QUEEN	27, 50
CHRISTOPHER CROSS	41	EDDIE RABBITT	20
CHARLIE DANIELS	126	SHARON REDD	113
ELVIS COSTELLO	26	RAINBOW	97
DANCE CRAZE	141	CLIFF RICHARD	108
DEVO	129	SMOKEY ROBINSON	70
NEIL DIAMOND	4	TODD RUNDGREN	65
DIRE STRAITS	31	REO SPEEDWAGON	1, 133
DOOBIE BROTHERS	76	KENNY ROGERS	5
DOORS	63	LINDA RONSTADT	83
EAGLES	25	DIANA ROSS	77, 106
EWF	74	RUSH	22
WILTON FELDER	146	PATRICE RUSHEN	127
ROBERTA FLACK & PEABO BRYSON	86	JOE SAMPLE	45
FLEETWOOD MAC	73	BOZ SCAGGS	43
ARETHA FRANKLIN	81	BOB SEGER	75
DEE DEE SHARP GAMBLE	136	SHALAMAR	56
GAP BAND	15	SHERBS	149
MARVIN GAYE	35	SISTER SLEDGE	59
ANDY GIBB	120	SKYY	89
DEXTER GORDON	140	SLAVE	58
EMMYLOU HARRIS	68	GRACE SLICK	47
HEART	39	BRUCE SPRINGSTEEN	19
HIROSHIMA	137	SPYRO GYRA	78
DONNIE IRIS	98	STEELY DAN	12
JACKSONS	44	ROD STEWART	24
JERMAINE JACKSON	123	STONE CITY BAND	148
MICHAEL JACKSON	110	BARBRA STREISAND	7
JAM	69	STYX	2
BOB JAMES	85	T-CONNECTION	139
WAYLON JENNINGS	92	TEARDROP EXPLODES	124
BILLY JOE	42	38 SPECIAL	51
JONES GIRLS	125	TIERRA	98
JOURNEY	13	TOTO	46
KANO	90	UFO	88
KLEENER	119	U2	134
EARL KLUGH	103	GROVER WASHINGTON, JR.	23
KOOL & THE GANG	11	WHISPERS	34
LAKESIDE	21	DON WILLIAMS	82
NICOLETTE LARSON	99	HANK WILLIAMS	94
JOHNNY LEE	144	EDGAR WINTER	150
JOHN LENNON	107, 116	STEVE WINWOOD	29
JOHN LENNON/YOKO ONO	3	STEVIE WONDER	14
KENNY LOGGINS	95	BERNARD WRIGHT	132
LOVERBOY	62	XTC	81
DON McLEAN	71	YARBROUGH & PEOPLES	17
DELBERT McCLINTON	64	WARREN ZEVON	128

RECORD WORLD MARCH 7, 1981

Record World Albums 101-150

MARCH 7, 1981

- | MAR.
7 | FEB.
28 | |
|-----------|------------|--|
| 101 | 104 | AS ONE BAR-KAYS/Mercury SRM 1 3844 (PolyGram) (G) |
| 102 | 105 | STARDUST WILLIE NELSON/Columbia KC 35305 (G) |
| 103 | 103 | LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079 (G) |
| 104 | 95 | ABBEY ROAD BEATLES/Capitol SO 383 (G) |
| 105 | 108 | THE BEATLES '62-'66/Capitol SKBO 3403 (L) |
| 106 | 91 | DIANA DIANA ROSS/Motown M8 936M1 (H) |
| 107 | 97 | SHAVED FISH JOHN LENNON/Capitol SW 3421 (G) |
| 108 | 118 | I'M NO HERO CLIFF RICHARD/EMI-America SW 17039 (G) |
| 109 | 88 | TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS) (H) |
| 110 | 110 | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (G) |
| 111 | 112 | FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (H) |
| 112 | — | FACE VALUE PHIL COLLINS/Atlantic SD 16029 (H) |
| 113 | 113 | SHARON REDD/Prelude PRL 12181 (G) |
| 114 | 114 | CREEDENCE CLEARWATER REVIVAL: THE CONCERT/Fantasy
MPF 4501 (G) |
| 115 | 124 | MONDO BONGO BOOMTOWN RATS/Columbia JC 37062 (G) |
| 116 | 115 | IMAGINE JOHN LENNON/Capitol SW 3379 (G) |
| 117 | 117 | DIRTY MIND PRINCE/Warner Bros. BSK 3478 (G) |
| 118 | 86 | CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008 (G) |
| 119 | 129 | LICENSE TO DREAM KLEENER/Atlantic SD 19288 (G) |
| 120 | 87 | ANDY GIBBS' GREATEST HITS/RSO RX 1 3091 (H) |
| 121 | 132 | TURN THE HANDS OF TIME PEABO BRYSON/Capitol ST
12138 (G) |
| 122 | 107 | IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR
1236 (G) |
| 123 | 121 | JERMAINE JERMAINE JACKSON/Motown M8 948M1 (H) |
| 124 | 135 | KILIMANJARO TEARDROP EXPLODES/Mercury SRM 1 4016
(PolyGram) (G) |
| 125 | 131 | AT PEACE WITH WOMAN JONES GIRLS/Phila. Intl. JZ 36767
(CBS) (G) |
| 126 | 126 | FULL MOON CHARLIE DANIELS BAND/Epic FE 36571 (H) |
| 127 | 106 | POSH PATRICE RUSHEN/Elektra 6E 302 (G) |
| 128 | 82 | STAND IN THE FIRE WARREN ZEVON/Asylum 5E 519 (H) |
| 129 | 122 | FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435 (G) |
| 130 | 148 | ONE MORE SONG RANDY MEISNER/Epic NJE 36748 (G) |
| 131 | — | RADIANT ATLANTIC STARR/A&M SP 4833 |
| 132 | — | 'NARD BERNARD WRIGHT/Arista/GRP 5011 |
| 133 | 134 | YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH
REO SPEEDWAGON/Epic JE 35082 (G) |
| 134 | 145 | BOY U2/Island ILPS 9646 (WB) (G) |
| 135 | 143 | LET'S BURN CLARENCE CARTER/Venture VL 1005 (G) |
| 136 | 142 | DEE DEE DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370
(CBS) (G) |
| 137 | 141 | ODORI HIROSHIMA/Arista AL 9541 (H) |
| 138 | 138 | CIVILIZED EVIL JEAN-LUC PONTY/Atlantic SD 16020 (H) |
| 139 | — | EVERYTHING IS COOL T-CONNECTION/Capitol ST 12128 (G) |
| 140 | 140 | GOTHAM CITY DEXTER GORDON/Columbia JC 36853 (G) |
| 141 | 147 | DANCE CRAZE VARIOUS ARTISTS/Chrysalis CHR 1299 (G) |
| 142 | 130 | SGT. PEPPER'S LONELY HEARTS CLUB BAND BEATLES/
Capitol SMAS 2653 (G) |
| 143 | — | KINGS OF THE WILD FRONTIER ADAM & THE ANTS/Epic
NJE 37033 |
| 144 | 144 | LOOKING FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E
309 (G) |
| 145 | — | ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712 |
| 146 | 146 | INHERIT THE WIND WILTON FELDER/MCA 5144 (H) |
| 147 | — | LOVE IS . . . ONE WAY/MCA 5163 |
| 148 | — | THE BOYS ARE BACK STONE CITY BAND/Gordy G8 100
(Motown) |
| 149 | — | THE SKILL SHERBS/Atco AD 38 137 (At) |
| 150 | — | STANDING ON ROCK EDGAR WINTER/Blue Sky JZ 36494
(CBS) (G) |

A/C Chart

MARCH 7, 1981

MAR. 7 FEB. 28

WKS. ON CHART

1	2	WOMAN JOHN LENNON Geffen 49644 (WB)	7
2	1	9 TO 5 DOLLY PARTON/RCA 12133	11
3	5	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	6
4	4	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	13
5	7	CRYING DON McLEAN/Millennium 11799 (RCA)	7
6	6	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	13
7	9	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	6
8	3	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	13
9	12	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	6
10	10	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	8
11	15	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI- America 8071	3
12	13	THE BEST OF TIMES STYX/A&M 2300	6
13	8	HEY NINETEEN STEELY DAN/MCA 51036	12
14	19	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	5
15	16	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	5
16	20	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	4
17	11	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	15
18	17	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	8
19	14	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961	10
20	18	SEVEN BRIDGES ROADS EAGLES/Asylum 47100	8
21	32	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	2
22	21	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	9
23	36	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	2
24	22	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/ Capitol/MSS 4948	8
25	28	GUITAR MAN ELVIS PRESLEY/RCA 12158	4
26	26	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	5
27	29	CAFE AMORE SPYRO GYRA/MCA 51035	4
28	23	MISS SUN BOZ SCAGGS/Columbia 11 11406	9
29	24	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	17
30	34	DARE TO DREAM AGAIN PHIL EVERLY/Curb 5401	2
31	25	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	14
32	27	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	17

CHARTMAKER OF THE WEEK

33	—	BEING WITH YOU SMOKEY ROBINSON Tamla 54321 (Motown)	1
34	30	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	17
35	—	LET'S PICK IT UP (WHERE WE LEFT IT OFF) CHRIS MONTAN/ 20th Century Fox 2480 (RCA)	1
36	33	TOGETHER TIERRA/Boardwalk 8 5702	8
37	—	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	1
38	39	HOW 'BOUT US CHAMPAIGN/Columbia 11 11434	3
39	—	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	1
40	—	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	1
41	43	KEEP THIS TRAIN A-ROLLIN' DOOBIE BROTHERS/Warner Bros. 49670	2
42	44	WHAT'S IN A KISS GILBERT O'SULLIVAN/Epic 19 50967	2
43	—	SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/ MCA 51062	1
44	—	IT'S MY JOB JIMMY BUFFETT/MCA 51061	1
45	—	STAYING WITH IT FIREFALL WITH LISA NEMZO/Atlantic 3791	1
46	31	LADY KENNY ROGERS /Liberty 1380	20
47	35	IT'S MY TURN DIANA ROSS/Motown 1496	17
48	37	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	16
49	41	SEND A LITTLE LOVE MY WAY STEPHEN BISHOP/Warner Bros. 49595	4
50	38	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	18



Deregulation, PBS Funding Targeted As House Subcommittee's Priorities

By BILL HOLLAND

■ WASHINGTON — Members of the House Subcommittee on Telecommunications, Consumer Protection and Finance met with the public and the press last week to describe its agenda and the concerns and priorities of its Congressmen.

Subcommittee Chairman Timothy E. Wirth (D-Colo.) and five other subcommittee members made it clear during the special meeting that broadcast and telecommunications deregulation (including a Communication Act Reform Bill) and the protection of Public Broadcasting's "forward funding" mechanism are high on the list of priorities.

Congressman Wirth and James M. Collins, the ranking Republican from Texas, both agreed that the Federal Communications Commission could better serve the public if the congressional oversight and appropriations functions for the FCC came under the auspices of their subcommittee. They indicated that the House Appropriations Committee, which now handles authorization, has little knowledge of the inner workings of the FCC or the problems and challenges the public faces in the near future as a result of what they called the telecommunications revolution.

Speaking of broadcast deregulation, Wirth told reporters that the recent deregulatory policies of the FCC were fine, but that "much more has to be done."

Rep. Al Swift (D-Wash.), a subcommittee member whose major interest is broadcasting, told the group that communications policy is "unfortunately esoteric to the general public," which "tends to ignore it," even though when the communications revolution occurs "the public will ask us why we didn't inform them." He urged, therefore, that the committee be as educated as possible in all aspects of on-going tele-

communications developments.

Rep. Swift called the FCC's own deregulatory moves "scrapping barnacles from the bottom of a boat," and that a thorough look at deregulation measures must be accomplished "to prevent the barnacles from growing right back."

Swift also said that the broadcast industry "won't much like quantifying deregulation" so the public will have general outlines by which "responsibility can be measured," but he also felt that media access groups "will be loathe to give up the remaining (regulatory) handles."

Guidelines

Chairman Wirth outlined the general guidelines of his view on deregulation, saying that the federal government's historical case by case "referee role" has now "outlived its time."

Telecommunications technology is changing and growing so rapidly, he said, that "competition is now the end we wish to pursue," and that "government regulation barriers must not get in the way of access to new products by consumers."

Wirth also spoke about the controversial budget of the Corporation for Public Broadcasting, which is being cut by 25 percent by the Reagan administration (RW, Feb. 28). He said he planned to "insure" that the federal law in which CPB's budget is determined a year in advance by the Congress to insulate it from political pressures is left intact.

Swift, another Democrat, added that he wanted to make sure that by the subcommittee's action on this matter "these cuts don't set a precedent for congress 'punishing' public broadcasting in the future for its programming," but made it clear—at least on the record—that he wasn't speaking of Reagan's action's as "punishment."

'Altered States' Composer Honored



Prior to a recent screening for the music press, dealers and radio of the motion picture "Altered States," RCA Records honored John Corigliano, composer of the film's score, with a reception to coincide with RCA's release of the soundtrack album. At the party, it was announced Corigliano had been nominated for an Academy Award for "Altered States," his first film score. Pictured at the reception are from left: Thomas Z. Shepard, division vice president, Red Seal, RCA Records; Corigliano; and Howard Gottfried, the film's producer.

Record World® Retail Report

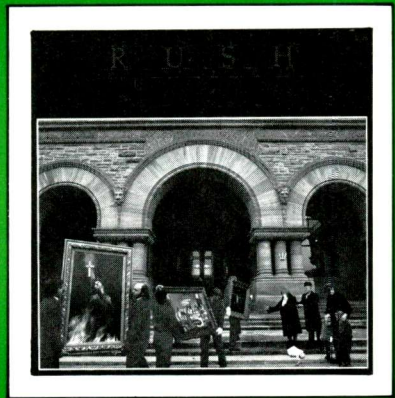
MARCH 7, 1981

SALESMAKER

MOVING PICTURES
RUSH
Mercury

TOP SALES

MOVING PICTURES—Rush—Mercury
BEING WITH YOU—Smokey Robinson—
Tamla
COCONUT TELEGRAPH—Jimmy Buffett—
MCA
TO LOVE AGAIN—Diana Ross—Motown



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

HANDLEMAN/NATIONAL

APRIL WINE—Capitol
JIMMY BUFFETT—MCA
GLEN CAMPBELL—Capitol
DAVE & SUGAR—RCA
MARVIN GAYE—Tamla
JOURNEY—Col
DON McLEAN—Millennium
DIANA ROSS—Motown
SISTER SLEDGE—Cotillion
STYX—A&M

PICKWICK/NATIONAL

APRIL WINE—Capitol
JIMMY BUFFETT—MCA
MARVIN GAYE—Tamla
EMMYLOU HARRIS—WB
JOURNEY—Col
NAZARETH—A&M
ELVIS PRESLEY—RCA
HANK WILLIAMS JR.—Elektra
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury

SOUND UNLIMITED/ NATIONAL

APRIL WINE—Capitol
CREEDENCE CLEARWATER REVIVAL—
Fantasy
DANCERCIZE—Vintage
MARVIN GAYE—Tamla
OUTLAWS—Arista
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
TODD RUNDGREN—Bearsville
38 SPECIAL—A&M
EDGAR WINTER—Blue Sky

WHEREHOUSE/NATIONAL

BOOMTOWN RATS—Col
DOC HOLLIDAY—A&M
FOOLS—EMI-America
EMMYLOU HARRIS—WB
LOVERBOY—Col
ONE WAY—MCA
SHERBS—Atco
SHOES—Elektra
TASTE OF HONEY—Capitol

CRAZY EDDIE/NEW YORK

ABBA—Atlantic
BLONDIE—Chrysalis
PHIL COLLINS—Atlantic
EARTH, WIND & FIRE—ARC/Col
MARVIN GAYE—Tamla
JAZZ SINGER—Capitol
(Soundtrack)
KOOL & THE GANG—De-Lite
REO SPEEDWAGON—Epic
RUSH—Mercury
TIERRA—Boardwalk

DISC-O-MAT/NEW YORK

APRIL WINE—Capitol
JIMMY BUFFETT—MCA
PHIL COLLINS—Atlantic
BOB JAMES—Col/Tappan Zee
NAZARETH—A&M
DIANA ROSS—Motown
RUSH—Mercury
TEARDROP EXPLODES—Mercury
UNLIMITED TOUCH—Prelude
EDGAR WINTER—Blue Sky

KING KAROL/NEW YORK

ADAM & THE ANTS—Col
TOM BROWNE—Arista/GRP
PHIL COLLINS—Atlantic
EMMYLOU HARRIS—WB
DON McLEAN—Millennium
RANDY MEISNER—Epic
RAINBOW—Polydor
RUSH—Mercury
TOTO—Col
WHISPERS—Solar

RECORD WORLD-TSS STORES/NORTHEAST

APRIL WINE—Capitol
JIMMY BUFFETT—MCA
EARTH, WIND & FIRE—ARC/Col

DON McLEAN—Millennium
RANDY MEISNER—Epic
EDDIE RABBITT—Elektra
TODD RUNDGREN—Bearsville
38 SPECIAL—A&M
TOTO—Col
YARBROUGH & PEOPLES—Mercury

SAM GOODY/EAST COAST

SHEENA EASTON—EMI-America
JAM—Polydor
DON McLEAN—Millennium
RANDY MEISNER—Epic
EDDIE RABBITT—Elektra
REO SPEEDWAGON—Epic
CLIFF RICHARD—EMI-America
RUSH—Mercury
38 SPECIAL—A&M
WARREN ZEVON—Asylum

CUTLER'S/NEW HAVEN

PHIL COLLINS—Atlantic
JOAN JETT—Boardwalk
JOHN LENNON & YOKO ONO—
Geffen
DOLLY PARTON—RCA
RAINBOW—Polydor
REO SPEEDWAGON—Epic
RUSH—Mercury
PHIL SEYMOUR—Boardwalk
SISTER SLEDGE—Cotillion
STEVE WINWOOD—Island

FOR THE RECORD/ BALTIMORE

ATLANTIC STARR—A&M
TOM BROWNE—Arista/GRP
PEABO BRYSON—Capitol
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUSH—Mercury
SISTER SLEDGE—Cotillion
TASTE OF HONEY—Capitol
T-CONNECTION—Capitol
BERNARD WRIGHT—Arista/GRP

RECORD & TAPE COLLECTOR/BALTIMORE

TOM BROWNE—Arista/GRP
PEABO BRYSON—Capitol
JIMMY BUFFETT—MCA
PHIL COLLINS—Atlantic
LOVERBOY—Col
OUTLAWS—Arista
RAINBOW—Polydor
SMOKEY ROBINSON—Tamla
RUSH—Mercury
GRACE SLICK—RCA

KEMP MILL/WASH., D.C.

ATLANTIC STARR—A&M
LANI HALL—A&M
KLEENER—Atlantic
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUSH—Mercury
T.S. MONK—Mirage
GROVER WASHINGTON, JR.—
Elektra
STEVE WINWOOD—Island
BERNARD WRIGHT—Arista/GRP

WAXIE MAXIE/ WASH., D.C.

ATLANTIC STARR—A&M
PEABO BRYSON—Capitol
4 OUT OF 5 DOCTORS—Nemperor
DONNIE IRIS—MCA
DON McLEAN—Millennium
RAINBOW—Polydor
RUSH—Mercury
GRACE SLICK—RCA
T-CONNECTION—Capitol
BERNARD WRIGHT—Arista/GRP

PENGUIN FEATHER/ NO. VIRGINIA

JIMMY BUFFETT—MCA
DANCE CRAZE—Chrysalis
(Soundtrack)
4 OUT OF 5 DOCTORS—Nemperor

PEARL HARBOUR—WB
JOAN JETT—Boardwalk
LOVERBOY—Col
RAINBOW—Polydor
TODD RUNDGREN—Bearsville
RUSH—Mercury
38 SPECIAL—A&M

RECORD REVOLUTION/ PA.-DEL.

NAZARETH—A&M
RAINBOW—Polydor
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUSH—Mercury
38 SPECIAL—A&M
UFO—Chrysalis
UNLIMITED TOUCH—Prelude

RADIO 437/PHILADELPHIA

PHIL COLLINS—Atlantic
MARVIN GAYE—Tamla
DAVE GRUSIN—Arista/GRP
JOAN JETT—Boardwalk
JOURNEY—Col
MARKLEY BAND—Accord
RUSH—Mercury
SISTER SLEDGE—Cotillion
STYX—A&M
STEVE WINWOOD—Island

WEBB/PHILADELPHIA

PEABO BRYSON—Capitol
JERRY KNIGHT—A&M
ESTHER PHILLIPS—Mercury
WILSON PICKETT—EMI-America
BILLY PRESTON—Motown
REVELATION—Handshake
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
SISTER SLEDGE—Cotillion
T-CONNECTION—Capitol

FATHERS & SUNS/ MIDWEST

EMMYLOU HARRIS—WB
LOVERBOY—Col
RAINBOW—Polydor
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUSH—Mercury
SHERBS—Atco
DAN SIEGEL—Inner City
SISTER SLEDGE—Cotillion
38 SPECIAL—A&M

RECORD RENDEZVOUS/ CLEVELAND

ADAM & THE ANTS—Col
DANCE CRAZE—Chrysalis
(Soundtrack)
PEARL HARBOUR—WB
LOVERBOY—Col
COZY POWELL—Polydor
TODD RUNDGREN—Bearsville
RUSH—Mercury
SHERBS—Atco
U2—Island
BERNARD WRIGHT—Arista/GRP

RECORD REVOLUTION/ CLEVELAND

JIMMY BUFFETT—MCA
PHIL COLLINS—Atlantic
ELVIS COSTELLO—Col
DANCE CRAZE—Chrysalis
(Soundtrack)
ROBERTA FLACK-PEABO BRYSON—
Atlantic
BOB JAMES—Col/Tappan Zee
DIANA ROSS—Motown
RUSH—Mercury
U2—Island
STEVE WINWOOD—Island

ROSE RECORDS/CHICAGO

ATLANTIC STARR—A&M
TOM BROWNE—Arista/GRP
CLASH—Epic
CREEDENCE CLEARWATER REVIVAL—
Fantasy

DANCERCIZE—Vintage
JOURNEY—Col
KANO—Emergency
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
JOE SAMPLE—MCA

RADIO DOCTORS/ MILWAUKEE

ATLANTIC STARR—A&M
LOVERBOY—Col
RAINBOW—Polydor
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUSH—Mercury
BILL SUMMERS—Prestige
T-CONNECTION—Capitol
WHITE LIE—Streetwise
STEVE WINWOOD—Island

LIEBERMAN/MINNEAPOLIS

FOOLS—EMI-America
LOVERBOY—Col
NEW RIDERS—MCA
JUICE NEWTON—MCA
RAINBOW—Polydor
SHERBS—Atco
SISTER SLEDGE—Cotillion
38 SPECIAL—A&M
GROVER WASHINGTON, JR.—
Elektra
EDGAR WINTER—Blue Sky

MUSICLAND/ST. LOUIS

TOM BROWNE—Arista/GRP
PEABO BRYSON—Capitol
JIMMY BUFFETT—MCA
EMMYLOU HARRIS—WB
JOURNEY—Col
KLEENER—Atlantic
CRISTY LANE—Liberty
RAINBOW—Polydor
REO SPEEDWAGON—Epic
RUSH—Mercury

STREETSIDE RECORDS/ ST. LOUIS

ABBA—Atlantic
ADAM & THE ANTS—Col
JIMMY BUFFETT—MCA
PHIL COLLINS—Atlantic
LISA GILKYSON—Helios
B.B. KING—MCA
RAINBOW—Polydor
SMOKEY ROBINSON—Tamla
RUSH—Mercury
U2—Island

POPLAR TUNES/MEMPHIS

J.J. CALE—MCA
JOAN JETT—Boardwalk
WILLIE MITCHELL—Bearsville
JUICE NEWTON—Capitol
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUSH—Mercury
DAN SIEGEL—Inner City
T-CONNECTION—Capitol
T.S. MONK—Mirage

TAPE CITY/NEW ORLEANS

PEABO BRYSON—Capitol
JIMMY BUFFETT—MCA
CLARENCE CARTER—Vantage
TERRI GIBBS—MCA
JOURNEY—Col
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUSH—Mercury
SISTER SLEDGE—Cotillion
38 SPECIAL—A&M

SOUND WAREHOUSE/ HOUSTON

BLONDIE—Chrysalis
JIMMY BUFFETT—MCA
TERRI GIBBS—MCA
JOURNEY—Col
JOHN LENNON & YOKO ONO—
Geffen
REO SPEEDWAGON—Epic

TOTO—Col
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury

SOUND WAREHOUSE/ COLORADO

APRIL WINE—Capitol
J.J. CALE—MCA
JIM CARROLL BAND—Atco
GAP BAND—Mercury
LOVERBOY—Col
RUSH—Mercury
SLAVE—Cotillion
SISTER SLEDGE—Cotillion
38 SPECIAL—A&M
WHISPERS—Solar

CIRCLES/ARIZONA

BREAD & ROSES FESTIVAL—Fantasy
TOM BROWNE—Arista/GRP
EMMYLOU HARRIS—WB
JOURNEY—Col
DON McLEAN—Millennium
ONE WAY—MCA
SMOKEY ROBINSON—Tamla
PHIL SEYMOUR—Boardwalk
SISTER SLEDGE—Cotillion
STYX—A&M

TOWER/PHOENIX

BOOMTOWN RATS—Col
TOM BROWNE—Arista/GRP
IAN DURY—Stiff-Epic
SHEENA EASTON—EMI-America
FOOLS—EMI-America
JUICE NEWTON—Capitol
RAINBOW—Polydor
RUSH—Mercury
SISTER SLEDGE—Cotillion
EDGAR WINTER—Blue Sky

LICORICE PIZZA/ LOS ANGELES

AIR SUPPLY—Arista
CLASH—Epic
CHRISTOPHER CROSS—WB
DOORS—Elektra
FLEETWOOD MAC—WB
EMMYLOU HARRIS—WB
KOOL & THE GANG—De-Lite
LAKESIDE—Solar
RAINBOW—Polydor
YARBROUGH & PEOPLES—Mercury

MUSIC PLUS/LOS ANGELES

ATLANTIC STARR—A&M
TOM BROWNE—Arista/GRP
PHIL COLLINS—Atlantic
DAVE GRUSIN—Arista/GRP
NAZARETH—A&M
RAINBOW—Polydor
JOE SAMPLE—MCA
TASTE OF HONEY—Capitol
38 SPECIAL—A&M
EDGAR WINTER—Blue Sky

EUCALYPTUS RECORDS/ WEST & NORTHWEST

APRIL WINE—Capitol
ELVIS COSTELLO—Col
PEARL HARBOUR—WB
EMMYLOU HARRIS—WB
JOURNEY—Col
KANO—Emergency
LOVERBOY—Col
SISTER SLEDGE—Cotillion
WHISPERS—Solar
STEVE WINWOOD—Island

EVERYBODY'S RECORDS/ NORTHWEST

ADAM & THE ANTS—Col
JIMMY BUFFETT—MCA
J.J. CALE—MCA
JIM CARROLL BAND—Atco
LAKESIDE—Solar
LOVERBOY—Col
RUSH—Mercury
JOE SAMPLE—MCA
U2—Island
STEVE WINWOOD—Island

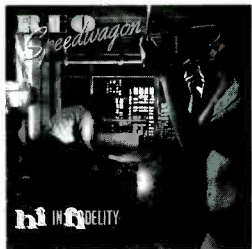
Record World Albums

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

MARCH 7, 1981

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

MAR. 7	FEB. 28				WKS. ON CHART	
1	1	HI INFIDELITY	REO SPEEDWAGON	Epic FE 36844	(2nd Week)	11 H
2	4	PARADISE THEATER	STYX/A&M SP 3719			6 H
3	2	DOUBLE FANTASY	JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)			12 H
4	3	THE JAZZ SINGER (ORIGINAL SOUNDTRACK)	NEIL DIAMOND/Capitol SWAV 12120			13 I
5	5	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072			19 H
6	6	CRIMES OF PASSION	PAT BENATAR/Chrysalis CHE 1275			27 H
7	7	GUILTY	BARBRA STREISAND/Columbia FC 36750			20 H
8	8	BACK IN BLACK	AC/DC/Atlantic SD 16018			28 H
9	9	AUTOAMERICAN	BLONDIE/Chrysalis CHE 1290			12 H
10	11	ZENYATTA MONDATTA	THE POLICE/A&M SP 4831			18 G
11	12	CELEBRATE	KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)			18 H
12	10	GAUCHO	STEELY DAN/MCA 6102			12 I
13	16	CAPTURED JOURNEY	Columbia KC2 37616			3 L
14	13	HOTTER THAN JULY	STEVIE WONDER/Tamla T8 373M1 (Motown)			16 H
15	17	GAP BAND III	Mercury SRM 1 4003 (PolyGram)			8 G
16	20	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AHL1 3852			7 G
17	18	THE TWO OF US	BOB DYLAN & PEOPLES/Mercury SRM 1 3834 (PolyGram)			7 G
18	14	THE TURN OF A FRIENDLY CARD	ALAN PARSONS PROJECT/Arista AL 9518			15 H
19	19	THE RIVER	BRUCE SPRINGSTEEN/Columbia PC2 36E			17 X
20	21	HORIZON	EDDIE RABBITT/Elektra 6E 276			25 G
21	22	FANTASTIC VOYAGE	LAKESIDE/Solar BXL1 3720 (RCA)			13 G
22	54	MOVING PICTURES	RUSH/Mercury SRM 1 4013 (PolyGram)			2 G
23	23	WINELIGHT	GROVER WASHINGTON, JR./Elektra 6E 305			15 G
24	15	FOOLISH BEHAVIOUR	ROD STEWART/Warner Bros. HS 3485			12 H
25	25	LIVE EAGLES	Asylum BB 705			13 L
26	26	TRUST	ELVIS COSTELLO/Columbia JC 37051			4 G
27	24	THE GAME	QUEEN/Elektra 5E 513			32 H
28	28	GHOST RIDERS	OUTLAWS/Arista AL 9542			10 H
29	31	ARC OF A DIVER	STEVE WINWOOD/Island ILPS 9576 (WB)			7 G
30	29	SUPER TROUPER	ABBA/Atlantic SD 16023			11 H
31	30	MAKING MOVIES	DIRE STRAITS/Warner Bros. BSK 3480			15 G
32	51	COCONUT TELEGRAPH	JIMMY BUFFETT/MCA 5169			3 H
33	37	THE NATURE OF THE BEAST	APRIL WINE/Capitol SOO 12125			6 H
34	36	IMAGINATION	WHISPERS/Solar BZL1 3578 (RCA)			8 H
35	38	IN OUR LIFETIME	MARVIN GAYE/Tamla T8 474M1 (Motown)			5 H
36	40	SANDINISTA!	CLASH/Epic E3X 37037			5 X
37	39	ANNE MURRAY'S GREATEST HITS	Capitol SOO 12110			21 H
38	41	CITY NIGHTS	TIFFOA/Boardwalk FW 36995			5 H
39	32	GREATEST HITS/LIVE HEART	Epic KE2 36888			12 L
40	35	BARRY BARRY	MANILOW/Arista AL 9537			12 H
41	27	CHRISTOPHER CROSS	Warner Bros. BSK 3383			50 G
42	45	GLASS HOUSES	BILLY JOEL/Columbia FC 36384			49 H
43	42	HITS!	BOZ SCAGGS/Columbia FC 36841			13 H
44	33	TRIUMPH	JACKSONS/Epic FE 36474			19 H
45	46	VOICES IN THE RAIN	JOE SAMPLER/MCA 5172			4 H
46	34	NO TURNING BACK	TOTO/Columbia FC 36813			5 H
47	47	WELCOME TO THE WRECKING BALL	GRACE SLICK/RCA AQL1 3851			4 H
48	43	LOST IN LOVE	AIR SUPPLY/Arista AB 4268			35 H
49	50	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3722			10 G
50	44	FLASH GORDON (ORIGINAL SOUNDTRACK)	QUEEN/Elektra 5E 518			9 H
51	56	WILD-EYED SOUTHERN BOYS	38 SPECIAL/A&M SP 4835			4 G
52	48	XANADU (ORIGINAL SOUNDTRACK)	MCA 6100			32 I
53	49	MICKEY MOUSE DISCO	Disneyland/Vista 2504			48 X



54	52	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752	25	L
55	60	MAGIC	TOM BROWNE/Arista/GRP 5503	3	H
56	59	THREE FOR LOVE	SHALAMAR/Solar BZL1 3577 (RCA)	5	G
57	53	TOUCH CON FUNK	SHUN/Mercury SRM 1 4002 (PolyGram)	11	G
58	57	STONE JAM	SLAVE/Cotillion SD 5224 (Atl)	7	G
59	68	ALL AMERICAN GIRLS	SISTER SLEDGE/Cotillion SD 16027 (Atl)	2	H
60	65	BORDER LINE	RY COODER/Warner Bros. BSK 3489	6	G
61	66	HOUSE OF MUSIC	T.S. MONK/Mirage WTG 19121 (Atl)	2	G
62	75	LOVERBOY	Columbia JC 36762	5	G
63	63	GREATEST HITS	DOORS/Elektra 5E 515	17	H
64	69	THE JEALOUS KIND	DELBERT McCLINTON/Capitol/MSS ST 12115	5	G
65	77	HEALING	TODD RUNDGREN/Bearsville BHS 3522 (WB)	3	H
66	61	GREATEST HITS	OAK RIDGE BOYS/MCA 5150	14	H
67	62	URBAN COWBOY (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Full Moon/Asylum DP 90002	40	X

CHARTMAKER OF THE WEEK

68 109 **EVANGELINE**

EMMYLOU HARRIS

Warner Bros. BSK 3508



69	76	SOUND AFFECTS	JAM/Polydor 1 6315 (PolyGram)	4	G
70	—	BEING WITH YOU	SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	1	H
71	83	CHAIN LIGHTNING	DON McLEAN/Millennium BXL1 7756 (RCA)	2	G
72	74	BI-COASTAL	PETER ALLEN/A&M SP 4825	6	G
73	67	FLEETWOOD MAC LIVE	Warner Bros. 2WB 3500	9	X
74	58	FACES	EARTH, WIND & FIRE/ARC/Columbia KC2 36795	14	L
75	72	AGAINST THE WIND	BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	50	H
76	55	ONE STEP CLOSER	DOOBIE BROTHERS/Warner Bros. HS 3452	20	H
77	—	TO LOVE AGAIN	DIANA ROSS/Motown M8 951M1	1	H
78	78	CARNAVAL	SPYRO G. A/MCA 5149	5	H
79	84	CHANCE	MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3498	3	G
80	85	THE BEATLES '67-'70	Capitol SKBO 3404	9	L
81	90	BLACK SEA	XTC/Virgin RSO VA 13147	3	G
82	89	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	17	H
83	73	GREATEST HITS—VOLUME II	LINDA RONSTADT/Asylum 5E 516	16	H
84	98	THE FOOL CIRCLE	NAZARETH/A&M SP 4844	2	G
85	111	ALL AROUND THE TOWN	BOB JAMES/Columbia/Tappan Zee C2X 36786	1	J
86	80	LIVE & MORE	ROBERTA FLACK & PEABO BRYSON/Atlantic SD 2 7004	10	L
87	79	ARETHA	ARETHA FRANKLIN/Arista AL 9538	17	H
88	70	THE WILD, THE WILLING AND THE INNOCENT	UFO/Chrysalis CHE 1307	6	H
89	94	SKYYPORT	SKYY/Salsoul SA 8537 (RCA)	6	G
90	100	KANO	Emergency EMLP 7505	2	G
91	101	HIGHWAY TO HELL	AC/DC/Atlantic SD 19244	1	G
92	96	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	92	G
93	71	FEEL ME	CAMEO/Chocolate City CCLP 2016 (PolyGram)	17	G
94	99	ROWDY	HANK WILLIAMS, JR./Elektra/Curb 6E 330	2	H
95	92	KENNY LOGGINS	ALIVE/Columbia C2X 36738	21	J
96	93	GIVE ME THE NIGHT	GEORGE BENSON/Qwest/WB HS 3453	28	H
97	125	DIFFICULT TO CURE	RAINBOW/Polydor PD 1 6316 (PolyGram)	1	G
98	116	BACK ON THE STREETS	DONNIE IRIS/MCA 3272	1	G
99	64	RADIOLAND	NICOLETTE LARSON/Warner Bros. BSK 3502	7	G
100	102	CATHOLIC BOY	JIM CARROLL BAND/Atco SD 38 132	1	G

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ **Louis Jordan** was a very funny performer. With his saxophone at his side, his eyes big and active, and a dazzling smile, Jordan was the complaining lover of his self-penned classic "Caldonia" (1946), the irritated chicken of "Ain't Nobody Here But Us Chickens" (1946), a wizened veteran of sexual warfare in "Beware" (1946), and a jailed but happy partygoer in "Saturday Night Fish Fry" (1949); each character was portrayed with understanding and a wonderful sense of comic timing.

Like **Louis Armstrong** before him and the **Coasters** later, Jordan's voice was capable of sweaty innuendo and down-home observation at the flick of a syllable. It didn't hurt that Jordan was backed by the rocking tempos and horn lines of his **Tympany Five**. **Chuck Berry** and **Bill Haley** cited his humor and style as influences, while **Steve Winwood** says Jordan's mix of jazz and dance rhythms helped inspire the English rock-jazz combo **Traffic**.

MCA has released two Jordan "Best Of" collections, one in 1977 and one last year. Other collections on Decca, his original label, are out of print but can still be found in some stores. If you don't have any Jordan at home you're missing some good music and quite a few smiles.

Some contemporary laugh producers following in the Jordan tradition are: **Edwin Birdsong's** "Rapper Dapper Snapper" on Salsoul, a good dance track with wonderfully weird voices floating in and out of the mix; the **Trammps'** "Breathtaking View," with **Earl Young's** bass voice creating a whimsical contrast with **Jimmy Ellis'** pleading lead vocal; and **Tom Browne's** "Thighs High," which features a crude but amusing chant about gripping "hips that move."

Randy Muller is quietly building a strong musical organization with his Brooklyn roots at the base. He already produces two artists from Brooklyn, Salsoul's **Sky** and **Cameron**, both steady sellers for that RCA-distributed label. Now Muller has taken control of **Brass Construction**, the group he helped found in the early 1970s. Muller begins work on their next Liberty LP shortly. He also is working with another young self-contained band from Brooklyn and looking to place them on a label. Muller's wife is a professional designer and supplies all Muller's acts with their flashy stage garb.

Junie Morrison's second Columbia album, "Five," is due in a month or two. The single is, fashionably enough, a rap record called "Rappin' About Rappin'." The ex-Ohio Player and P-Funk member turns in another eclectic collection of uncategorizable music in the style of his "Bread Alone" Columbia debut. Whether radio programmers and record buyers will come to appreciate Morrison's unusual (to say the least) vision remains to be seen.

In New York the other day Morrison bumped into **Prince** at a mid-town bistro. Morrison was in town to do some business, while Prince was preparing for his appearance on "Saturday Night Live." The two avant-garde pop musicians exchanged phone numbers. Who knows what'll result?

Thanks to all the folks who attended my little gathering at Leviticus on Feb. 19. Despite the rain you came to party, even all you reserved industry types. Special thanks to deejays **Rick Richardson**, **Mike Berry**, **Lovebug Starski**, and **Grandmaster Flash** for spinning. I also applaud one **Russell "Rush Productions" Simmons**, a super B-Boy and the

(Continued on page 34)

Black Oriented Album Chart

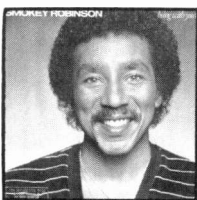
MARCH 7, 1981

- GAP BAND III**
Mercury SRM 1 4003 (PolyGram)
- HOTTER THAN JULY**
STEVIE WONDER/Tamla T8 373M1 (Motown)
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3334 (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)
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- THREE FOR LOVE**
SHALAMAR/Solar BZL1 3577 (RCA)
- TOUCH**
CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)
- ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion SD 16027 (Atl)
- TRIUMPH**
JACKSONS/Epic FE 36424
- CITY NIGHTS**
TIERRA/Boardwalk FW 36995
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- FACES**
EARTH, WIND & FIRE/ARC/Columbia KC2 36795
- HOUSE OF MUSIC**
T.S. MONK/Mirage WTG 19121 (Atl)
- SKYYPORT**
SKYY/Salsoul SA 8537 (RCA)
- LIVE AND MORE**
ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004
- AS ONE**
BAR KAYS/Mercury SRM 1 3844 (PolyGram)
- LET'S BURN**
CLARENCE CARTER/Venture VL 1005
- TURN THE HANDS OF TIME**
PEABO BRYSON/Capitol ST 12138
- BEING WITH YOU**
SMOKEY ROBINSON/Tamla T8 375M1 (Motown)
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- JERMAINE**
JERMAINE JACKSON/Motown M8 948M1
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (PolyGram)
- AUTOAMERICAN**
BLONDIE/Chrysalis CHE 1290
- KANO**
Emergency EMLP 7505
- TO LOVE AGAIN**
DIANA ROSS/Motown M8 951M1
- GAUCHO**
STEELY DAN/MCA 6102
- LICENSE TO DREAM**
KLEER/Atlantic SD 19288
- THERE MUST BE SOMETHING BETTER**
B.B. KING/MCA 5162
- GUILTY**
BARBRA STREISAND/Columbia FC 36750
- DIRTY MIND**
PRINCE/Warner Bros. BSK 3478
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- LOVE IS ONE WAY**
MCA 5163
- RADIANT**
ATLANTIC STARR/A&M SP 4833
- I HAD TO SAY IT**
MILLIE JACKSON/Spring SP 1 6730 (PolyGram)
- ELOISE LAWS**
Liberty LT 1603
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- DEE DEE**
DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370 (CBS)
- THE DRAMATIC WAY**
DRAMATICS/MCA 5146
- ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- THIS IS MY DREAM**
SWITCH/Gordy G8 999M1 (Motown)
- EVERYTHING IS COOL**
T.CONNECTION/Capitol ST 12128
- THE BOYS ARE BACK**
STONE CITY BAND/Gordy G8 100 (Motown)
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130

PICKS OF THE WEEK

BEING WITH YOU

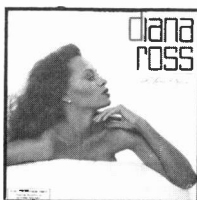
SMOKEY ROBINSON—Tamla T8-375M1



This master of the love song returns with a characteristically cool, charming collection of eight tunes. Seven of them are produced by pop hitmaker George Tobin, though Robinson wrote half the songs and produced one cut. "Being With You," "You Are Forever" and "If You Wanna Make Love (Come 'Round Here)" are typical Robinson adventures into romance.

TO LOVE AGAIN

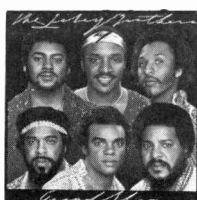
DIANA ROSS—Motown M8-951M1



This follow-up to the Chic-produced "Diana" LP compiles most of Ross' MOR-pop hits of the last decade. "Touch Me in the Morning" (1973), "Theme From Mahogany" (1975) and last year's "It's My Turn" reflect the overall tone of this Michael Masser-produced album. Only three songs ("Stay With Me," "One More Chance," and "Cryin' My Heart Out For You") are previously unreleased.

GRAND SLAM

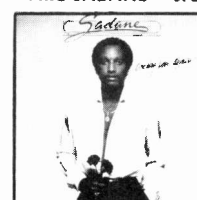
ISLEY BROTHERS—T-Neck FZ 37080 (CBS)



It's hard to think of a group that has been as commercially consistent over the last two decades of popular music as the Isleys. The seven songs on this album again display Ronnie Isley's mastery of the love song ("Tonight Is the Night (If I Had You)," "Young Girls"), while Chris Jasper's keyboards and Ernie Isley's lead guitar work are still captivating.

ONE WAY LOVE AFFAIR

MARC SADANE—Warner Bros. BSK 3503



The production team of James Mtume and Reggie Lucas provides the backing for the debut effort of New Jersey-based singer Marc Sadane. His throaty delivery is encased in standard Mtume-Lucas arrangements on "The Fool in Me," "One Way Love Affair" and "Sit Up," while a cover of "Standing in the Shadows of Love" updates the Four Tops classic.

Black Oriented Singles

MARCH 7, 1981

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

MAR. 7	FEB. 28		WKS. ON CHART
1	1	DON'T STOP THE MUSIC YARBROUGH & PEOPLES Mercury 76085 (PolyGram) (3rd Week)	13
2	2	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	11
3	3	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	8
4	4	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	14
5	8	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	11
6	6	TOGETHER TIERRA/Boardwalk 8 5702	14
7	5	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	12
8	7	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	19
9	12	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	7
10	11	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	6
11	9	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	10
12	10	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	14
13	13	8TH WONDER SUGARHILL GANG/Sugarhill 753	10
14	19	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/Mirage 3780 (Atl)	8
15	14	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	13
16	17	WHO SAID? ISLEY BROTHERS/T-Neck 6 2293 (CBS)	9
17	27	SUKIYAKI A TASTE OF HONEY/Capitol 4953	5
18	30	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	4
19	29	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	5
20	24	AND LOVE GOES ON EARTH, WIND & FIRE/ARC/Columbia 11 11434	5
21	25	PERFECT FIT JERRY KNIGHT/A&M 2304	5
22	22	FANCY DANCER TWENNYNINE FEATURING LENNY WHITE/Elektra 47087	8
23	23	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023	9
24	16	MAKE THE WORLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	12
25	32	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	5
26	26	HERE'S TO YOU SKYY/Salsoul 2132 (RCA)	10
27	15	HEARTBREAK HOTEL JACKSONS/Epic 9 50959	13
28	31	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	6
29	33	EVERYTHING IS COOL T-CONNECTION/Capitol 4968	4
30	36	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS)	5
31	39	AI NO CORRIDA QUINCY JONES/A&M 2309	3
32	28	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041	9
33	35	LOVE CALLING ZINGARA/Wheel 5001	8
34	18	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	15
35	20	LOVE OVER AND OVER AGAIN SWITH/Gordy 7193 (Motown)	16
36	21	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	20
37	49	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591	3



38	34	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581	12
39	38	DANCE SILVER PLATINUM /Spector Intl. 00009 (Capitol)	9
40	46	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	4
41	48	FEEL ME CAMEO/Chocolate City 3222 (PolyGram)	3
42	54	RAPTURE BLONDIE/Chrysalis 2485	4
43	40	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	8
44	60	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	2
45	52	PRAISE MARVIN GAYE/Tamla 54322 (Motown)	3
46	53	TAKE IT TO THE TOP KOOL & THE GANG/De-Lite 810 (PolyGram)	2
47	44	I'M READY KANO/Emergency 4504	15
48	59	ONE WAY LOVE AFFAIR SADANE/Warner Bros. 49663	2
49	37	BE ALRIGHT (PART I) ZAPP/Warner Bros. 49623	8
50	61	BE YOURSELF DEBRA LAWS/Elektra 47084	2
51	56	HAVE YOU SEEN HER CHI-LITES/20th Century Fox/Chi-Sound 2481 (RCA)	3
52	64	NEVER GONNA GIVE YOU UP PATRICE RUSHEN/Elektra 47113	2
53	62	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	2
54	65	MEDLEY: YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME SPINNERS/Atlantic 3798	2

CHARTMAKER OF THE WEEK

55	—	TRY A LITTLE TENDERNESS OHIO PLAYERS Boardwalk 8 5708	1
56	—	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504	1
57	—	GET TOUGH KLEER/Atlantic 3788	1
58	63	FEELIN' CAMERON/Salsoul 2134 (RCA)	2
59	55	PASSION ROD STEWART/Warner Bros. 49617	11
60	—	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER JR. & RAYDIO/Arista 0592	1
61	42	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)	17
62	43	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	19
63	—	WHERE DID I GO WRONG HEATWAVE/Epic 51005	1
64	—	I WANT IT REDDINGS/Believe in a Dream 6 5602 (CBS)	1
65	41	GLAD YOU CAME MY WAY JOE SIMON/Posse 5005	9
66	50	I AIN'T JIVIN', I'M JAMMIN' LEON HUFF/Phila. Intl. 63122 (CBS)	8
67	45	SHINE ON LTD/A&M 2283	15
68	—	MOMENT OF WEAKNESS ENCHANTMENT/RCA 12163	1
69	70	CAN YOU HANDLE IT SHARON REDD/Prelude 8024	3
70	66	NEVER LIKE THIS TWO TONS/Fantasy/Honey 906	4
71	—	DON'T BE ASHAMED TO CALL MY NAME BOHANNON/Phase II 8 5654	1
72	47	WHAT WE HAVE IS RIGHT BLACKBYRDS/Fantasy 904	9
73	71	MESSING WITH MY MIND LENNY WILLIAMS/MCA 51033	7
74	51	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398	16
75	57	LOOK UP PATRICE RUSHEN/Elektra 47067	17



Black Music Report (Continued from page 33)

event's architect.

SHORT STUFF: RCA and Solar just finished discussions about this year's 50-city-plus tour of artists on **Dick Griffey's** label, suggesting that Solar's oft-reported defection to Elektra may have just been wishful thinking on the part of some... Prelude is planning to showcase its entire roster of R&B-disco artists at New York's Funhouse disco later this month with an eye toward a Solar-type package tour this spring... People are talking about the subtly suggestive cover of **Tom Browne's** "Magic" album. It seems the more you look at Browne's two female companions the more you see... **Tierra's** stage presence and ensemble vocals are impressing east coasters during their first concert appearances here... Even if **Djana Ross** hasn't signed that widely rumored contract with Boardwalk Records, Motown's release of what is basically an oldies album on her suggest a parting may be imminent. **Marvin Gaye** is also said to be looking to move on. Hard to image a Motown without Ross or Gaye, but it could happen... Is

Lenny White looking to leave Elektra for a home back east? I wouldn't doubt it.

BLACK CHART ACTION: The upper reaches of the black album chart were remarkably stable this week. The only new top 10 entry is Tom Browne (#21 to #10), while Sister Sledge showed strength (#22 to #13). Short gains were made by Blondie (#31 to #28), Kleer (#34 to #32), and B.B. King (#35 to #33). The biggest leap of the week was by Peabo Bryson's "Turn the Hands of Time," which moved 27 places (#50 to #23).

On the singles scene two Cotillion acts, Slave (#8 to #5) and Sister Sledge (#11 to #10), made noise in the top ten. T.S. Monk (#19 to #14), Jerry Knight (#25 to #21), Taste of Honey (#27 to #17), Grover Washington (#29 to #19), Smokey Robinson (#30 to #18), Aretha Franklin (#49 to #37), Blondie (#54 to #42), and Atlantic Starr (#60 to #44) were the prime movers.

Record World International

Silver Bullets Go Gold



Capitol recording artists Bob Seger and the Silver Bullet Band were recently presented with gold discs for sales in excess of 100,000 copies of the "Stranger In Town" LP in the United Kingdom. The gold discs, Seger's first in the UK, were presented backstage following his sold-out shows at the Wembley Arena. Pictured from left are: Drew Abott, Silver Bullet Band; Kick Klimbie, director, European operations, Capitol International; Chris Campbell and David Teegarden, Silver Bullet Band; Martyn Cox, general manager, Capitol UK; Seger; Helmut Fest, vice president, Capitol International; and Alto Reed, Silver Bullet Band.

Germany

By JIM SAMPSON

■ MUNICH — A recent closed meeting of record company lawyers in Hamburg focused on two issues of vital concern to the industry: the negotiations between record companies and GEMA on a new mechanical royalty rate, and recent European Court cases affecting European Community commerce in recordings. The two subjects are intertwined. In the landmark "GEMA vs. Membran" case, the European Court effectively lifted territorial copyright restrictions within the E.C., meaning that records from Greece may be imported into Germany without GEMA authorized to collect an offset mechanical royalty differential on the much higher GEMA rate. This will give imports from low-rate countries (Greece, Ireland) a competitive advantage in high-rate countries (Germany, U.K.). So GEMA's position in the current negotiations has been weakened, a first indication of the tangible implications for copyright holders of the "GEMA vs. Membran" ruling. The next crucial European Court decision in this area, "Polydor vs. Harlequin," could open the E.C. to imports from over 100 "associated" nations, mostly in the third world.

EMI, POLIGRAM SET VIDEO LAUNCH: EMI Electrola video head **Friedel Schilken** says the Cologne firm will soon announce details of its spring videocassette marketing campaign. He also confirmed that EMI Electrola is working hard on development of the JVC-system videodisc. A demonstration is set for the Berlin Audio/Video Fair in September, with disc marketing expected in mid to late 1982. Meanwhile, former PolyGram Publishing executive **Goetz Kiso** is setting up PolyGram Video Germany (PVG), based at the group's Hamburg headquarters. Not a separate company but a division of PolyGram GmbH, PVG will have its own program, sales and distribution operations, completely separate from PolyGram Record Operations. PolyGram also is aiming for an April start with videocassette marketing, but expect PolyGram video discs much sooner than EMI. The U.K. launch is set for summer, and the continent could follow later this year.

WHO, DEAD PLAY EUROPE: WDR-TV producer **Peter Ruechel** confirms that the **Grateful Dead** will join the **Who** on the "Rockpalast" live midnight concert, aired from Essen, Germany, to at least 11 Euromarkets including the U.K., France, Scandinavia and Italy. An estimated 35 million will watch the open-ended show on March 28 and 29.

BRAEUNLICH CELEBRATES 25: Teldec PR head **Guenther Braeunlich** passed two milestones earlier this year—his 55th birthday and his 25th year with Teldec. Since 1956, he has advanced from advertising manager to press/promotion chief and finally head of PR operations. That his office is next to MD **Gerhard Schulze** is no coincidence, but rather an indication of his value to the company and indeed (as head of the industry's 100th anniversary celebration in 1977) to the entire German record industry.

England

By VAL FALLOON

■ LONDON—Despite the industry veto, Island Records is carrying on with its "One Plus One" cassette series. Three new tapes are being released this week with one side recorded music, the other side blank. Artists are **J.J. Cale**, **Bunny Wailer** and **Todd Rundgren**. . . . However, the BPI has new problems on its plate this week: The mechanical rights society is accusing three majors—EMI, WEA and RCA—of bending the rules on the temporary agreement reached between the MRS and record companies on royalty payments. The problem arose when most companies scrapped recommended retail prices, the basis on which royalty rates are calculated, and a new interim agreement was struck. A start date for the new rates was agreed pending the results of a survey of record prices (to be published in June) but **Bob Montgomery**, MRS general administrator, has accused the three companies of backdating the new, lower rates to well before the agreed start date. EMI had no comment to make apart from noting they have received a letter from the MRS and were replying to it and hoping an amicable conclusion would be reached. . . . RCA Records, having raised its prices at Christmas when everyone else was lowering theirs, has now offered retailers a new deal including discounts for bulk orders and reduction in dealer price for the deluxe series, on some titles. The company's new MD **Don Ellis** restructured the pricing system after talking to

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Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ TOYKO—Tower Records Shibuya, a retail record shop, will open on March 6 under the direct management of Tower Records. Since the establishment of a branch office in Tokyo in 79, Tower has been doing strictly wholesale business. The opening of the retail imported record shop in Tokyo is the result of a change in policy intended to expand their business.

Last year Tower Records opened a direct management shop in Sapporo on an experimental basis. Tower Records Shibuya, however, will be on a much larger scale. They plan to always have on stock over 100,000 pieces, featuring a variety of music ranging from jazz to rock to classical music. Tower president **Russ Solomon** encouraged the staff enthusiastically when he visited Japan at the end of January.

Anarchy will go to London to record their third album. Anarchy is a five-man Japanese punk band, much influenced by the **Sex Pistols** and the **Clash**, whose ironic lyrics usually attack the establishment. With reggae artist **Mikey Dread** as their producer, recording will start on March 9 at the Air Studio.

Richard Clayderman made his third visit to Tokyo in early February. Unlike his previous trips to Japan, which were concert tours, this visit was by special invitation by TV Asahi. The reason is that one of the songs from Richard's newest album, "Concert Pour Une Jeune Fille Nomme Je T'aime," is being used as a theme song in the TV Asahi's drama "Gogo No Tabitachi." "Triste Coeur," used as a theme song, brought such favorable response from the viewers that Richard was invited by TV Asahi to perform as a pianist in the drama.

On top of this, Richard signed an exclusive contract with C'bon Cosmetics to do a commercial for them. "Ballade Pour Adeline" and "Concert Pour Une Jeune Fille Nomme Je T'aime" are used in the commercial, which has been on the air since Feb. 15. In addition, "Acomme Amour" is being used as the theme song for a TBS-TV program called "Ai no Kassoro."

Since 1977, seven albums by Clayderman, including two anthologies, have been sold here. Among these, "The Best Of Richard Clayderman" was the biggest hit, selling more than 400,000 copies. On Feb. 16, Clayderman's latest album made its first appearance on the album chart at #46. He will be back in July for 40 concerts.

Canada

By LARRY LeBLANC

■ TORONTO—Producer **Bob Ezrin** will produce the second **Toronto** LP for the Solid Gold label upon completion of his sessions with **Murray McLauchlan** in L.A. . . . **Jesse Winchester** has completed a new LP for Bearsville titled "Talk Memphis" and produced by R&B veteran **Willie Mitchell** . . . WEA Canada will release a French single by **Elton John** and **Frances Guy** . . . **Nancy Ward**, formerly with **Tranquility Base** and **Sylvia Tyson**, has recorded her debut LP with **Francois Dompierre** serving as arranger/producer . . . **Phil Collins** is in town for a string of interviews and "listening sessions" promoting his LP "Face Value" . . . Hometowners are pleased that **Rush** will play in town March 23 and 24 at Maple Leaf Gardens. Opening is powerhouse trio **FM** . . . New national entertainment tabloid "Angel" has issued its first issue. Publisher/managing editor is **Joyce Barslow**. Mailing address is: 65 Helena Ave., Toronto, Ontario M6G 2H3. Telephone: (416) 652-1302 . . . Freedom Records hosted a party at Head-space this week for its first signing, **BBC**. The occasion was aired on CHUM-FM . . . One of Canada's foremost chamber ensembles, the **Orford String Quartet**, has announced their participation in an outstanding music series. The quartet will perform with pianist **Andre Gagnon** on March 13, **Moe Koffman** on April 10 and opera singer **Maureen Forrester** on May 15. All shows are at Convocation Hall in Toronto . . . Vancouver band **Chilliwick** has signed with Solid Gold and is currently working on an LP in Vancouver with leader **Bill Henderson** producing . . . Attic Records has bought rights to **Dutch Mason's** "Wish Me Luck" LP, originally released by London Records. . . . Grand Entertainment will release a childrens' LP, "Triangulos." by **John Gibb**, recorded at Morgan Earl Sound . . . New entertainment editor at Maclean's magazine is **Ann Johnston** . . . Big-circulation Today magazine has scheduled profiles on the **Rovers**, **Marie Bottrell**, **Raffi** and **Murray McLauchlan**.

England *(Continued from page 35)*

several complaining dealers . . . This week RCA let go its longtime press chief **Shirlie Stone**, leaving the staff to cope with the ever-increasing roster, now around 150 acts. A recent wave of artist signings and label deals has brought this sudden surge of talent into the fold of the troubled major. Until a new press chief is appointed, two people are busily publicizing 75 acts each.

AUSSIE INVASION: With Joe Dolce's Epic number one hit, "Shaddup You Face" awarded a silver disc, EMI is closely watching its own down-under hit by **Slim Dusty**, "I'd Like To Have a Beer With Duncan," released here last week. Australia's top country performer, and a national institution, Slim Dusty's last hit here was "A Pub with No Beer" in 1969. Curiously, "Duncan" is only his second U.K. release, although it is taken from his 69th LP for EMI Australia . . . New members of **Yes** for a few months, **Trevor Horn** and **Geoff Downes** are back to being **Buggles** after parting company with the supergroup.

VIDEO CHOICE: This week sees the launch of the U.K.'s first "video record label," Radical Choice. U.S. choreographer/dancer/singer **Toni Basil** releases a single "Nobody" and a videocassette and album "Word of Mouth" via Virgin/CBS. This is the first in a series of video and record LP releases by the label. Radial Choice's policy is to develop artists with both sound and visual appeal. Basil directed and of course choreographed the video herself . . . **Simple Minds** have split from Arista and signed to Virgin Records for the world. The reason given was "Arista has **Barry Manilow** and the label wasn't big enough for both of us" . . . Motown rushing the new **Diana Ross** album "To Love Again" with free posters for the first 30,000. This is shortly after the new **Marvin Gaye** "In Our Lifetime" album, part of which was recorded in London last year . . . A&M putting its muscle behind a **Rita Coolidge** compilation for TV and the **Rupert Hine** debut LP for the label, "Immunity" . . . Touring here soon are **Glen Campbell** (April), **Tom Waits** and the **Climax Blues Band** (this month), but **Billie Jo Spears** is out of the country music festival following a clash over her other U.K. dates . . . Phonogram issuing a series of midprice cassette-only releases with top tracks from artists like **Rod Stewart**, **10CC** and **Status Quo** . . . Interesting results from new partnership of **Robin Trower** and **Jack Bruce** on Chrysalis "BLT" album . . . Still no news of managing director for WEA Records U.K. . . . But good news from the BBC despite needletime cutbacks last year: the local station Radio London has increased its music content from thirty percent to fifty percent.

The Coast *(Continued from page 19)*

and the inevitable proclamation of "Roy Rogers and Dale Evans Day" from **Mayor Bradley** which, as always, sounded suspiciously as if it had been written by a local press agent. And to cap it off, Ms. Mandrell wheeled out a massive cake aflame with 50 candles and shaped like—what else—a cowboy boot. The late **Trigger**, notorious for his sweet tooth, would have loved it, but he was too stuffed to eat a thing.

A ROYAL FLUSH: **Queen** drummer **Roger Taylor** seemed to be everywhere during his brief stay last week in Los Angeles, where the band pulled in for a pit stop between tours of Japan and South America. During his few days in town, Roger managed to log time at Cherokee Studios with guitarist **Micki Free**, and word has it that he'll be adding the latter's debut LP to a growing list of production projects. We finally caught up with Roger at the **Gary Myrick and The Figures-Great Buildings** concert at Pasadena's Perkins Palace, where he denied rumors that he'll soon be producing Myrick's second album ("we're just friends, honestly") and lamented the lack of label interest in a **Blasters** LP.

Everybody knows how much trouble rock n' rollers have blowing off steam these days, so you can imagine the collective sigh of relief breathed in Hollywood when The Central, a new-ish Sunset Blvd. club, instituted a regular Tuesday night jam session. The ritual is dubbed "Bob and Keith Jam Night," named somewhat immodestly by the club's booker and manager, and has boasted a number of notable aggregations. Musicians who have already graced the stage on those occasions have included **Chas. Sanford**, **Jimmy Rabbitt**, **Ian Wallace**, **Graham Bell**, **Jackie Lomax**, **Peter Banks**, **Richard Ddelman**, **Phil Kenzie** many other rock journeymen too numerous to name. Audiences have included celebs like **Donna Summer** and **Rod Stewart**, in addition to enthusiastic local fans. Sounds like it might be fun . . . **Bob Dylan** sent a bouquet of red and yellow roses over to PolyGram Records' offices last week by way of expressing congratulations to his former employee **Suzanne Kaplan**, who joined PolyGram recently as west coast a&r coordinator, working with **John Stainze**. Given the price of roses lately, the best we can do is wish her good luck.

New York, N.Y. *(Continued from page 17)*

record of 1980," when in fact the LP was released in 1979. Well, as time goes by memory fades and mistakes are made. Whatta ya gonna do? So make **Joe Ely's** "Live Shots" the best country record of 1980, Rosanne Cash's first the best of '79. And if anyone knows the year my son was born please tell me so I can get the number right on his next birthday cake.

AUSTIN, NICHOLS & CO., makers of Wild Turkey Bourbon, hosted a private reception at Carnegie Hall last Thursday (19) to announce the first Wild Turkey Festival of Country Music, scheduled to take place at Carnegie on May 13. Headlining will be **Roy Acuff** on a bill also featuring **Merle Haggard**, **Tammy Wynette**, the **Stony Mountain Cloggers** and **Cabin Fever**, winners of the 1980 national search for the country stars of the future.

Tickets for the festival are: \$20 parquet, \$17.50 first and second tier, \$15 dress circle and \$12.50-\$10 balcony.

JOCKEY SHORTS: ATI's **Jeff Franklin** is currently in Mongolia with **Mike Burke** of Madison Square Garden; **Bob Shipstead**, former producer of "Ice Follies"; **Richard Duryea**, Franklin's partner; and Carrie Franklin, Jeff's wife and a special assistant on this venture, concluding arrangements to bring the Chinese Mongolian Horseman Show to the States as part of the reciprocal agreement with the country whereby Franklin brought a rodeo to Mongolia. Of late Franklin has also been seen frequently *tete-a-tete* with **Charles Koppelman** and **Martin Bandler** of the Entertainment Corp. Make of it what you will . . . the **Chieftains** began a 17-city tour of the U.S. on February 22 at the Austin Opera House. The group is due in New York, at Avery Fisher Hall, on March 8 . . . **Karla DeVito**, **Linda Ronstadt's** understudy in "Pirates of Penzance," is now doing the show's matinee performances . . . Studio action: **Louis Johnson** of the **Brothers Johnson**, who recently produced **Passage's** A&M debut LP, is producing the Brothers' next for May or June release . . . **Hilly Michaels** is recording a new album at Right Track Studio. Michaels is co-producing with **Jerry Lesser** . . . the **Dregs** are completing their second Arista album at Axis Sound Studios in Atlanta. Dregs' guitarist **Steve Morse** is producing . . . at Soundmixers: **Rex Smith** working on his next Columbia LP with producer **Rick Chertoff**; **Bernard Purdie** is producing his own solo album at Soundmixers, with musical assistance from **Dizzy Gillespie**, **Grover Washington Jr.**, **Tito Puente** and the **Sweet Inspirations** . . . "Jazz at Six" has moved to Eddie Condon's at 144 West 54th Street. Every Wednesday from 6:00 p.m. to 8:30 p.m. the **Bill and George Simon Quintet** holds forth.

Sky Rocks Westminster Abbey

By VAL FALLOON

■ LONDON — Ariola band Sky this week became the first rock group to perform at historic Westminster Abbey, with its Amnesty International benefit concert held on February 24.

The sold-out concert was recorded by BBC Television for a special in the near future and created a great deal of international interest, partly for the 20th anniversary of Amnesty Intl., but mainly for promoter Martin Lewis' coup in obtaining the Abbey as a rock venue. It is also the first music show to be recorded for TV in the Abbey, more accustomed to royal weddings and coronations. Ironically, it was the news of Prince Charles' engagement to Lady Diana Spencer that kept the news of the precedent-setting concert off the front pages.

Unique Style

Sky, platinum LP sellers about to release a third album, have become established with their unique rock fusion style. Predictably, though, the Abbey's acoustics proved to be hardly suited to rock; the softer and classical-adaptation numbers were perfectly balanced and best received during the 90-minute concert. Video screens around the Abbey provided a view for those unable to see the specially-erected stage, and the building's curious sound delay effect meant long periods of applause rolling back and forth through the ancient aisles. The unique setting no doubt inhibited the usually wildly enthusiastic Sky audience, but the performers, including newcomer Steve Gray (replacing Francis Monkman)

demonstrated their individual skills and once again surprised skeptics with their ability to combine all types of music and musicianship to provide a cohesive (if uncategorizable) style. Sky (started almost as a hobby two years ago, particularly from classical guitarist John Williams' point of view), has become a supergroup, but rarely allows super instrumental skills to interfere with the prime purpose of entertainment. Guitarist Kevin Peek and tuba/bass player Herbie Flowers' particular brand of lunacy was thankfully not at all adapted to the formidable surroundings.

The band, incidentally, performed free, and judging by the smiles on the faces of the Dean of Westminster, the Very Reverend Dr. Edward Carpanter, the Abbey staff and the gleeful Westminster choirboys, the concert was much more than just a successful fundraiser.

CBS Intl. Taps Alexander

■ NEW YORK — Steve Diener, executive vice president, creative operations, Latin American Operations, CBS Records International, has announced the appointment of Phil Alexander to the position of associate director, artist development (A&M Records), Latin American Operations.

In this position, Alexander will be in charge of coordinating the day-to-day sales and marketing activities of A&M product between LAO and Latin American subsidiaries.

Alexander joins LAO after working with CRI in New York in product management.

CBS, PolyGram Price Changes

(Continued from page 3)

this are two-disc sets prefixed C2X and S2X, which will be changed from \$9.98 to \$13.98. Soundtracks and original cast albums on the CBS labels, except those with an SW prefix, will be raised to \$9.98.

Other price changes announced by CBS include: all single disc Masterworks selections and their tape counterparts will carry a suggested list price of \$9.98, and multi-disc Masterworks releases will be adjusted accordingly; all economy line LPs and tapes will go from \$4.98 to \$5.98, with double disc economy line album and tape packages carrying a suggested list of \$9.98. Various specially-priced two-disc sets previously priced at \$11.98 will now have a suggested list of \$13.98.

Exchange policy modifications find retailers' annual returns percentage reduced from 20 percent to 18 percent; by contrast, subdistributors' rates will be increased three percent, to 23 percent. Accounts involved in both wholesale and retail will earn an exchange percentage pro-rated on their involvement in each category. Accounts will be credited at the new price on all goods returned after March 27.

CBS announced that releases in its New and Developing Artists Program will continue to be sold on a 100 percent return basis. All Christmas releases will be sold on a 50 percent exchangeable basis, and all limited editions will continue to be sold on a nonreturnable basis.

Citing increasing packaging and shipment costs, CBS also announced an increase in pick, pack and ship charges to 10 cents per unit. The ship charge applies to orders of less than 90 disc or tape units and to any order requiring pre-packing and drop shipment to wholly-owned individual outlets of retail chains. The charges do not apply to free goods programs offered by the company.

Unaffected by the pick, pack and ship increases are releases from the New and Developing Artists Program, Masterworks, Odyssey, seven-inch singles and free goods.

Bruce Lundvall, president, CBS Records Division, issued the following statement concerning the latest price changes: "CBS Records has taken an imaginative, dynamic approach in revising its exchange policy. We believe that these modifications will have a strong stabilizing effect on the record industry as a whole."

Retailers reacted largely in the negative to the news of the increases. Feeling that the higher prices offer yet another barrier to

breaking new artists, dealers contacted by *Record World* agreed that CBS's exchange policy modification will result in more cautious buying, particularly on new and untested product, in an effort to stay at or drop to the 18 percent mark.

Beyond this, retailers question the practice of giving rack accounts a five percent advantage on returns. Said Barrie Bergman of Record Bar: "Does CBS think Handleman and Pickwick and Lieberman are going to be the only record dealers left? That retailers are going to go away? It won't happen. At this point in the record industry a policy such as this one is so patently unfair to retailers that it's unthinkable."

Waxie Maxie's Ken Dobin pointed out that the 18 percent figure is "very, very difficult to maintain," but added that the D.C.-based chain has been around that mark consistently. In keeping returns at the low figure, though, Dobin said Waxie Maxie finds it necessary to "take far less chances on a new album. With the policy change we'll probably only go for sure things."

National Record Mart's George Balicky bemoaned the timing of the price hikes as inopportune. "Business has been picking up and then along comes another inflationary-type hit," he said. "We've been gradually turning things around the last couple of years—we're being the record industry—and just when we're starting to move forward, prices go up."

Balicky also expressed concern over the fate of the LPs moving up from \$4.98 to \$5.98. "I think CBS might kill the line with that move. You're talking about five dollars at the retail level and I don't think the product is strong enough to stand up at that price. Much of that line will be destroyed by the higher price."

Because the chain set out long ago to reduce returns by buying cautiously, Poplar Tunes in Memphis, according to Jim Burge, is in "real good shape. We've tightened up tremendously by cutting back on new artists and classical product. We eliminated one-third of our returns immediately by doing that. So this new announcement doesn't have much effect on us."

"The real problem," Burge continued, "is that consumers are stupid enough not to protest. They scream at us, then we discount the product for them, which is real stupid. We ought to sell at list, and then the consumer can directly affect the manufacturers' profits by not buying. But it won't happen."

Gary U.S. Bonds to EMI America



Jim Mazza, president of EMI America/Liberty Records, has announced the signing of Gary U.S. Bonds to EMI America. Bonds, who has sold over 10 million records with such hits as "Quarter To Three," "New Orleans" and "School Is Out," has an album entitled "Dedication," set for April release. Pictured at the signing in L.A. are, from left: Dick Williams, VP, promotion, EMIA/Liberty; Joe Petrone, VP, marketing, EMIA/Liberty; John Apostol, Bonds' manager; Mark Levinson, VP, business affairs, EMIA/Liberty; Gary U.S. Bonds; Jim Mazza; Miami Steve Van Zandt, co-producer of Bonds' LP; Frenchy Gauthier, director, merchandising, EMIA/Liberty; Gary Gersh, A&R, EMIA/Liberty; Don Grierson, VP, A&R, EMIA/Liberty; Clay Baxter, director, artist development, EMIA/Liberty; and Ken Benson, director, album promotion, EMIA/Liberty; (kneeling) Ben Edmonds, A&R, EMIA/Liberty; and Gary W. Tallent, associate producer for the Bonds project.

Portnow

(Continued from page 19)

television and movies, are significant, and Fox as a corporation has in mind expansion, not retrenching," a philosophy that certainly includes the record division.

The relationship with Fox corporate should work to the label's advantage, Portnow continued. "We're associated with one of the major movie and TV production outfits in the world, and the availability of materials from that source is something that no other company can provide. We haven't delivered a 'Saturday Night Fever' soundtrack yet, but the opportunities are there."

As for the arrangement with RCA, "it has many aspects that have worked, and continue to work. It has other areas that provide certain difficulties, but I don't see any of them as being insurmountable."

20th is also handled by RCA on a worldwide basis. According to Portnow, that has presented some problems—problems not unique to 20th—simply because "your initial contact is through an international department in the United States; generally, your product is filtered through that way and then out to the rest of the world. That has not been sufficient for us to get the kind of attention that I feel we need." In order to improve the situation, Portnow has given the label's Mort Weiner international responsibilities in addition to Weiner's domestic sales and merchandising duties, which has helped achieve success abroad for Stephanie Mills, Leon Haywood and others.

Portnow maintained a fairly cautious posture in regard to video exploitation of 20th Century acts—video is "a terrific promotional tool," he said, but "it takes special kinds of acts to succeed in that marketplace" and "we're not ready to identify exactly what kind of vehicle we're going to use for any specific act."

With a background that includes work as a musician, producer, publisher and A&R man, Portnow is certainly what he called "a music person running a music company," a breed that is increasingly rare these days. Nevertheless, he recognizes the need for a balance of creative and practical personnel in any record operation. "You have to walk a thin line," he said. "There are a lot of creative people who don't have the business chops, or the experience, or the thick skin that's required. Those of us who are creative and want to be involved in management have to take a realistic attitude: it's a business, and it does have to do with dollars and cents. If you can integrate that with your creative sensibilities, then you have success."

Goody Trial (Continued from page 3)

ruary, 1979.

While lawyers for the Goody chain and the government were arguing the admissibility of memoranda resulting from the audit it was revealed that the American Can auditors found several instances of "unusual transactions" in the records of the Goody chain. The auditors concluded that "further investigation is beyond the scope of auditing work and (a) security agency should be called to look into matters further."

According to Martin Gold, lawyer for Levy, the American Can company undertook the audit after one of its board members viewed a television program on record piracy and counterfeiting. According to Gold the purpose of the audit was to find out if Pickwick and Goody Inc. "had sufficient control in the corporate framework to prevent counterfeit-

RCA Video

(Continued from page 21)

March 16, one week before dealers introduce the product to the public on March 22. The estimated cost of the advertising campaign is close to \$20 million.

At the conclusion of the satellite presentation, dealers unanimously praised RCA's presentation, describing it as "the most impressive and extravagant debut of an electronic product" they had ever witnessed. Anthony Crupi, general manager of A-C Television and Appliance Company said he was "extremely impressed. This kickoff has generated a lot of excitement; it was very professional."

Yara de Almeida, owner of Nel's TV Audio video Center in Danbury, Connecticut added, "I think the RCA discplayer is fantastic, and one of the best things about it is the low cost of the software. Let's put it this way: I have more customers waiting for the discplayer than the tape player."

Some dealers were more skeptical about the consumer's initial acceptance of a new video system. Ken Delvecchio of Algene's TV & Appliance in Trumbull Connecticut said, "Eventually, the intense advertising campaign is bound to brainwash the consumer, but I can't help wondering whether the public will be put off by the fact that the discplayer cannot record."

According to Arthur Sarnoff of Bruno New York, Inc., a private distributor for RCA for the Connecticut, New Jersey and New York City area, "Dealer attend-York City area, between 400 and 450 dealers will have the displays and the systems in their stores by March and by August this product will be in all of their outlets."

ing from finding its way in."

While prosecutor Jacobs subpoenaed the records of the audit last March, it was only recently that defense attorneys learned of Jacobs' intention to refer to the audit in his opening statement, this Thursday (5).

At last week's session in the Brooklyn courtroom, Gold pleaded that all the documents garnered from the audit should be deemed inadmissible because their introduction would prejudice a jury. Gold said that if the records of interviews between auditors and Goody executives were exhibited, without those referred to on the records questioned in person, it would be unfair. When Jacobs stated that everyone referred to in the audits would be put on the witness stand, Gold yielded. "Jacobs will only use the statements (from the audits) to keep (the witnesses) honest," said Platt.

Gold was also worried that Jacobs would use the interviews of Levy and Stolon to show two different versions of goings on at the corporate level of the Goody chain. Just how damaging this might be for the chain was evident by a portion of an interview with defendant Stolon that Jacobs referred to as an example. "Stolon will deny to the auditors that there is any connection between Pierce, Collins and Verner," said Jacobs, "and Verner is going to say the opposite." Norton Verner, Spencer Pierce and Jeffrey Collins are all mentioned as middlemen between counterfeiters and the Goody chain in the government's indictment. Verner has been granted immunity against prosecution.

Jacobs agreed though, not to

play one defendant's interview from the audit against another's.

Left unresolved is the defense's claim that many of the comments and asides by the auditors should not be admissible. Brought up as an example was an auditor's comments about the "unusual transactions." While Holmes and Gold claimed that it was mere opinion and would prejudice a jury, Jacobs disagreed. "The auditors reached conclusions," said Jacobs. "They found the transactions 'unusual.' The defendants deviated from normal course of business at Sam Goody Inc. The audit goes on to say how they did this, why the transactions were questionable." Jacobs, stating that in eleven years as a trial lawyer he had only been reversed once, said he was sure that the information was admissible and that he wouldn't agree not to refer to it in his opening talk.

Platt let the issue pass, leaving open the possibility of objections by the defense, and, possibly, a mistrial. Asked if he would object if Jacobs referred to "unusual transactions" in his opening statement, Holmes said, "I might."

In related matters, Judge Platt turned over the remaining RIAA investigative field reports to Holmes, and also gave Holmes portions of the Justice Department memo relating to the government's aborted investigation into alleged price-fixing by Los Angeles-based retailers. Platt ruled last week that the memo was relevant to Goody's defense but he only turned over a portion of the memo to Holmes, stating that much of it didn't seem to be relevant. Holmes refused to comment on the contents of the memo.

The Jazz LP Chart

MARCH 7, 1981

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- CARNAVAL**
SPYRO GYRA/MCA 5149
- LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia JC 36793
- ODORI**
HIROSHIMA/Arista AL 9541
- POSH**
PATRICE RUSHEN/Elektra 6E 302
- MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
- CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020
- MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- GOTHAM CITY**
DEXTER GORDON/Columbia JC 36853
- THE HOT SHOT**
DAN SIEGEL/Inner City IC 1111
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- FAMILY**
HUBERT LAWS/Columbia JC 36396
- SAVANNA HOT-LINE**
NATIVE SUN/MCA 5157
- TOUCH OF SILK**
ERIC GALE/Columbia JC 36570
- SEAWIND**
A&M SP 4824
- REAL EYES**
GIL SCOTT-HERON/Arista AL 9540
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- OUTUBRO**
AZYMUTH/Milestone M 9097 (Fantasy)
- RODNEY FRANKLIN**
Columbia JC 36747
- 80/81**
PAT METHENY/ECM 2 1180 (WB)
- CALL IT WHAT YOU WANT**
BILL SUMMERS & SUMMERS HEAT/MCA 5178
- SIDE BY SIDE**
RICHIE COLE WITH PHIL WOODS/Muse MR 5237

Record World Classical

Classical Retail Report

MARCH 7, 1981

CLASSIC OF THE WEEK



VLADIMIR HOROWITZ

1979-80 CONCERTS

RCA

BEST SELLERS OF THE WEEK

VLADIMIR HOROWITZ: 1979-80 CONCERTS—RCA

MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital

ITZHAK PERLMAN AND ANDRE PREVIN PLAY A DIFFERENT KIND OF BLUES—Angel

LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital

VERDI: AROLDI—Caballe, Queler—CBS

VERDI: FALSTAFF—Taddei, Karajan—Philips Digital

SAM GOODY/EAST COAST

BACH: COMPLETE CANTATAS, VOL. XXVII—Harnoncourt—Telefunken

BARTOK: DUOS—Perlman, Zukerman—Angel

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—CBS

MIRELLA FRENI AND RENATA SCOTTO IN OPERA DUETS—London

HOROWITZ: '79-'80—RCA

PAVAROTTI: VERISMO—London

PERLMAN & PREVIN: BLUES—Angel

ROSSINI: L'ITALIANA IN ALGERI—Horne, Scimone—RCA

VERDI: AROLDI—CBS

VERDI: LA TRAVIATA—Callas, Kraus, Ghione—Angel

KING KAROL/NEW YORK

GOUNOD: MIREILLE—Freni, Plasson—Angel

HOROWITZ: '79-'80—RCA

JANACEK: FROM THE HOUSE OF THE DEAD—Mackerras—London

LEHAR: THE MERRY WIDOW—Wallberg—Angel

MOZART: DIE ZAUBERFLOETE—DG Digital

RAVEL: BOLERO—Slatkin—Telarc

ROSSINI: L'ITALIANA IN ALGERI—Horne, Scimone—RCA

ARTHUR RUBINSTEIN PLAYS SCHUMANN, OTHER PIECES—RCA

VERDI: AROLDI—CBS

RECORD WORLD/TSS/ NORTHEAST

LAZAR BERMAN AT CARNEGIE HALL—CBS Digital

JAMES GALWAY PLAYS STAMITZ—RCA

HOROWITZ: '79-'80—RCA

MOZART: DIE ZAUBERFLOETE—DG Digital

PAVAROTTI: VERISMO—London Digital

PERLMAN & PREVIN: BLUES—Angel

ARTHUR RUBINSTEIN PLAYS SCHUMANN, OTHER PIECES—RCA

TCHAIKOVSKY: VIOLIN CONCERTO—Kremer, Maazel—DG

VERDI: AROLDI—CBS

VERDI: FALSTAFF—Philips Digital

CUTLER'S/NEW HAVEN

BOLLING: PICNIC SUITE—Lagoya, Rampal, Bolling—CBS

HAYDN: THE CREATION—Marriner—Philips

HOROWITZ: '79-'80—RCA

MOZART: DIE ZAUBERFLOETE—DG Digital

MORENA-TORROBA: GUITAR CONCERTOS—Romerros—Philips

PAVAROTTI'S GREATEST HITS—London

PERLMAN & PREVIN: BLUES—Angel

SCHUBERT: WINTERREISE—Fischer-Dieskau, Barenboim—DG

SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London Digital

VERDI: FALSTAFF—Philips

ROSE DISCOUNT/CHICAGO

BRUCKNER: SYMPHONY NO. 5—Solti—London

GLENN GOULD: 25TH ANNIVERSARY CELEBRATION—CBS

GOUNOD: MIREILLE—Freni, Plasson—Angel

HANDEL: FIREWORKS MUSIC—Marriner—Philips

HOROWITZ: '79-'80—RCA

MONTEVERDI: RITORNO D'ULISSE IN PATRIA—Stade, Stillwell, Leppard—CBS

PERLMAN & PREVIN: BLUES—Angel

STRAVINSKY: RITE OF SPRING—Maazel—Telarc

STRAUSS: INTERMEZZO—EMI (Import)

VERDI: FALSTAFF—Philips Digital

SOUND WAREHOUSE/DALLAS

BELLINI: I PURITANI—Caballe, Kraus, Muti—Angel

BRUCKNER: SYMPHONY NO. 6—Karajan—DG

JANACEK: FROM THE HOUSE OF THE DEAD—Mackerras—London

MOZART: DIE ZAUBERFLOETE—DG Digital

MUSSORGSKY: PICTURES AT AN EXHIBITION—Solti—London Digital

PAVAROTTI: VERISMO—London Digital

PUCCINI: TOSCA—Ricciarelli, Carreras, Karajan—DG

SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London

VERDI: FALSTAFF—Philips Digital

VERDI: RIGOLETTO—Cotrubas, Domingo, Cappuccilli, Giulini—DG

Rossini's 'Italian Girl'

By SPEIGHT JENKINS

■ NEW YORK — RCA's new recording of *The Italian Girl in Algiers* (*L'Italiana in Algieri*) is a delight on almost all counts. It presents the American mezzo-soprano Marilyn Horne ideally in one of her most famous parts and offers a superb array of supporting artists and a conductor, Claudio Scimone, who well understands Rossini's often subtle elegance.

The overwhelming reason to buy this album is Miss Horne. From her opening "Cruda, sorte" to the bravura "Pensa alla patria" she shows that no one in the world knows better how to sing Rossini. Her enormous range of more than two octaves is fully explored in this opera, and she sings it all as though every note is in the middle of her voice. Sometimes in performance (she is currently singing *L'Italiana* at the Metropolitan) she overuses her low notes, summoning up a bass sound very much in the grand mezzo tradition. Not so on this recording. One is struck again and again by how smoothly and well she ties the powerful, low area to the sweet, rich middle and light, clear top. What is really wonderful to hear is not only her sense of rhythm and timing but the careful way she uses coloratura to express the conflicting feelings of Isabella. Every note, of course, is sung—not indicated, sung—but there is far more; she makes each note both stand for itself and seem inextricably linked in the long line of the role, while all is handled with an ease that makes one forget its formidable technical difficulties. The ring of her voice, its roundness, the clarity of diction, all are further pluses in her approach. And with Isabella her vocal weight is ideal. She can sing heavier material, but she is so exceptional in bel canto that fighting a Verdi orchestra seems an awful waste of a preemptive vocal resource.

Scimone is not one of those conductors who seems to defer to the diva at all times. His reading is clear and crisp, in good bel canto style, and he grasps the elegance without which Rossini becomes boring. *L'Italiana* is not a masterpiece like *Il Barbiere di Siviglia* or *Cenerentola*. Many passages, particularly in Act II, suggest a composer still learning his trade and occasionally com-

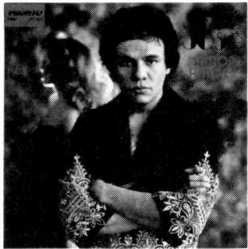
posing in a formula manner. The whole scene with Taddeo, for instance, in which he is named an official of the Algerian court, rarely if ever has much affect, and it takes full staging and great comedians to keep the final "patacci" scene—in which the Bey is seduced into eating spaghetti and ignoring all that his eyes and ears tell him—from seeming eternal. If the longeurs can occasionally be felt on this recording, they are well disguised. The last record, incidentally, has some marvelous arias composed by Rossini for later performances of the opera with new singers. They are brilliantly realized by Miss Horne and her Lindoro, Ernesto Palacio.

One of the delights of the recording is the use of Samuel Ramey as the Mustafa, the Bey of Algiers. Ramey, whose New York career has so far been confined to the City Opera, sings Rossini with a brilliance and charm to equal Miss Horne. No one on-stage in our time in his voice category is his equal in Rossini, and the evidence can be heard in this recording. Whether in the rollicking "Gia d'insolito ardore" or in the quick banter of the final scene, his voice is commanding, lyrically attractive and absolutely solid in the coloratura. Additionally, one can feel from him the humor that can make a comic character a success.

The other vital character in this 1813 comedy is, of course, the tenor, and no role is harder to cast today. Lindoro, conceived for tenors who sang most of their high notes in a manner that we would today call falsetto, is almost excruciatingly high—not because of its large number of high C's but because of the overall placement of the whole vocal line at and above the break in the tenor's voice. Add to the vocal range problems the requirement that the tenor be a *leggiere* rather than a lyric so that he can easily and lightly handle the ceaseless coloratura, and one has a role that in the past 15 years has defeated many. Ernesto Palacio does not have to take it down, and he sings with distinction. Occasionally, his voice takes on an edge and it is not clear how large it is, but in general his is a very pleasing and intelligent treatment of Lin-

(Continued on page 43)

Latin American Album Picks

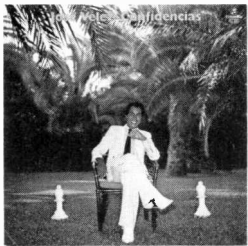


"AMOR AMOR"

JOSE JOSE—Pronto PTS 1085

Con arreglos de Pershing, R. Alvarez y en producción de José José y Camilo Sesto, este gran repertorio reafirma la popularidad creciente de José José. Muy buenas interpretaciones de "Insaciable amante," (Camilo Blanes) "Amor amor," ((Pérez Botija) "No me digas que te vas" (A. Jaen) y "No me platicues más." (V. Garrido).

■ Great arrangements and performances by José José from Mexico. Produced by Camilo Sesto and José José, this outstanding package of romantic ballads reaffirms the singer's popularity. "Te amo y no te amo." (L. de la Colina) "Insaciable amante," "A ratos," (de la Colina) others.

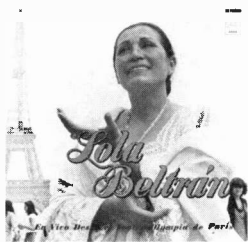


"CONFIDENCIAS"

JOSE VELEZ—Columbia TXS 3197

En producción de Manuel de la Calva, José Vélez se acerca más al reconocimiento internacional a través de "A cara o cruz," (De la Calva-Arcusa) "Procuró olvidarte," (Alejandro-Magdalena) y "Perdóname otra vez" (De la Calva-Arcusa) incluidas aquí. El resto, comercial, pero débil.

■ Produced by Manuel de la Calva, José Vélez is getting closer to international recognition as a winner. "A cara o cruz," "Procuró olvidarte" and "Perdóname otra vez" could easily make it big.



"EN VIVO DESDE EL OLYMPIA DE PARIS"

LOLA BELTRAN—Gas 4235

Lola Beltrán es, sin lugar a dudas, una de las voces más ricas y populares de México. Aquí se luce en "vivo" desde el Olympia. Repertorio que venderá por siempre. Grandes "standards" como "Janitzio," (A. Lara) "La Feria de las Flores," (Ch. Monge) "Paloma Negra" (T. Méndez) y otros, no por no mencionados, menos importantes.

■ Lola Beltrán is, without any doubt, one the most popular singers in Mexico. This album, recorded live at the Olympia, Paris, should sell forever. "La Licrona," (D.P.) "La Borrachita," (T. Nacho) "Cielito Lindo," more.



"UNCHAINED FORCE"

SONORA PONCENA—Inca JMIS 1077

Con arreglos de Papo Lucca, Wilson Torres y Luis García, con las voces de Toñito Ledee, Yolanda Rivera y Miguelito Ortiz, esta producción de Papo Lucca es una de las mejores de la Sonora Poncena. Ritmo, sabor y baile al máximo. "Mi Lindo Yambú," (D.R.) "Huracán," (O. Barroso) "Luz Negra" (C. Alonso) y "Pensándolo Bien." (Y. Núñez-R. Solano)

■ With arrangements by Papo Lucca, Wilson Torres and Luis García, this Papo Lucca salsa production of Sonora Poncena could easily become one of the group's biggest hits. It's rhythmic and spicy. "Borinquen," (J. Ortiz) "Nicka's Dream Mambo," (H. Silver) "Extasis de Amor," (D.R.) and "Huracán."

Desde Nuestro Rincon Internacional

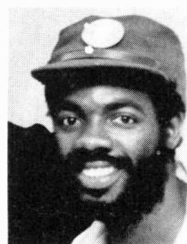
By TOMAS FUNDORA

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



■ Durante su asistencia a MIDEM este año, Sam Goff, presidente de Coco Records de Nueva York, completó negociaciones para licenciar el producto Como con South American Records para Argentina, Uruguay y Chile, TH Records para Colombia, Palacio de la Música para Venezuela y Discos de Centroamérica para América Central. Se mantienen negociaciones para los territorios de México, Chile, Brasil, Europa y África. Adicionalmente al extenso catálogo Coco, en el cual se incluyen grabaciones del ganador por dos ocasiones del Grammy, Eddie Palmieri,

Raphael Cortijo, José Fajardo, Lissete y otros, Coco acaba de firmar a Larry Harlow y la Orquesta Broadway... Se reunieron, también en MIDEM, las firmas que forman parte del grupo Discosa Internacional, donde profundizaron los contactos ya existentes con diferentes productores y compañías para la distribución de sus grabaciones en los mercados que operan las compañías del grupo. Se recibieron diversas ofertas de empresas de varios países hispanoamericanos para incorporarse a Discosa Internacional. Los directivos del grupo que estuvieron presentes fueron: Carlos Camacho (Consejero Delegado de Helix), Esteban García-Morencos (Consejero-Delegado de Zafiro), Enrique M. Garea (Director Gerente de Columbia-España), Enrique Inurrieta Jr. (Vice-President Ejecutivo de Alhambra-E.U.A.) José María Guerra Zunzunegui (Presidente de Movieplay-España), Enrique Inurrieta (Consejero Delegado de Columbia-España), Juan Santabaya (Consejero Delegado de Movieplay-España), Tomás Toral (Secretario del Consejo de Columbia), Antonio Ortega (Subdirector General de Zafiro) y Gerhard Haltermann (Gerente Internacional de Columbia y Coordinador



Jerry Jarvis

Internacional de Discosa Internacional. Según los informes recibidos por este redactor, los proyectos de Discosa Internacional son en extremo ambiciosos y ojalá se vean favorecidos en la práctica, ya que de resultar así, la fuerza internacional establecida, podrá hacerle una competencia muy fuerte a gran parte de las multinacionales, que se encuentran, en su mayoría, aquejadas del "mal de Ku" que sufren gran parte de sus más importantes (no por ello, más talentosos) ejecutivos.

Me comunica Joe Hochschild, Gerente de KXWM (P.O. Box 326, McFarland, California 93250) que Oscar Bibó no está prestando sus funciones a la estación radial y suplica que de ahora en adelante, los discos-muestras sean enviados a la empresa y no a un individuo en especial. Al mismo tiempo, ruega que con cada envío de discos, se acompañe una factura en la cual se especifique la cantidad de discos enviados... Doug Matthews, Gerente General de KBRG Radio, (1355 Market St., San Francisco, Calif. 94103) anuncia el nombramiento de Marcos Gutiérrez, como su Director de Programación y se encuentra muy interesado en recibir muestras dirigidas a la estación... Maura Donohue, Directora de Eventos Especiales de WOJO Radio Ambiente de Chicago, me comunica que la estación estará celebrando su aniversario en Febrero 18, fecha en la cual, la estación fué a una programación de 24 horas diarias en Español, sirviendo a más de un millón de latinos en el área Metropolitana de Chicago (105 FM) a través de sus antenas localizadas en lo alto del John Hancock Center, cubriendo un área de ocho condados de Illinois e Indiana. El éxito de la emisora ha sido en extremo espectacular y desamos felicitarlos por la gran labor desplegada, hecho patente en un hermoso



Louie Ramirez

(Continued on page 41)

Record World Classical

Classical Retail Report

MARCH 7, 1981

CLASSIC OF THE WEEK



VLADIMIR HOROWITZ
1979-80 CONCERTS
RCA

BEST SELLERS OF THE WEEK

VLADIMIR HOROWITZ: 1979-80 CONCERTS—RCA
MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
ITZHAK PERLMAN AND ANDRE PREVIN PLAY A DIFFERENT KIND OF BLUES—Angel
LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital
VERDI: AROLD—Caballe, Queler—CBS
VERDI: FALSTAFF—Taddei, Karajan—Philips Digital

SAM GOODY/EAST COAST

BACH: COMPLETE CANTATAS, VOL. XXVII—Harnoncourt—Telefunken
BARTOK: DUOS—Perlman, Zukerman—Angel
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—CBS
MIRELLA FRENI AND RENATA SCOTTO IN OPERA DUETS—London
HOROWITZ: '79-'80—RCA
PAVAROTTI: VERISMO—London
PERLMAN & PREVIN: BLUES—Angel
ROSSINI: L'ITALIANA IN ALGERI—Horne, Scimone—RCA
VERDI: AROLD—CBS
VERDI: LA TRAVIATA—Callas, Kraus, Ghione—Angel

KING KAROL/NEW YORK

GOUNOD: MIREILLE—Freni, Plasson—Angel
HOROWITZ: '79-'80—RCA
JANACEK: FROM THE HOUSE OF THE DEAD—Mackerras—London
LEHAR: THE MERRY WIDOW—Wallberg—Angel
MOZART: DIE ZAUBERFLOETE—DG Digital
RAVEL: BOLERO—Slatkin—Telarc
ROSSINI: L'ITALIANA IN ALGERI—Horne, Scimone—RCA
ARTHUR RUBINSTEIN PLAYS SCHUMANN, OTHER PIECES—RCA
VERDI: AROLD—CBS

RECORD WORLD/TSS/

NORTHEAST

LAZAR BERMAN AT CARNEGIE HALL—CBS Digital
JAMES GALWAY PLAYS STAMITZ—RCA
HOROWITZ: '79-'80—RCA
MOZART: DIE ZAUBERFLOETE—DG Digital
PAVAROTTI: VERISMO—London Digital
PERLMAN & PREVIN: BLUES—Angel
ARTHUR RUBINSTEIN PLAYS SCHUMANN, OTHER PIECES—RCA
TCHAIKOVSKY: VIOLIN CONCERTO—Kremer, Maazel—DG
VERDI: AROLD—CBS
VERDI: FALSTAFF—Philips Digital

CUTLER'S/NEW HAVEN

BOLLING: PICNIC SUITE—Lagoya, Rampal, Bolling—CBS
HAYDN: THE CREATION—Marriner—Philips
HOROWITZ: '79-'80—RCA
MOZART: DIE ZAUBERFLOETE—DG Digital
MORENA-TORROBA: GUITAR CONCERTOS—Romerós—Philips
PAVAROTTI'S GREATEST HITS—London
PERLMAN & PREVIN: BLUES—Angel
SCHUBERT: WINTERREISE—Fischer-Dieskau, Barenboim—DG
SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London Digital
VERDI: FALSTAFF—Philips

ROSE DISCOUNT/CHICAGO

BRUCKNER: SYMPHONY NO. 5—Solti—London
GLENN GOULD: 25TH ANNIVERSARY CELEBRATION—CBS
GOUNOD: MIREILLE—Freni, Plasson—Angel
HANDEL: FIREWORKS MUSIC—Marriner—Philips
HOROWITZ: '79-'80—RCA
MONTEVERDI: RITORNO D'ULISSE IN PATRIA—Stade, Stillwell, Leppard—CBS
PERLMAN & PREVIN: BLUES—Angel
STRAVINSKY: RITE OF SPRING—Maazel—Telarc
STRAUSS: INTERMEZZO—EMI (Import)
VERDI: FALSTAFF—Philips Digital

SOUND WAREHOUSE/DALLAS

BELLINI: I PURITANI—Caballe, Kraus, Muti—Angel
BRUCKNER: SYMPHONY NO. 6—Karajan—DG
JANACEK: FROM THE HOUSE OF THE DEAD—Mackerras—London
MOZART: DIE ZAUBERFLOETE—DG Digital
MUSSORGSKY: PICTURES AT AN EXHIBITION—Solti—London Digital
PAVAROTTI: VERISMO—London Digital
PUCCINI: TOSCA—Ricciarelli, Carreras, Karajan—DG
SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London
VERDI: FALSTAFF—Philips Digital
VERDI: RIGOLETTO—Cotrubas, Domingo, Cappuccilli, Giulini—DG

Rossini's 'Italian Girl'

By SPEIGHT JENKINS

■ NEW YORK — RCA's new recording of *The Italian Girl in Algiers* (*L'Italiana in Algieri*) is a delight on almost all counts. It presents the American mezzo-soprano Marilyn Horne ideally in one of her most famous parts and offers a superb array of supporting artists and a conductor, Claudio Scimone, who well understands Rossini's often subtle elegance.

The overwhelming reason to buy this album is Miss Horne. From her opening "Cruda, sorte" to the bravura "Pensa alla patria" she shows that no one in the world knows better how to sing Rossini. Her enormous range of more than two octaves is fully explored in this opera, and she sings it all as though every note is in the middle of her voice. Sometimes in performance (she is currently singing *L'Italiana* at the Metropolitan) she overuses her low notes, summoning up a bass sound very much in the grand mezzo tradition. Not so on this recording. One is struck again and again by how smoothly and well she ties the powerful, low area to the sweet, rich middle and light, clear top. What is really wonderful to hear is not only her sense of rhythm and timing but the careful way she uses coloratura to express the conflicting feelings of Isabella. Every note, of course, is sung—not indicated, sung—but there is far more; she makes each note both stand for itself and seem inextricably linked in the long line of the role, while all is handled with an ease that makes one forget its formidable technical difficulties. The ring of her voice, its roundness, the clarity of diction, all are further pluses in her approach. And with Isabella her vocal weight is ideal. She can sing heavier material, but she is so exceptional in bel canto that fighting a Verdi orchestra seems an awful waste of a preemptive vocal resource.

Scimone is not one of those conductors who seems to defer to the diva at all times. His reading is clear and crisp, in good bel canto style, and he grasps the elegance without which Rossini becomes boring. *L'Italiana* is not a masterpiece like *Il Barbiere di Siviglia* or *Cenerentola*. Many passages, particularly in Act II, suggest a composer still learning his trade and occasionally com-

posing in a formula manner. The whole scene with Taddeo, for instance, in which he is named an official of the Algerian court, rarely if ever has much affect, and it takes full staging and great comedians to keep the final "patacci" scene—in which the Bey is seduced into eating spaghetti and ignoring all that his eyes and ears tell him—from seeming eternal. If the longeurs can occasionally be felt on this recording, they are well disguised. The last record, incidentally, has some marvelous arias composed by Rossini for later performances of the opera with new singers. They are brilliantly realized by Miss Horne and her Lindoro, Ernesto Palacio.

One of the delights of the recording is the use of Samuel Ramey as the Mustafa, the Bey of Algiers. Ramey, whose New York career has so far been confined to the City Opera, sings Rossini with a brilliance and charm to equal Miss Horne. No one on-stage in our time in his voice category is his equal in Rossini, and the evidence can be heard in this recording. Whether in the rollicking "Gia d'insolito ardore" or in the quick banter of the final scene, his voice is commanding, lyrically attractive and absolutely solid in the coloratura. Additionally, one can feel from him the humor that can make a comic character a success.

The other vital character in this 1813 comedy is, of course, the tenor, and no role is harder to cast today. Lindoro, conceived for tenors who sang most of their high notes in a manner that we would today call falsetto, is almost excruciatingly high—not because of its large number of high C's but because of the overall placement of the whole vocal line at and above the break in the tenor's voice. Add to the vocal range problems the requirement that the tenor be a *leggiere* rather than a lyric so that he can easily and lightly handle the ceaseless coloratura, and one has a role that in the past 15 years has defeated many. Ernesto Palacio does not have to take it down, and he sings with distinction. Occasionally, his voice takes on an edge and it is not clear how large it is, but in general his is a very pleasing and intelligent treatment of Lin-

(Continued on page 43)

Latin American Record World

Latin American Album Picks



"AMOR AMOR"

JOSE JOSE—Pronto PTS 1085

Con arreglos de Pershing, R. Alvarez y en producción de José José y Camilo Sesto, este gran repertorio reafirma la popularidad creciente de José José. Muy buenas interpretaciones de "Insaciable amante," (Camilo Blanes) "Amor amor," ((Pérez Botija) "No me digas que te vas" (A. Jaen) y "No me platiques más." (V. Garrido).

■ Great arrangements and performances by José José from Mexico. Produced by Camilo Sesto and José José, this outstanding package of romantic ballads reaffirms the singer's popularity. "Te amo y no te amo." (L. de la Colina) "Insaciable amante," "A ratos," (de la Colina) others.

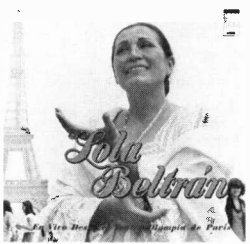


"CONFIDENCIAS"

JOSE VELEZ—Columbia TXS 3197

En producción de Manuel de la Calva, José Vélez se acerca más al reconocimiento internacional a través de "A cara o cruz," (De la Calva-Arcusa) "Procuró olvidarte," (Alejandro-Magdalena) y "Perdóname otra vez" (De la Calva-Arcusa) incluídas aquí. El resto, comercial, pero débil.

■ Produced by Manuel de la Calva, José Vélez is getting closer to international recognition as a winner. "A cara o cruz," "Procuró olvidarte" and "Perdóname otra vez" could easily make it big.



"EN VIVO DESDE EL OLYMPIA DE PARIS"

LOLA BELTRAN—Gas 4235

Lola Beltrán es, sin lugar a dudas, una de las voces más ricas y populares de México. Aquí se luce en "vivo" desde el Olympia. Repertorio que venderá por siempre. Grandes "standards" como "Janitzio," (A. Lara) "La Feria de las Flores," (Ch. Monge) "Paloma Negra" (T. Méndez) y otros, no por no mencionados, menos importantes.

■ Lola Beltrán is, without any doubt, one the most popular singers in Mexico. This album, recorded live at the Olympia, Paris, should sell forever. "La Llcrona," (D.P.) "La Borrachita," (T. Nacho) "Cielito Lindo," more.



"UNCHAINED FORCE"

SONORA PONCENA—Inca JMIS 1077

Con arreglos de Papo Lucca, Wison Torres y Luis García, con las voces de Toñito Ledee, Yolanda Rivera y Miguelito Ortiz, esta producción de Papo Lucca es una de las mejores de la Sonora Poncena. Ritmo, sabor y baile al máximo. "Mi Lindo Yambú," (D.R.) "Huracán," (O. Barroso) "Luz Negra" (C. Alonso) y "Pensándolo Bien." (Y. Núñez-R. Solano)

■ With arrangements by Papo Lucca, Wison Torres and Luis García, this Papo Lucca salsa production of Sonora Poncena could easily become one of the group's biggest hits. It's rhythmic and spicy. "Borinquen," (J. Ortiz) "Nick's Dream Mambo," (H. Silver) "Éxtasis de Amor," (D.R.) and "Huracán."

Desde Nuestro Rincon Internacional

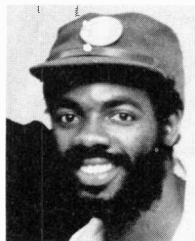
By TOMAS FUNDORA

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



■ Durante su asistencia a MIDEM este año, Sam Goff, presidente de Coco Records de Nueva York, completó negociaciones para licenciar el producto Como con South American Records para Argentina, Uruguay y Chile, TH Records para Colombia, Palacio de la Música para Venezuela y Discos de Centroamérica para América Central. Se mantienen negociaciones para los territorios de México, Chile, Brasil, Europa y Africa. Adicionalmente al extenso catálogo Coco, en el cual se incluyen grabaciones del ganador por dos ocasiones del Grammy, Eddie Palmieri,

Raphael Cortijo, José Fajardo, Lissete y otros, Coco acaba de firmar a Larry Harlow y la Orquesta Broadway... Se reunieron, también en MIDEM, las firmas que forman parte del grupo Discosa Internacional, donde profundizaron los contactos ya existentes con diferentes productores y compañías para la distribución de sus grabaciones en los mercados que operan las compañías del grupo. Se recibieron diversas ofertas de empresas de varios países hispanoamericanos para incorporarse a Discosa Internacional. Los directivos del grupo que estuvieron presentes fueron: Carlos Camacho (Consejero Delegado de Helix), Esteban García-Morencos (Consejero-Delegado de Zafiro), Enrique M. Garea (Director Gerente de Columbia-España), Enrique Inurrieta Jr. (Vice-President Ejecutivo de Alhambra-E.U.A.) José María Guerra Zunzunegui (Presidente de Movieplay-España), Enrique Inurrieta (Consejero Delegado de Columbia-España), Juan Santabaya (Consejero Delegado de Movieplay-España), Tomás Toral (Secretario del Consejo de Columbia), Antonio Ortega (Subdirector General de Zafiro) y Gerhard Haltermann (Gerente Internacional de Columbia y Coordinador



Jerry Jarvis

International de Discosa Internacional. Según los informes recibidos por este redactor, los proyectos de Discosa Internacional son en extremo ambiciosos y ojalá se vean favorecidos en la práctica, ya que de resultar así, la fuerza internacional establecida, podrá hacerle una competencia muy fuerte a gran parte de las multinacionales, que se encuentran, en su mayoría, aquejadas del "mal de Ku" que sufren gran parte de sus más importantes (no por ello, más talentosos) ejecutivos.



Pastor Lopez

Me comunica Joe Hochschild, Gerente de KXWM (P.O. Box 326, McFarland, California 93250) que Oscar Bibó no está prestando sus funciones a la estación radial y suplica que de ahora en adelante, los discos-muestras sean enviados a la empresa y no a un individuo en especial. Al mismo tiempo, ruega que con cada envío de discos, se acompañe una factura en la cual se especifique la cantidad de discos enviados... Doug Matthews, Gerente General de KBRG Radio, (1355 Market St., San Francisco, Calif. 94103) anuncia el nombramiento de Marcos Gutiérrez, como su Director de Programación y se encuentra muy interesado en recibir muestras dirigidas a la estación... Maura Donohue, Directora de Eventos Especiales de WOJO Radio Ambiente de Chicago, me comunica que la estación estará celebrando su aniversario en Febrero 18, fecha en la cual, la estación fué a una programación de 24 horas diarias en Español, sirviendo a más de un millón de latinos en el área Metropolitana de Chicago (105 FM) a través de sus antenas localizadas en lo alto del John Hancock Center, cubriendo un área de ocho condados de Illinois e Indiana. El éxito de la emisora ha sido en extremo espectacular y desamos felicitarlos por la gran labor desplegada, hecho patente en un hermoso



Louie Ramirez

(Continued on page 41)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Mexico

By VILO ARIAS SILVA

1. **PERDONAME**
CAMILO SESTO—Ariola
2. **YO QUISIERA QUE TU**
DIEGO VERDAGUER—Melody
3. **LO NUESTRO ERA AMISTAD**
SONIA RIVAS—Microfon
4. **LO SIENTO MI AMOR**
LUPITA D'ALESSIO—Orfeon
5. **QUIERO DORMIR CANSADO**
EMMANUEL—RCA
6. **MORIR DE AMOR**
MIGUEL BOSE—CBS
7. **TODO SE DERRUMBO DENTRO DE MI**
EMMANUEL—RCA
8. **LENA VERDE**
NAPOLEON—Cisne RAFF
9. **EL FAROLITO**
EL GARRAFON & SUS CINCO MONEDAS—Action
10. **DON DIABLO**
MIGUEL BOSE—CBS

McFarland, Cal.

By KXEM (PABLO QUIROZ)

1. **PERDONAME**
CAMILO SESTO—Pronto
2. **LENA VERDE**
NAPOLEON—Raff
3. **AMOR, AMOR**
JOSE JOSE—Ariola
4. **PALABRAS TRISTES**
LOS YONICS—Atlas
5. **YO NO NACI PARA AMAR**
JUAN GABRIEL—Pronto
6. **A FUEGO LENTO**
LOS ANGELES NEGROS—Latin Int.
7. **BAJO EL CIELO DE MORELIA**
FELIPE ARRIAGA—CBS
8. **EL O YO**
LOS GALOS—AI
9. **AMANTES**
JULIO IGLESIAS—CBS
10. **ADIVINA DE DONDE SOY**
JOSE LUIS RODRIGUEZ—T.H.

San Antonio

By KUKA (EDMUNDO JIMENEZ)

1. **SI QUIERES VERME LLORAR**
LISA LOPEZ—Hacienda
2. **ABRAZAME**
TROPICAL FLORIDA—Viva
3. **LO NUESTRO ERA AMISTAD**
SONIA RIVAS—T.H.
4. **UN DIA A LA VEZ**
LOS TIGRES DEL NORTE—Fama
5. **VIDA**
ALICIA JUAREZ—Profono
6. **PEQUENA ORGULLOSA**
SAMUEL—Helix
7. **BESITO CORTADO**
SUPER ESTRELLA—Viza
8. **AMIGO CORAZON**
SERGIO TAMEZ—Tipi
9. **DI**
RAUL VALE—Melody
10. **PROHIBICIONES**
LOLITA—CBS

San Francisco

By KOFY (OSCAR MUNOZ)

1. **PERDONAME**
CAMILO SESTO—Pronto
2. **INSACIABLE AMANTE**
JOSE JOSE—Ariola
3. **A FUEGO LENTO**
LOS ANGELES NEGROS—Latin Int.
4. **TENGO MUCHO QUE APRENDER DE TI**
EMMANUEL—Arcano
5. **TE AMARE**
MIGUEL BOSE—CBS
6. **EL PAPATURRO**
ORQ. HERMANOS FLORES—AI
7. **LA RADIO**
DYANGO—Odeon
8. **BAJO EL CIELO DE MORELIA**
FELIPE ARRIAGA—CBS
9. **AHORA O NUNCA**
ANGELA CARRASCO—Pronto
10. **LOS DOS COMPADRES**
VICENTE FERNANDEZ—CBS

Ventas (Sales)

Mexico

By VILO ARIAS SILVA

1. **PERDONAME**
CAMILO SESTO—Ariola
2. **LO SIENTO MI AMOR**
LUPITA D'ALESSIO—Orfeon
3. **TODO SE DERRUMBO DENTRO DE MI**
EMMANUEL—RCA
4. **AMOR, AMOR**
JOSE JOSE—Ariola
5. **LO NUESTRO ERA AMISTAD**
SONIA RIVAS—Microfon
6. **MORIR DE AMOR**
MIGUEL BOSE—CBS
7. **YO QUISIERA QUE TU**
DIEGO VERDAGUER—Melody
8. **EL FAROLITO**
EL GARRAFON Y SUS CINCO MONEDAS—Action
9. **EL PAVO REAL**
JOSE LUIS RODRIGUEZ—Musart
10. **ESPERANZA**
YURI—Gamma

Denver

By NOPEM

1. **NO ME ARREPIENTO DE NADA**
ESTELA NUNEZ—Pronto
2. **LO SIENTO MI AMOR**
LUPITA D'ALESSIO—Orfeon
3. **QUE ME GANO**
CHELO—Musart
4. **VEINTE ANOS**
JUAN GABRIEL—Pronto
5. **LENA VERDE**
NAPOLEON—Raff
6. **PRUEBA DE AMOR**
RITMO 7—Fama
7. **VALE MAS QUE LO CREAS**
BEATRIZ ADRIANA—Peerless
8. **SI QUIERES VERME LLORAR**
LISA LOPEZ—Hacienda
9. **SI TU TIENES LA PLATA**
LOS FELINOS—Musart
10. **CELOS DE TI**
LA MIGRA—Mar Int.

Rio De Janeiro

By NOPEM

1. **WOMAN IN LOVE**
BARBRA STREISAND—CBS
2. **CEDO PRA MIM**
KATIA—CBS
3. **CONGA CONGA CONGA**
GRETCHEN—Copacabana
4. **STARTING OVER**
JOHN LENNON—WEA
5. **GRAFFITI**
THE PARIS GROUP—RCA
6. **ON BROADWAY**
GEORGE BENSON—WEA
7. **THE WANDERER**
DONNA SUMMER—WEA
8. **THE WINNER TAKES IT ALL**
ABBA—RCA
9. **QUERO COLO**
FABIO JR.—RGE
10. **SACO CHEIO**
ALMIR GUINETO—K-Tel

Sao Paulo

By NOPEM

1. **WOMAN IN LOVE**
BARBRA STREISAND—CBS
2. **STARTING OVER**
JOHN LENNON—WEA
3. **A ULTIMA CARTA**
MARCOS ROBERTO—Copacabana
4. **CEDO PRA MIM**
KATIA—CBS
5. **MAKE ME A STAR**
K.C. & THE SUNSHINE BAND—CBS
6. **GRAFFITI**
THE PARIS GROUP—RCA
7. **THE WINNER TAKES IT ALL**
ABBA—RCA
8. **CONGA CONGA CONGA**
GRETCHEN—Copacabana
9. **BABOUSHKA**
KATE BUSH—EMI
10. **MARGHERITA**
LE NUVOLE—RGE

Nuestro Rincon (Continued from page 40)

"brochure" que me han hecho llegar... KUNV de la Universidad de Nevada, Las Vegas (4505 Maryland Parkway, Las Vegas, Nevada 89154, Tel. (712) 739-3877 se convierte en la más reciente radiodifusora en el área de Las Vegas, que comenzará a transmitir con 14,000 watts de potencia en Marzo. Entre otros programas fundamentales, KUNV presentará un programa en Español, "Sábado Especial," de siete de la mañana a doce del día. "Sábado Especial" es el único programa en Español que se transmitirá, a esa hora, en Las Vegas. En la programación se incluirá todo género de música latina, ya sea tradicional como moderna. **Beatriz Gutiérrez**, directora de "Sábado Especial" agradecerá muestras recibidas a su atención. ¡Felicidades Beatriz!

Jerry Jarvis, muy popular discjockey de discotecas, Director fundador de la R & B Record Pool de Miami también agradecerá muestras enviadas a: R & B Record Pool, 4514 N.W. 183rd. St., Miami, Fla. 33055. Tel. (305) 652-8208 o 821-9294. Jarvis, nativo de las Indias Occidentales, (West Indies) es un veterano en el mundo del disco, con cuatro años de permanencia en el área, después de lograr aceptación en Puerto Rico en las mismas funciones. Jerry considera que "la música latina y la música R&B (negra) norteamericana tiene las mismas raíces, al igual que la "soul" o "jazz," porque se derivan de las mismas características africanas rítmicas." Habiendo terminado su asociación con la Florida Record Pool, **Jarvis** ha organizado todas las discotecas negras bajo esta asociación, que nutre a los discjockeys del área con lo último en música norteamericana negra y la latina que aplique a baile. En la asociación figuran muy importantes discjockeys radiales del área Miami-Oslando... Fuentes de Colombia me anuncian el lanzamiento de la grabación del dueto integrado por **Hermán y Julia**, acompañados por **Los Diplomáticos**. Al mismo tiempo, han comenzado a grabar la voz del cantante **Josué**, de la ciudad de Medellín, que Fuentes considera a más de posible

impacto en la juventud colombiana, como un cantante de "exportación." **Pastor López**, artista Fuentes, se presentará en Medellín a principios de Marzo, alternando con Los Graduados y el "loco" Quintero... Fania acaba de lanzar una nueva grabación de **Louie Ramírez**, en su etiqueta Cotique, bajo el título "Salsero." El sencillo lanzado del álbum en Estados Unidos contiene "El tiempo" ("Now is the Time") y "Tortura China"... Mucho agradeceré información tendiente a nombrar un nuevo corresponsal de Record World en España, ante la renuncia voluntaria establecida por el grato amigo **Javier Alonso**... Y ahora... ¡Hasta la próxima!

After attending the MIDEM Convention, **Sam Goff**, president of Coco Records in New York, has announced the completion of licensing arrangements for Coco product with South American Records for Argentina, Uruguay and Chile; T.H. Records for Colombia; Palacio de la Música for Venezuela; and Discos de Centroamérica for Central America. Still in negotiation are the territories of Mexico, Chile, Brazil, Europe and French-speaking Africa. In addition to the well-known Latin label's catalog, which includes two-time Grammy award winner Eddie Palmieri, Raphael Cortijo, and José Fajardo, among others, Coco recently announced the signing of Larry Harlow and Orquesta Broadway... The different companies that form the group Discosa Internacional also attended MIDEM in order to arrange the distribution of their recordings in various markets. Among Discosa Internacional's executives in attendance were: **Carlos Camacho**, advisor for Helix; **Esteban García-Morencos**, advisor for Zafiro; **Enrique B. Garea**, general director, Columbia-Spain; **Enrique Inurrieta Jr.**, vice president of Alhambra Records-U.S.A.; **José María Guerra Zunzunegui**, president of Movieplay-Spain; **Enrique Inurrieta**, advisor for Columbia-Spain; **Juan Santabaya**, advisor for Movieplay-Spain; **Tomás** (Continued on page 42)

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Espectacular y fuera de toda comparación, el éxito que logró **Miguel Bosé** en su visita que incluía por primera vez presentaciones personales! El intérprete del sello CBS, superó ampliamente todos los cálculos previstos, alcanzando la totalidad de sus actuaciones "en vivo" llenos absolutos en todos los escenarios en que se presentó, desde el majestuoso Teatro de la Ciudad hasta la popular —de toda la vida— Arena México. **Miguel Bosé** resultó un bombazo contundente, que hizo estragos de admiración y fanatismo en el público de todas las edades. Y como consecuencia de estos violentos triunfos que pocas veces se viven en México con un artista de habla hispana, sus producciones han agarrado una fuerza aplastante, colocándose rápidamente como éxito nacional su "Morir de Amor," tema que antes de su llegada luchaba duramente por afianzarse con resultados limitados; pero con la presencia de Bosé se consolidó y surgió como hit nacional su más reciente lanzamiento "Don Diablo." En estos resultados, que brillaron en todo su esplendor durante la permanencia de Miguel en México, cabe destacar el profesional, agresivo y excelente trabajo promocional desplegado por el sello CBS, que dirigen desde hace muchas temporadas **Manuel Villarreal**, **Armando de Llano** y **Raúl Bejarano**. La tarea de la compañía grabadora estuvo en extremo nutrida de aciertos, proyectando y protegiendo la producción e imagen de Bosé, labor que ha continuado con la misma intensidad después de la partida del nuevo ídolo de México. Congratulaciones! . . . **Sonia Rivas** (Microfón) superó los 100 mil sencillos vendidos con su creación "Lo nuestro era amistad," consolidándose como una de las voces femeninas de mayor impacto en el mercado. Con este éxito, el camino discográfico de Sonia en México vuelve a cobrar fuerza, y desde ya, sus nuevas producciones son esperadas con inquietud por los programadores radiales que difunden en español. . . Con

etiqueta de hit, la nueva grabación de **Olga María** (Musart). La hija de **Olga Guillot**, que ya brilla con luz propia y a la cual la empresa de los amigos Baptista le viene haciendo un trabajo realmente valioso en todos los aspectos de su carrera discográfica, comienza a afianzarse con el tema "Sí pero no," extendiéndose vigorosamente la difusión a toda la República. . . Comienza la inquietud en toda la industria por lo que serán las eliminatorias del Décimo Festival OTI, del cual saldrá como todos los años la canción que represente a México en la final internacional. Autores de reconocido prestigio anuncian su participación y **Raúl Velasco** con su profesional "staff" de colaboradores, en donde tiene enorme responsabilidad la labor que desarrolla **Normita Garza**, ya están ultimando detalles y ajustando a la perfección todos los puntos básicos del importante evento, que hoy en día está constituido como el más relevante de Hispanoamérica. . . Y ahora ¡Hasta la próxima desde México!

PolyGram Publishing Honors Spanish Labels

■ HAMBURG — The publishing division of the worldwide PolyGram Group has presented its annual award to Phonogram and Polydor Records Spain. The award was presented to Mariano de Zuniga, managing director of both Phonogram and Polydor Spain, by Heinz T. Voigt, president, PolyGram Publishing Division.

Initiated two years ago, the publishing award is given to the national record company which achieves the most outstanding cooperation with the respective national publishing companies, which in this case are Canciones del Mundo and the Chappell Iberica publishing companies.

Scott Names Livert

■ ISLAND PARK, N. Y. — Sidney Kruglick, president of Scott Distributing Corp., has announced the appointment of Paul Livert as vice president, sales and marketing.

Radio Replay (Continued from page 28)

to sleep. When the mayor advises Imus to keep a bottle of water in the refrigerator so he won't be tempted to run the faucet for a cold drink, Imus dumbly puts his bottle in the freezer, only to be berated by Koch for running hot water over the bottle to melt it down. When Koch tells Imus that his long morning shower wastes enough water to "wash an elephant," Imus is heard taking his elephant to the car wash. "Eyyyyyyyyyye-mus!" yelled the mayor in his trademark New York syllable-stretch.

Ironically, it rained continuously for the entire day on which the tapings took place.

MOVES: Bruce Kelly is leaving 96X, Miami join the air staff of Y-100 in afternoon drive, the same slot he had at 96X. . . **Pam Wells**, formerly MD of KMJQ, has been named MD at WBMX, Chicago. . . Meanwhile, **Doug Banks**, **Lee Michaels**, **Don Rashid** and **Richard Steele** have all left WBMX, reportedly for unrelated reasons. . . **Tom Prestigiacomo** has been named acting music director of WMC, Memphis. . . **Bill Stephens** has joined WRKO, Boston, in the 12-3 p.m. weekday airshift. . . **John Fisher** is the new morning man at WMET, Chicago.

AIRWAVE FELON? A precedent-setting case may be in the works in Cincinnati, where **David Zeh**, an announced on WAIF, a listener sponsored FM station, has been charged with four felony counts for broadcasting objectionable material. While on-the-air misconduct is generally the province of the FCC, Hamilton County (which includes Cincinnati) is citing certain statues (which have also been used against publisher **Larry Flynt**) to charge Zeh with a crime that could put him in jail for five years and cost him \$2500 in fines. The charges against Zeh result from a complaint from two Cincinnati parents that their four children—minors—heard an objectionable monologue of a homosexual nature on the station.

Nuestro Rincon (Continued from page 41)

Toral, secretary of Columbia-Spain; **Antonio Ortega**, subdirector of Zafiro-Spain, and **Gerhard Haltermann**, international manager of Columbia-Spain and international coordinator of Discosa International. . . **Joe Hochschild**, general manager of KXWM Radio in McFarland, Ca., has announced that **Oscar Bibó** is no longer with the station. He would appreciate samples and demo copies sent to: P.O. Box 326, McFarland, Ca. 93250. Include an invoice indicating the amount of records sent. . . **Doug Matthews**, general manager of KBRG Radio in San Francisco, has announced the appointment of **Marcos Gutiérrez** as program director of the station. He would also appreciate samples, sent to: 1355 Market Street, San Francisco, Ca. 94103. . . **Maura Donohue**, special events director of WOJO Radio Ambiente in Chicago, has announced that on February 18, the station celebrated the first anniversary of the introduction the 24-hour Spanish-language Radio Ambiente format. Serving over one million Hispanics in the Chicago metropolitan area, WOJO Radio is a vital link for all Spanish-speaking residents. From atop the John Hancock Center, WOJO-FM broadcasts to an eight-county area in Illinois and Indiana. Their success is based on community commitment and the enthusiasm of their staff. Congratulations! . . . **Beatriz Gutiérrez**, from KUNV Radio in Las Vegas, Nevada, has announced that the station will begin to broadcast with 14,000 watts of power in March. Among other special programs, KUNV will be featuring a Spanish program, "Sábado Especial," every Saturday from seven in the morning to noon. It will be the only Spanish program broadcast in Las Vegas and it will include all kind of Spanish music, traditional and popular. Gutiérrez would appreciate samples sent to her attention at: 4505 Maryland Parkway, Las Vegas, Nevada 89154. Tel: (712) 739-3877. . . **Jerry Jarvis**, popular D.J. and director/founder of R & B Record Pool (4514 N.W. 183rd St. Miami, Fla. 33055; (305) 652-8208), would appreciate samples sent to his attention. Jerry, who was born in the West Indies, is a veteran of the record business, with a wealth of experience in Latin music. When asked to express his view on Latin music, he stated: "I think Latin roots and rhythms are basically the same as soul or jazz because they both derived from African rhythms." . . . Fuentes Records in Colombia has announced the release of an album by duet **Hernan and Julia**, accompanied by **Los Diplomáticos**. Fuentes has also started recording newcomer **Josué** in Medellín. **Pastor Lopez**, also from the label, will perform in Medellín in early March along with **Los Graduados** and **El "Loco" Quintero**. . . Fania has released an LP by **Louie Ramirez** entitled "Salsero" on the Cotique label. The single released in the States contains the tunes "El Tiempo" and "Tortura China."

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)

"Ya No Regreso Contigo"

(Lolita de la Colina)

LUPITA D'ALESSIO

(ORFEON)

(Regional)

"El Chubasco" (*)

(Carlos y Jose)

CARLOS Y JOSE

(T.H. MEX)

(*) Second Time - Segunda Vez

Performance Royalty Bill Reintroduced

(Continued from page 3)

television broadcasters and background music services to pay a royalty to singers, musicians and record companies under a compulsory license just as composers and publishers are compensated for their work.

H.R. 1805 was again introduced by Rep. George E. Danielson (D-Cal.), who last summer suggested that "for the good of the bill" it would be best to wait until this session of Congress to work on it. At one point the bill made it as far as full Judiciary Committee markup (*Record World*, July 5). H.R. 1805 has 28 co-sponsors, including several new Congressmen.

Staffers on the subcommittee said the pending bill will "likely see action" on the House floor this session, but it must go through markup sessions again.

Proponents of the bill (including record companies, musicians' organizations, the Copyright Office, the National Endowment for the Arts, the Department of Commerce and the American Bar Association) argue that commercial users of sound recordings earn substantial income while paying nothing to their creators, and that sound recordings are the only kind of copyrighted work which does not enjoy a royalty for a performance under the law.

Critics of the bill include broadcasters and jukebox operators. They maintain that record companies and musicians get free publicity through the airplay and use of records, and thereby derive income, but proponents point out that a very large percentage of broadcast airplay includes records considered "oldies," and that the performers and record companies connected with those records do not derive substantial sales income from them.

H.R. 185 sets out the following rates for the royalty which would be a statutory compulsory license fee (like the mechanical royalty) paid on a blanket royalty basis:

Discos and similar commercial users — \$100 per location per year.

Background music services — two percent of gross receipts per year.

Jukebox owners — one dollar per box per year.

Radio stations — stations with annual net advertising revenues of \$25,000 to \$100,000 would pay an annual royalty of \$250. Stations with annual net advertising revenues of \$100,000 to \$200,000 would pay \$750. If revenues are over \$200,000, the

station would pay one percent of its net advertising receipts.

Television stations — stations with annual net advertising revenues of \$1 million to \$4 million would pay an annual royalty of \$750. If over \$4 million, the annual royalty would be \$1,500.

Other users would have the royalty set by the Copyright Royalty Tribunal.

Exemptions to the royalty include radio stations with revenues of under \$25,000 a year, television stations with revenues under \$1 million a year, background music services with revenues under \$10,000 a year, and public broadcasting organizations.

Royalties would be divided as follows: 50 percent to the copyright owner (the record company), and 50 percent to the performers. The performers' royalties are to be divided equally among all persons involved in the recording. The royalty rate would be reviewed by the CRT every five years.

Rossini

(Continued from page 39)

Kathleen Battle, currently with Miss Horne in *L'Italiana* at the Met, sings Elvira with the light ease and spun-sugar perfection of which she is a mistress, but Domenico Trimarchi is a bit uninteresting as Taddeo.

* * * *

Opera on records should always be theatrical—that is, not only vocally satisfying but imbued with the spirit of the drama. For that reason it is extremely rare for me to recommend a record only for singing. Yet the Puccini-Verdi-Donizetti love duets of Katia Ricciarelli and Jose Carreras on Philips are so extraordinarily sumptuous from a purely vocal point of view that they must be mentioned, particularly Miss Ricciarelli. Often in trouble on stage in recent seasons with a highly questionable middle voice, she sings here with almost matchless perfection. Her sweet, soft high voice on this record seems a lighter version of the young Renata Tebaldi. The two excerpts from Donizetti—from *Poliuto* and *Roberto Devereux*—find her in particularly rare form. Carreras sings well, too, sounding tenorial again, though with some strain on high notes. The sensuousness of his voice, however, is heard here to full advantage, and the two make quite a pair. Lamberto Gardelli does not conduct with any distinction. Indeed, he joins modern practice in seeking to discover just how slowly one can lead the *Madama Butterfly* duet.

N.Y. Rocker: Passionate Rock Journalism

By JEFFREY PEISCH

■ NEW YORK — New York Rocker, the monthly tabloid that was an early and energetic champion of new wave, observed its fifth anniversary last month. The occasion was cause for both celebration and concern. During the past five years Rocker has been one of the only sources of information for people interested in the still-active rock scenes that have thrived without attention from major labels and radio. But New York Rocker has only in the last year begun to operate in the black and editor/publisher Andy Schwartz has not been able to begin to recoup his initial investment in the venture. To celebrate the anniversary, Rocker held a benefit concert at Hurrah to pay back some long-standing debts and, as Schwartz said, "to celebrate our growth."

New York Rocker was started in February 1976 by Alan Betrock, who had published the fanzine Jamz and the collectors' journal Rock Market Place. The first issue featured stories on Blondie, Talking Heads, the Ramones and Patti Smith. In 1977, Schwartz began writing for Betrock's magazine. At this point, New York Rocker was publishing sporadically (every six or eight weeks) and selling about 4000 copies. By the beginning of 1978, Betrock was ready to move on to other projects, and Schwartz bought the magazine from Betrock.

"I was sort of jumping into the pool without a swimming lesson," said Schwartz. "I'd never edited, never published anything, and I had no experience at running a business. I rapidly discovered that I didn't have the know-how to run the paper all by myself so I figured I had to hire some people. If you hire people you have to pay them regularly, and to pay them regularly you have to publish regularly." So, beginning in June '79, Rocker began publishing monthly and has been growing steadily since.

Since pacting with a national distributor last year, Rocker's circulation has reached 30,000.

While Rocker still maintains its spirit of evangelicism ("we find bands we're excited about, and we write about them passionately," says Schwartz), and is often irreverent towards "stodgy" industry practices, the magazine has attained a high degree of respectability. A&R executives at nearly every east coast-based label read Rocker to keep up with the newest bands. Just as New York Rocker wrote about Blondie and Talking Heads years before these groups

became popular, Rocker recently praised such groups as the Fleshtones and Gang of Four months before the public — or the record companies — knew these groups existed.

Schwartz sees Rocker as an important medium for starting grass-roots interest in artists. "There are a lot of good artists who aren't getting played on the radio and can't afford to tour. The exposure for these people has to come somewhere. Rocker can be very important in this respect.

"And let's face it, there's no reason for us to review the new Steely Dan album. Groups like Steely Dan are written up in every publication in the country." Yet even though the majority of the artists written up in Rocker never make the top ten, labels often use Rocker as a medium for advertising their top-ten artists. Full-page ads for Steely Dan and the Eagles recently appeared in Rocker. "The labels are obviously realizing that the people who read Rocker—and I'm not even sure who they are—buy a lot of records."

For lack of a better term, Schwartz says that "new wave" most aptly describes the music covered in Rocker. "'Rock 'n' Roll' has expanded to cover so much that is not really rock," he said, "that new wave can be used to identify a certain music that is separate from that huge mainstream. My favorite terms are real rock 'n' roll, or punk. I like punk because it still connotes a vaguely abrasive and radical tradition that goes back to the Standells and the Seeds and, as the cliché goes, before that to Elvis Presley.

"My main concern is that we don't ever fall into the rote, boring coverage of the same old people that seems to happen at so many music publications." During the past year, New York Rocker carried a conversation between Parliament / Funkadelic leader George Clinton and the leader of the New York band the Contortions, James Chance; the title of the story was "Punk Meets Funk." The magazine recently carried an interview with Abbie Hoffman.

Schwartz said he'd like to see Rocker reach 100,000 readers. "If the Clash can sell 250,000 records," he said, "we should be able to reach at least a third of these people. The most important thing, though, is to keep the paper exciting. If, at any time, I lose that spirit of evangelicism, I hope I realize it, and pass the project on to someone who still feels it."

Record World Gospel

Word Enters the Video Market

■ WACO, TEX. — In keeping with projected consumer demands, Stan Moser, senior vice president of Word Marketing, has announced the formation of a video communications division to create and produce video programming.

"There couldn't be a better time to start," said Moser. "Technology allows this product to be marketable now. Companies, schools, and many church organizations have already gone to video media. With the home video industry overcoming its technical problems and making software more affordable, the

general consumer will be ready for this product in a relatively short time."

Jahn Lutz Named

To head the new operation Moser has chosen "an expert in video excellence able to produce a quality product in the religious field," Jahn Lutz, as director of video programming. Lutz was previously president of his own media consulting firm, Lutz/Eccles Productions. His work includes many nationally syndicated programs, several local network affiliate programs, and national radio specials. Lutz was involved

(Continued on page 45)

Gospel Time

By PAM LEE

■ Word, Inc.'s first annual "press days" gave journalists from across the country an opportunity to meet Word's new director of public relations, **Walt Quinn**. Quinn, previously promotion director for Ice Capades/Metromedia, will handle the label's publicity and press information. "Press Days" also yielded interviews with Word executives and artists **Dion**, **Morris Chapman**, **David Meece** and **Amy Grant**.

Randy Cox, GM of Paragon/Benson Publishing Group, has been chosen to fill a position on the NARAS board of governors. His mid-year term will run through June, when Cox's name will be added to the ballot to be voted on by NARAS members for next year's board. Speaking of Randy, he's been busy at Paragon/Benson initiating a new song/songwriter promotion campaign. Plans are to use a more personal approach in working their catalogue. Staff members will travel across the country to meet artists and producers face to face.

Bill Hearn has been appointed director of marketing services for Sparrow Records. In addition to directing promotion and publicity, Hearn will handle Sparrow's merchandising . . . **Lanny Wolfe** recently signed a three-year artist/exclusive writer's agreement with Impact Records and the Benson Company . . . **Cynthia Clawson** was in Nashville this week taping the "Bobby Jones Gospel Show" for airing on March 15. **Ragan Courtney** was also in town this week working on "The Amy Grant Special," Word's first video project. Courtney scripted the film . . . Spirit Records artist **Randy Matthews** has signed a long-term professional management contract with Lindy Associates.

Tempo Music Publications has announced the publication of the **Jerry Kirk Choral Series** and octavo accompaniment tracks . . . Street Song Records has released "Gospel EP Volume 1," featuring selected winners in the 1979-80 International Music City Song Festival Gospel Competition. It is available at all Baptist bookstores or through Street Song Records at (800) 251-1790. Word Music Publications has released "The Songbook," Myrrh Music's first anthology of top contemporary Christian music.

Gospel Album Picks

THE LORD REIGNS

MORRIS CHAPMAN—Myrrh MSB 6659 (Word)

On his first album, Chapman displays his expert ability to write and perform Christian music. Some songs are excellent selections for contemporary radio airplay, but traditional gospel roots are evident in Chapman's moving vocal performances and soul-stirring rhythms that stand out in every song. "Whatever It Takes," "You Ain't Seen Nothing Yet," "All That I Need Is In Jesus," and the title cut are supreme.

TEACH US YOUR WAY

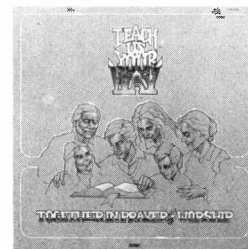
EVIE AND PELLE KARLSSON—Word WSB 8848

The combined efforts of this husband-wife team have produced a unique worship album. Simple string arrangements and clear harmonies provide a pleasant background for Evie's sweet vocals.

GOD IS OUR CREATOR

ALBERTINA WALKER—Savoy SL 14583 (Arista)

Albertina leads the Trinity All Nations Choir and West Point Mass Choir in glory and praise of the highest conviction. Her invincible faith is evident through the energy that prevails in this album. "Rise, Shine And Give God The Glory," and "I've Got To Serve The Lord" are excellent.



Contemporary & Inspirational Gospel

MARCH 7, 1981

MAR. 7	FEB. 21		
1	26	PRIORITY IMPERIALS/DaySpring DST 4017 (Word)	20 25 FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson)
2	1	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)	21 32 THE LORD'S SUPPER JOHN MICHAEL TALBOT/Birdwing BWR 2013 (Sparrow)
3	3	BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)	22 12 PH'LIP SIDE PHIL KAECCY/Sparrow SPR 1036
4	2	EVIE FAVORITES, VOL. I EVIE TORNUST-KARLSSON/Word WSB 8845	23 19 CELEBRATE ARCHERS/Light LS 5773 (Word)
5	5	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	24 11 IN CONCERT B. J. THOMAS/MCA/Songbird 5155
6	16	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)	25 14 FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015
7	7	WITH MY SONG DEBBY BOONE/Lamb & Lion LL 1046 (Benson)	26 38 DALLAS HOLM AND PRAISE LIVE Greentree R3441 (Benson)
8	10	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)	27 18 AMY GRANT Myrrh MSB 6586 (Word)
9	15	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	28 — TEACH US YOUR WAY VARIOUS (EVIE & PELLA KARLSSON)/Word WSB 8848
10	6	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)	29 20 NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
11	33	KIDS PRAISE ALBUM Maranatha MM0068 (Word)	30 28 NEVER THE SAME EVIE TORNUST-KARLSSON/Word WSB 8806
12	17	ARE YOU READY? DAVID MEECE/Myrrh MSB 6652 (Word)	31 21 BEGINNINGS JOHN MICHAEL TALBOT/Sparrow SPR 1040
13	22	INSIDE JOB DION/DaySpring DST 4022 (Word)	32 34 PRAISE STRINGS IV Maranatha MM0067 (Word)
14	4	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	33 23 SAVED BOB DYLAN/Columbia JC 36553 (CBS)
15	8	IN HIS TIME, PRAISE IV MARANATHA SINGERS/Maranatha MM0064 (Word)	34 27 THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061
16	13	STRAIGHT AHEAD JAMIE OWENS COLLINS/Sparrow 1035	35 37 COME TO THE QUIET JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrow)
17	24	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Benson)	36 29 THIS AIN'T HOLLYWOOD DeGARMO & KEY BAND/Lamb & Lion LL 1051 (Benson)
18	30	LIGHTS IN THE WORLD JOE ENGLISH/Refuge R3764 (Benson)	37 40 SEEDS OF CHANGE KERRY LIVGREN/Kirshner NJZ 36567 (CBS)
19	9	COLOURS RESURRECTION BAND/Light LS 5783 (Word)	38 31 FOR THE BEST B. J. THOMAS/MCA/Songbird 3231
			39 35 YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)
			40 36 ROAR OF LOVE 2ND CHAPTER OF ACTS/Sparrow SPR 1033

Imperials Add Smith

■ WACO, TEX.—Armond Morales and Jim Murray, members of the Imperials, have announced the addition of Paul Smith to the group. Smith's signing was made public shortly after baritone singer Russell Taff announced he was leaving the Imperials to pursue a new ministry.

In April the Imperials begin a nationally promoted concert tour that will encompass major concert halls in nearly 50 cities, including the Omni in Atlanta, the Mabee Center in Tulsa, and Kiel Arena in St. Louis. Sonshine Concerts Limited, promoters of the

tour, plan to work with electronic and print media and promote the shows through regular ticket outlets as well as Christian bookstores. "This is the first tour that hasn't had to depend on mailing lists to work," says Rodney Snell, president of Sonshine. "We plan to tie in with both Christian and secular press in each city and will be working with television as well."

The company is also working with college newspapers and radio stations, local church groups, and magazines to promote the tour, which ends in December.



The "new" Imperials: from left, Jim Murray, Dave Will, new member Paul Smith, and Armond Morales.

Word Video (Continued from page 44)

in such Christian productions as "Hosanna U.S.A." and the proposed TV series "Gospel Road." He has also produced commercial spots for the Southern Baptist Radio and TV Commission.

The new division will produce video and film specials with particular care in presenting each author or artist in a format that

makes the most of his or her unique strength. Moser and Lutz predict that there will soon be packets of films for church distribution, videocassettes or discs for the home viewer, and feature programs for commercial, Christian, and cable TV markets. Their ultimate goal is the creation of major Christian motion pictures for national release.

The first production is already underway. The Amy Grant special, which began taping Feb. 20 at Opryland Studios in Nashville, features Grant live in concert with her band and also at several Nashville-area locations. Release has been set for late May, to coincide with her new live album. A contemporary music special, "Hosanna U.S.A.," is also planned for release in the second quarter.

NRB Elects Officers

■ WASHINGTON—Meeting at the 38th annual convention of National Religious Broadcasters here, NRB members re-elected David L. Hofer for a third one-year term as president. Other newly elected officers include Robert Ball, first VP; Jerry Rose, second VP; Paul Ramseyer, treasurer; and Eugene R. Bertermann, secretary. The board of directors was also elected to serve three-year terms.

Plans were made to move the NRB's national headquarters from New York to the Washington area by Jan. 1, 1984. Executive director Ben Armstrong announced that the next NRB national convention will be Feb. 7-10, 1982 at the Sheraton Washington Hotel.

Studio Singers (Continued from page 25)

satisfaction is found, as all readily agree, in solo performing, the absolute minimum satisfaction that they will accept from their profession is the respect of the producers who use their talents. The bane of the studio singer, and especially the contactor/arranger, is the producer who inflexibly instructs the singers. "Our job is to give the producer exactly what he or she wants," states Maxine Waters, adding that her own reputation is at stake each time she contracts a session. Still, with 18 years of experience, Waters says "we can feel where the part should be."

In the context of session singing, everyone's favorite recollections are of sessions where the margin of creativity allotted to the background singers was greatest. Both Vandross and Austin call Quincy Jones' "Stuff Like That"

a "dream session": Austin was given a free hand to contract a dozen of her most talented colleagues. Vandross calls it "a diva convention"; Austin calls it "a real party." Stephanie Spruill called her sessions with Gino Vanelli "a challenge I really enjoyed," while Maxine Waters, her frequent associate in the studio adds that, out of possibly a thousand sessions, "only three were really a drag."

The strongest impression then, that is left by these "super singers," as Quincy Jones affectionately dubbed the vocalists on "Stuff Like That," is their fierce pride in their craft. "Background singing is an independent skill," asserts Vandross; "It compromises your instincts to sing in a group." From Stephanie Spruill: "We put our hearts and souls in—we participate emotionally."

Soul & Spiritual Gospel

MARCH 7, 1981			
MAR.	FEB.		
7	21		
1	1	EVERYTHING'S ALRIGHT CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14850 (Arista)	
2	3	THE LORD WILL MAKE A WAY AL GREEN/Myrrh MSB 6661 (Word)	
3	7	THE HAWKINS FAMILY WALTER HAWKINS/Light LS 5770 (Word)	
4	4	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)	
5	5	JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS Savoy SGL 7059 (Arista)	
6	9	KEEP ON CLIMBING PILGRIM JUBILEE SINGERS/ Savoy SL 14584 (Arista)	
7	2	REJOICE SHIRLEY CAESAR/Myrrh MSB 6646 (Word)	
8	8	TRAMAINE TRAMAINE HAWKINS/Light LS 5760 (Word)	
9	6	RISE AGAIN GOSPEL KEYNOTES/Nashboro 7227	
10	13	A PRAYING SPIRIT JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)	
11	11	TRUE VICTORY REV. KEITH PRINGLE/Savoy 7053 (Arista)	
12	14	GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS/New Birth 7048	
13	22	CLOUDBURST MIGHTY CLOUDS OF JOY/ Myrrh MSB 6663 (Word)	
14	10	MOTHER WHY? WILLIE BANKS & MESSENGERS/ Black Label BL 3000 (HSE)	
15	15	LOVE ALIVE II WALTER HAWKINS & LOVE CENTER CHOIR/Light SL 5735 (Word)	
16	16	I'M COMING LORD CANTON SPIRITUALS/J&B 8 0028	
17	12	MIRACLE JACKSON SOUTHERNAIRES/ Malaco 4370	
18	18	JESUS WILL NEVER SAY NO FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista)	
19	24	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906	
20	17	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)	
21	21	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	
22	25	THIS GOSPEL REV. E. L. MCKINNEY/J&B 80026	
23	—	GOLDEN HITS SLIM AND THE SUPREME ANGELS/Nashboro 7234	
24	30	THANK YOU LORD REV. MACEO WOODS & CHRISTIAN TABERNAACLE CHOIR/Savoy SGL 7055 (Arista)	
25	26	CHANGING TIMES MIGHTY CLOUDS OF JOY/ City Lights/Epic JE 35971 (CBS)	
26	33	COME TO JESUS NOW MYRNA SUMMERS/Savoy SL 14575 (Arista)	
27	29	GOD CAN DOROTHY NORWOOD/Savoy SL 14557 (Arista)	
28	19	ONE DAY AT A TIME REV. THOMAS L. WALKER/ EGL 655	
29	34	GOD SAID IT SOUL STIRRERS/Savoy SL 14569 (Arista)	
30	20	GOD'S ANSWERS TO THE PROBLEMS OF PRESSURE REV. E. L. MCKINNEY/J&B 0021	
31	32	TELL IT MILDRED CLARK & MELODY- AIRES/Savoy SL 14571 (Arista)	
32	31	IT'S A NEW DAY JAMES CLEVELAND & SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)	
33	28	AIN'T NO STOPPING US NOW WILLIE NEAL JOHNSON & GOSPEL KEYNOTES/ Nashboro 27217	
34	27	REMEMBER ME REV. E. L. MCKINNEY/J&B 0005	
35	40	I'M COMING LORD CANTON SPIRITUALS/J&B 80028	
36	23	CHANGED MAN SWANEE QUINTET/Creed 3099 (Nashboro)	
37	39	HE CHOSE ME O'NEAL TWINS/Savoy SGL 7049 (Arista)	
38	35	CAUGHT UP BOBBY JONES & NEW LIFE/ Creed 3102 (Nashboro)	
39	36	ALL ABOUT JESUS SENSATIONAL NIGHTINGALES/ Malaco 4398	
40	37	HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)	

Dialogue

(Continued from page 10)

the record company idea and becomes a video production company.

RW: So who's going to fill those shoes?

Rundgren: It will be a video production company, whether it's an old existing one or a new one. The record companies aren't well acquainted with the technicalities of doing video. But most of these production companies are rock-promo companies and that doesn't mean they're capable of doing anything else. McCartney's "Back To The Egg" is a case in point. It was done by a rock promo company and it looks that way. It uses standard vocabulary techniques and it is very light in scriptwriting, which is its biggest problem. These rock promos don't have good scripts to begin with. When you record records and you start out with bad songs, it doesn't matter how you manipulate it, it's still a bad song. It gets down to A&R—having some kind of video A&R involved. Record companies have audio A&R to determine whether the material is good.

RW: So you feel that music-related video is a dead end?

Rundgren: There isn't enough good music to devote to music-related video. Contemporary music is 98 percent non-memorable and there's no reason to glorify it any further by adding another aspect to it. There may be a market there, but I don't see it as being gigantic. There's not going to be a huge movement of people in pop music into video. There's just not enough people in the world who know anything about video A&R, who know anything about what a good script is or how to find someone who can write a good script, or how to get a production happening that will turn out good and not cost a million dollars.

RW: How about enlisting scriptwriters from television?

Rundgren: The same thing is wrong with television. It is left to people who most of the time don't know anything about what they're doing. They take the throw-it-up-against-the-wall approach. Everything they do is based on the Nielsen ratings, which is totally response-oriented rather than artistic-oriented. There may be some people in educational television who have some conception of how to put together a good program with a realistic budget, because that's their objective, but most commercial television doesn't do that.

RW: So your video focus is on non-music-related projects?

Rundgren: They may have music. They may not. Our criteria is not to limit ourselves. If you're going to limit it to the area of rock, then you're really hurting because so much of rock is bad to begin with. I don't think most rock musicians are capable of doing video. Most rock musicians are barely capable of what they're doing now. They just barely get it together to learn the six chords necessary to get them across home base.

RW: But couldn't someone conceivably create a thematic piece with a narrative story put to music that a production company animates or stages, with any number of possibilities, and it eventually sells a million or attracts a huge audience? Like "Sgt. Pepper?"

Rundgren: Wait—where is it going to sell a million?

RW: What about a smash on television?

Rundgren: No one has done that yet. It hasn't happened once yet. The only way video will become feasible is if someone does that. There's no way you're going to have a hit videocassette or disc of Devo or Blondie or Jefferson Starship or anyone else because they've done it already and they've all lost money. You can't qualify if it will be a new art form or whether it's a freak thing or a total failure. It hasn't happened yet. You can't speculate an entire market around something that hasn't even happened yet. It's not in the near future. There's no market for it. Not enough people own video machines. If you sold a disc to everyone who owns a player, it still wouldn't pay for itself. Most video stores have only tapes of programming you've seen before. The profit is in cable or satellite.

RW: So we won't be seeing a Todd Rundgren and Utopia video album?

Rundgren: I don't know, I can't say when that will happen. It wouldn't be realistic to try and create for a market that isn't there. At one point I thought it was possible, but that's when I thought that videodisc companies—people who made the discs and the machines—wanted to make them a big thing and have everyone own one and rush out to buy new discs every week. But they're not interested in that and I think it's basically because they know eventually they're going to be destroyed, that all the investment they've made in trying to create these machines is going to go down the drain. That's because technology has moved so fast. It's moved ahead of their marketing scheme and completely dropped the bottom out of their market.

RW: You mean the disc is already outmoded?

Rundgren: I think it's too little too late. Discs are going to be buck-

ing new technology soon and they haven't achieved a significant penetration in the market to adequately buck those technologies. People already have a greater diversification of programming available through cable and satellite television. They're going to be able to get all those things they get on disc through cable television.

RW: You're saying that there aren't going to be videodiscs with original programming material

Rundgren: No, they cost too much and the videodisc companies don't want to pay for it. They have a philosophy that the videodiscs aren't going to catch on, that they will be eventually replaced by cable or a two-way television format where people order what they want from a computer. Television, sound and most information processing will eventually become digital. All that means is that there's a common information base full of dots and dashes. It can be transferred along a common information link and go in both directions. So you can have television, the latest records and newspapers and whatever other kind of information—sound or visual—you want transferred to the home or central processing bank. You could call in from a menu on your television screen and order anything from today's equivalent of a record or video store. But instead of actually buying a physical thing, you simply transfer it electronically into your home and store it on your residential device.

RW: And how will this change the record industry?

Rundgren: When an artist finishes a record, instead of going through the process of mastering it into a disc and then having it go to plants and be packaged and distributed to record stores throughout the country, he'll simply take it to the central processing bureau and give them the master tape to be fed into a computer for requests. Recording albums is an antiquated technology anyway and eventually will have to be replaced by something else.

RW: So how does Todd Rundgren fit into all of this?

Rundgren: From my standpoint, nothing changes for me. It's the marketing that's changed. My equipment may be slightly different in the future, depending on technological advances in terms of rendering my music into a recorded format.

Suncoast Promotions Bows in Florida

■ BELLEAIR BEACH, FLA.—Veteran independent promotion man Perry Stevens and Neil McIntyre, former national promotion manager of MCA Records, have formed a new company, Suncoast Promotions, that will service radio stations in Tampa, Clearwater, St. Petersburg and Sarasota, concentrating their efforts on airplay for all radio formats.

Background

Stevens recently moved to Florida from Cleveland, where he had been doing independent promotion for over 20 years. McIntyre's background includes over 20 years in broadcasting, with his last programming position at WPIX-FM in New York. He was also radio editor for *Record World*.

Gortikov To Speak At NARAS Lunch

■ NASHVILLE — Stan Gortikov, president of the Recording Industry Association of America (RIAA), will address the March 10 educational luncheon sponsored by the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) at the Maxwell House Hotel here.

Scholarship Fund

Tickets to the luncheon are \$9.50 each, and are available from Nashville's NARAS office at 7 Music Circle North. Reservations are also being accepted by phone, (615) 255-8777.

Net proceeds from this luncheon, the fourth in a series sponsored by the local NARAS chapter, will go toward the chapter's scholarship fund.

Crocker & Young & Company



WBLS program director Frankie Crocker was recently presented with a gold record by Young & Company and Brunswick Records for helping their single "I Like What You're Doing to Me" to sell over a million copies. Pictured from left are: Jimmy Byrd, VP, national promotion, Brunswick; Billy Young; Crocker; and Mike Young.

Record World Country

Country Goes European

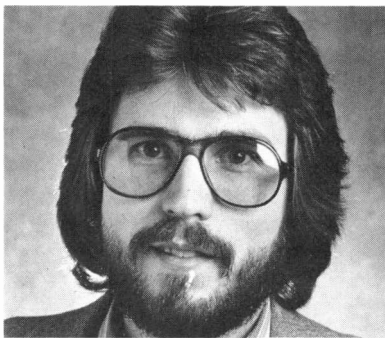


Millions of European radio listeners were treated to a concert by four country artists recently when Crystal Gayle, Porter Wagoner, Johnny Paycheck, and Ronnie Prophet performed in a show broadcast live from the Tennessee Performing Arts Center. The concert broadcast, produced by the Nashville Radio Workshop, was carried live over the 1.3 million-watt Radio Luxembourg. Shown after the concert are, from left: Benny Ray, WSIX-FM, Nashville; MC Bob Stewart, Radio Luxembourg; Rick Blackburn, VP and GM, CBS Records, Nashville; Gayle; Jo Walker, executive director, Country Music Association; Prophet; Roy Wunsch, VP, marketing, CBS Records, Nashville; and Allen Reynolds, Gayle's producer.

CBS Appoints Bowles

■ NASHVILLE—Roy Wunsch, VP, marketing, CBS Records-Nashville, has announced the appointment of Woody Bowles as head of the label's Nashville press and public information department.

Bowles will coordinate and oversee publicity on artists marketed by CBS-Nashville, coordinating activities with Nashville marketing and merchandising management, and publicizing CBS-Nashville. Bowles was previously head of the Nashville-based Berry Hill Group, a public relations and management firm.



Woody Bowles

Nashville Report

By AL CUNIFF

■ Add another name to the list of artists who went top 10 in RW's Country Singles Chart with their first nationally charted release: **Hank Williams Jr.** Hank Jr. went top 10 in April, 1964 with "Long Gone Lonesome Blues." Thanks to Bill Williams and Gary Wallington of London for that information. By the way, Hank Jr. was about 15 at the time.

Ovation's **Michael Radford** says he hopes to expand his label's country roster to about one dozen acts from its current six by the end of this year. . . **Jeff Fain**, MD at WCBX in Eden, N.C., has authored "The Burning," a horror novel published by Leisure Paperbacks (\$2.25). It's about a satanic force wreaking havoc in a small town in North Carolina.

Producer **Tom Dowd** was in town recently to supervise **Marshall Tucker Band** sessions at the Sound Emporium. "The band had recorded at studios in the south and southeast, but never in Nashville," Dowd said. "I visited here for five or six days last year and checked out two or three studios a day before deciding on one with the best blend of equipment and accommodations." Dowd, who produced the new **Eric Clapton** LP, will soon work with **Pablo Cruise**, and is "considering" work with **Van Morrison**, **Henry Paul**, and **Graham Parker**. Dowd thinks it would be "healthy" for Nashville studio people to "get outside for a week or two and see what other studios are doing. Studio recording is a business where everyone is always busy doing the best he can, and I think it always helps when someone

(Continued on page 48)

Country Radio Seminar

(Continued from page 28)

vive Under This New Measurement Technique" will be hosted by Jim Duncan of "Radio and Records," with Dan Hiber, president of Hiber & Hart Ltd.

Concurrent sessions fill out the remainder of the afternoon. In Regency 3 and 4 from 3:15 to 4 will be "How To Read An ARB" moderated by Bill Figenshu of Viacom audio with George Burns, president of Burns Media Consultants, Studio City, Calif. Following this will be "The Marriage Of Radio, Records, And Trades—Polygamy Works!," moderated by Bob English (WUBE) with panelists Jim Sharp (Cashbox), Marie Ratliff (Record World), Jim Duncan

(Radio and Records), Greg Gavin (Gavin Report), Stan Byrd (Warner Brothers), Joe Casey (CBS Records), Joe Galante (RCA Records), Bruce Hinton (independent promotion), Moon Mullins (WDAF), Joe Ladd (KIKK), and Dan Holyburton, (WQAM). The discussion will be held in Regency 3 and 4 from 4 to 6.

In Davidson A & B from 3:15 to 4:15 will be "How To Buy A Radio Station" moderated by Lee Masters (LOZ) with panelists Dick Blackburn, Blackburn & Co.; Richard Churchill, associate of T.A. Associates, Boston; Ed Henson, president of Henson Broadcasting, Louisville; and Richard Ferguson, president of Park City Communications, Bridgeport.

Other Panels

In Davidson A & B from 4:15 to 5:15 will be "FCC — The Commission Has Made A Move —What's The Next Step?" moderated by Don Boyles with legal representatives Tom Wall, senior partner of Dow, Lohnes, Albertson, and Wall; and Bob Heald, senior partner of Fletcher, Heald and Hildreth. Both firms are in Washington D.C.

Closing the day's activities in Davidson A & B from 5:15 to 6 will be "Sell It—Collect It—Protect It" with moderator Virl Wheeler (KYTE) and panelists Jim McGovern (KMPS) and Terry Dean (WUBE).

The traditional "Rap Room" discussion will begin at 8 p.m. in Davidson A & B. Ron Norwood (KMPS) will lead discussions on "News—Information—Creative Public Affairs & Special Programming."

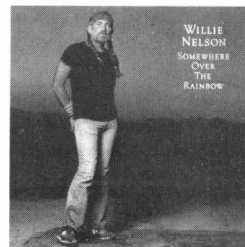
(Continued on page 49)

PICKS OF THE WEEK

SINGLE **RONNIE MILSAP, "AM I LOSING YOU"** (prod.: Ronnie Milsap & Tom Collins) (writer: J. Reeves) (Rondo, BMI) (3:15). Picked from Milsap's upcoming LP of Jim Reeves songs, "Out Where the Bright Lights Are Glowing," this is an outstanding cover of a beautiful Reeves ballad that deserves new attention. RCA JB-12194.

SLEEPER **PATTI PAGE, "NO ACES"** (prod.: Shelby S. Singleton Jr.) (writers: B. House, W. Cunningham) (On the House/Expertise, ASCAP) (3:27). Plantation matches Page, in top vocal form, with a poignant piece of material about a "game" involving a king, queen, too many hearts, and a lonely joker. Plantation 197.

ALBUM **WILLIE NELSON, "SOMEWHERE OVER THE RAINBOW."** Following the success of his "Stardust" album, Nelson again returns to classic tunes from earlier days, this time creating a special mood with veteran country pickers in sessions at Gilley's studio in Texas. Standout cuts include the title cut, "I'm Confessin'," "Mona Lisa," and "It Wouldn't Be the Same (Without You)." Columbia FC 36883.



Country Hotline

BY MARIE RATLIFF

MOST ADDED CHART CONTENDERS

T. G. Sheppard — "I've Loved 'Em Every One"
Moe & Joe — "Hey Joe (Hey Moe)"
Janie Fricke — "Pride"
Reba McEntire — "I Don't Think Love Ought To Be That Way"

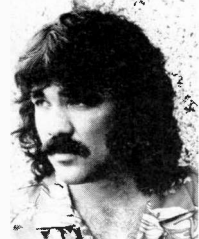
Donna Fargo revives in fine style the Johnny Russell hit of sometime back. "The Baptism Of Jesse Taylor" is an instant add at KEBC, KSSS, WCXI, WPNX, WTOP, KVOO, KRMD, KSOP, WWVA.



Donna Fargo

Reba McEntire has first week adds on "I Don't Think Love Ought To Be That Way" at WPNX, KUUY, KTTS, KRAK, WDJW, WDEN, WQYK, KHEY, WTOP, KMPS, KGA, KEBC, KRMD, WGTO, KBUC, KFDI, WSM, WYDE, KVOO, KWJJ, KSOP, WBAM, WQIK, WCXI, WMZQ, WKHK, WQQT, KEEN.

Gary Morris has strong play on "Fire in Your Eyes" at KWMT, WMAY, WDLW, KXLR, WFAI, KUUY, KVOO, KRMD, WXCL, KBUC, KKYX, KYNN, KTTS, KEBC, WWVA, KWMT. A new group called Music Row has adds on "There Ain't a Song" at KOKE, KEBC, WFAI, WPNX, WQYK, KWKH, KSOP, WKKN, WSLC, WMAY, KYNN. Nightstreets shows play on "(Lookin' At Things) In A Different Light" at WPLO, WESC, WDEN, KMPS, KEBC, KSOP, KWMT, WSLC, KBUC, KRMD, KFDI, KVOO.



Gary Morris

Orion shows reports on "Crazy Little Thing Called Love" at KXLR, KFDI, KSOP, KEBC, KSSS, WPNX, KVOO, WDEN, WSLC, WGTO, WKLW, KYNN. Wickline has adds on "Do Fish Swim" at KDJW, KRAK, WFAI, KOKE.

Janie Fricke's remake of the Ray Price classic "Pride" is off to an early start at KCKC, KEEN, WMZQ, KMPS, KSSS, WTSO, KSO, KWJJ, KNIX, KBUC, WSM, WQIK, KUUY, WCXI, KGA, WDEN, WIRE, KPLX, WKHK, KENR.

Super strong: Charley Pride, Leon Everette, Gene Watson (MCA), The Rovers, Emmvlou Harris.

Newcomer Gary Lumpkin has response on "A Woman's Got It (And A Man Wants It)" at KFDI, KVOO, WPNX, WSLC. Michael Tate's "Mexican Girl" playing at WPNX, WFAI, WSLC, KDJW.

SURE SHOTS

Ronnie Milsap — "Am I Losing You"
T. G. Sheppard — "I Loved 'Em Every One"

LEFT FIELDERS

John Wesley Ryles — "Somewhere To Come When It Rains"
Roy Clark — "She Can't Give It Away"
Stan Hitchcock — "She Sings Amazing Grace"
Rita Coolidge — "Words"

AREA ACTION

Brenda Frazier — "I'm Not Afraid Of Love" (KFDI, KVOO, WSLC)
Steve Jones — "Rev. Sam Whiskey" (KOKE, KRMD, KEBC, WFAI)
Jim West — "Lovin' Night" (KSOP, KSO, WTOP, WDEN)

Happy Dancers



RCA artists Alabama and Ronnie Milsap break into an impromptu dance after a recent concert in Huntsville, Ala. which capped several Milsap/Alabama dates as part of Alabama's "homecoming" tour. From left are: Alabama's Jeff Cook and his daughter Crystal; Alabama's Teddy Gentry; Milsap; and Alabama's Randy Owen and Mark Herndon.

Nashville Report

(Continued from page 47)

can visit another music center to see how the other guys work and what equipment they're using."

RECORD NOTES: Rich Landers has a fine uptempo song in "Friday Night Feelin'," on Ovation . . . Lucille Starr's "Real Love" is also a solid upbeat tune on Great Record Factory Records . . . Nashville-based singer/writer Sonny Mayo has released a self-distributed LP called "So Far So Good," with country and pop-oriented material. Best cuts are the title tune and "I Take It All Back" . . . Locally based musicians known as Jah Message have released an LP on the AYO label called "Afrikan Dreamland," which mixes reggae, primitive influences, blues, and other forms, somewhat in the style of Taj Mahal.

Mel Tillis wrote and recorded the theme song for his NBC-TV pilot "Short Trackers" . . . The Scotti Brothers' Stan Moress has announced the signing of artist Sami Jo Cole to an exclusive management agreement . . . Roy Clark, Mel Tillis, and the Oak Ridge Boys will tape a two-hour CBS-TV special "Country Comes Home" at the Grand Ole Opry this month. The Cates/Hagan production is slated to air April 1.

Crystal Gayle recently headlined at the Apollo Theatre in London . . . Johnny Rosen, president of Fanta Professional Services, supervised Nashville's first two-track live digital recording when he recorded the recent two-hour country concert which originated from the Tennessee Performing Arts Center for live broadcast over Radio Luxembourg. Rosen used a Mitsubishi X-80 digital recorder, and company reps flew in from Chicago and Japan to observe the process.

Joel Katz, president of Kat Family Records of Atlanta, has announced that Billy Joe Royal's "Who Is Like You (Sweet America)" will be the new label's first single . . . Boxcar Willie appears on a "Hee Haw" episode set to air this weekend . . . RCA's Tom T. Hall is on tour again in April after taking time to finish a novel, cut an LP, and tape "Pop! Goes the Country" . . . Molly Hatchet performs at the Municipal Auditorium here Friday (6).

IN THE STUDIO: Audio Media (Ricky Scaggs), Columbia (Bobby Bare, George Jones, Johnny Rodriguez, Calamity Jane), LSI (Jim Chesnut, Vern Gosdin), Chips Moman (Tammy Wynette), Quadraphonic (Grinders Switch, Donna Fargo), RCA (Steve Wariner, Loretta Lynn, Jerry Reed, Cate Sisters), Marty Robbins Studio (Marty Robbins, the Winters Brothers), Scruggs Sound (Freddie Hart, Earl Thomas Conley), Sound Emporium (Marshall Tucker Band, Boxcar Willie, Sandra Steele), Sound Stage (Becky Hobbs, Dave Rowland and Sugar, Sonny Curtis, Sami Jo Cole), Young'un Sound (Lawler and Cobb, Thomas Cain), Wax Works (Gary S. Paxton), Masterfonics (Dickie Betts, Kathy Barnes, Tom Jones, Razy Bailey, Earl Thomas Conley).

Monument's Fred Foster and his wife Lisa recently celebrated the birth of their daughter, Kristen Ashley . . . RCA's Jerry Flowers addressed a recent meeting of Nashville's Ad 2, Inc. . . . The CMA's Ed Benson was a guest speaker at Mike Hyland's PR class at Belmont College here . . . The Limelites, Inc. booking and management agency has slated its annual Theater of Talent showcase for April 5 at the Maxwell House Hotel here. Phone (615) 329-2292 for more details.

Gibson Guitars recently broke ground for its headquarters planned at Perimeter Park here. The facility will eventually house about 100 Gibson employees. The company's current HQ is Northbrook, Ill.

Country Radio Seminar

(Continued from page 47)

Saturday's (14) schedule begins in Regency 3 & 4 from 9:30 to 10:15 with "Country Phenomenon And Lifestyle" hosted by Perry St. John (KSO) with speaker John Parikhal, partner of Joint Communications, Toronto.

From 10:15 to 11 in Regency 3 & 4 session titled "New Competition In The Market" will be moderated by Carol Parker and Dan Hayburton with panelists Ed Salamon (HN), Bill Figenshu, Bob Cole (KOKE), and Jerry Adams, (KFDI).

Concluding the morning sessions will be "Programming For The Twelve-Week Book" from 11:15 to noon in Regency 3 & 4 with moderator Chris Collier (YTE) and panelists Don Langford (KLAC) and Rip Ridgeway of Arbitron N.Y.

Following a lunch break Jim Ray (KOKE) will host "Positioning And Marketing Your Station—Part 1—The Key To Successful Ratings In The 80s." The speaker will be Jon Coleman of Media Associates, a Dallas radio research consultant firm. The session will be held from 1 to 1:45 in Regency 3 & 4.

Concurrent sessions will be held for the remainder of the day. In Regency 3 & 4 from 1:45 to 4:15 will be a continuance of the previous discussion. The session is divided into three parts: (A) "With On-Air Sound—So You Want To Keep Winning In Your Market," moderated by Tom Pfifer (KRMD) with panelists Charlie Russell (KHEY), Hal Jay (WBAP), Jason Drake (KFH), and Bob Elliott of Burkhart, Abrams, Michaels, Douglas & Associates of Atlanta; (B) "With On-Air Promotions—Cumes, Quarter Hours, And Image," moderated by

Drake-Chenault Names Talent Search Winners

■ LOS ANGELES — Bobby Rich, director of specialized programming consultation for Drake-Chenault, has announced the winners in the country category of the company's recent national radio talent search.

The country winners are: Dennis Conrad, KLIX, Twin Falls, Idaho; Walt Jackson, WMPS, Memphis; Don Keith, WJRB, Nashville; Ken Shepherd, KWKH, Shreveport, La.; and Dan Taylor, WHN, New York.

The winners' air checks, along with the air checks of winners in other categories, are included on a record album available free from Drake-Chenault at 8399 Topanga Canyon Blvd., Canoga Park, Calif. 91304, c/o Bob Rich.

Chris Collier with panelists Bob Kraig (WTHI) and Charlie Ochs (KIKK); (C) "With Outside Media—Let's Expose Ourselves" with moderator Pete Porter (WJJD) and panelists Marty Wallach, VP and creative director of Meldrum & Fewsmith, Chicago, Jarrett Day (SKO); and Charlie Cook (KHJ).

Simultaneous sessions in Davidson A & B are: 1:45 to 2:30, "Your Place In The Marketplace In Sales—When Music Disappears From Radio," moderated by Kim Pyle with Jim Williams, owner of the Welsh Company, Tulsa; 2:30-3:15, "Getting More Profit And Productivity From Your Sales People—With Or Without A Computerized System," with Billie Joyce Campbell (WXBM-FM) and Chris Lytle of Media Sales Training Systems, affiliate of Jim Hooker & Co., Chicago; 3:30-4:15, "Selling Country Radio From Another Point Of View," moderated by Mike Kirtner (WTCR) with panelists Bill Sherard (WPXX) and Roy Valentine (WHEZ).

Following a general session "How To Put Your Face In The Marketplace," a VTR presentation compiled by Chris Collier, from 4:15 to 4:45 in Regency 3 & 4, closing remarks will be delivered by MCA recording artist and humorist, Jerry Clower.

The seminar concludes Saturday evening with the traditional banquet and "New Faces Show" in the Regency Ballroom.

Gold for Emmylou

■ NASHVILLE—Warner Bros. Records-Nashville has announced that three Emmylou Harris LPs have been certified gold by the RIAA, certifying sales in excess of 500,000 units: "Luxury Liner," "Profile: Best of Emmylou Harris," and "Blue Kentucky Girl."

The albums join "Elite Hotel" in Harris's gold catalogue.

Dolly's Feats Cited

■ NASHVILLE — With her current RCA single "9 to 5" having topped *Record World's* country, pop, and A/C charts, Dolly Parton becomes the first Nashville-based female artist to accomplish such a feat. In addition, her "9 to 5" single and LP were recently certified gold by the RIAA.

Parton's "9 to 5" is also nominated for an Oscar for best song by the Academy of Motion Picture Arts and Sciences, and she is nominated by the Academy of Country Music for top female vocalist and entertainer of the year.

Hit after hit after hit after hit after...

"DO YOU LOVE AS GOOD AS YOU LOOK;" "Lovers Live Longer;" "Dancin' Cowboys;" "Sugar Daddy;" "If I Said You Had A Beautiful Body, Would You Hold It Against Me;" "You Ain't Just Whistlin' Dixie" have made two talented Florida boys look... as good as they are. Which is HOT!

The Bellamy Brothers.

Heating things up again on their new album,
Sons Of The Sun. BSK 3491

Includes the Number One hits,
"Do You Love As Good As You Look"
and "Lovers Live Longer."

On Warner Curb records & tapes.
Produced by Michael Lloyd
with the Bellamy Brothers.
Representation: Agency For The Performing Arts
New York and Los Angeles



CURB
RECORDS



Give the gift
of music.



Country Single Picks

COUNTRY SONG OF THE WEEK

REBA McINTYRE—Mercury/PolyGram 57046
I DON'T THINK LOVE OUGHT TO BE THAT WAY (prod.: Jerry Kennedy)
 (writers: L. Martine Jr., R. Mainegra) (Ray Stevens/Lucy's Boy, BMI)
 (2:40)
 It sounds like Reba's in the country hit groove again with this stirring, upbeat message from a true-hearted woman.

TAMMY WYNETTE—Epic 19-51011
COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) (prod.: Chips Moman)
 (writers: C. Moman, B. Emmons) (Vogue/Baby Chick, BMI) (2:54)
 The guys in white hats will lie looking you straight in the eye, Tammy tells us in her first release with producer Moman.

T. G. SHEPPARD—Warner Bros./Curb 49690
I LOVED 'EM EVERY ONE (prod.: Buddy Killen) (writer: P. Sampson) (Tree, BMI) (3:23)
 Moody, minor-chord riffs open this unusual tribute to every woman the singer has ever known. T. G. is sure to get radio response with this cut.

SAMMI SMITH—Sound Factory 427
CHEATIN'S A TWO WAY STREET (prod.: Phil Baugh & Buddy Emmons)
 (writers: M. Bernard, C. R. Duvall) (Crown Dancer, ASCAP) 2:58
 Here's another excellent release from this one-of-a-kind vocalist. It's an uptempo look at cheatin' from a woman's point of view.

RITA COOLIDGE—A&M 2318
WORDS (prod.: David Anderle) (writers: B. Gibb, R. Gibb, M. Gibb)
 (Casserole/Unichappell, BMI) (3:25)
 Rita charted country with her last release, and country radio may also pick up on this slick cover of a Bee Gees 1960s hit.

BILL NASH—Liberty 1400
FINGERTIP FEVER (prod.: Dave Burgess) (writers: D. Burgess, K. Westberry)
 (Barnwood/Joiner, BMI/ASCAP) (2:21)
 Nash's Liberty debut is a bright-sounding cut with a south-of-the-border influence, about a guy who's burnin' up with fingertip fever.

JEANNE PRUETT—P.A.I.D./IBC 118
SAD OLE SHADE OF GRAY (prod.: Walter Haynes) (writers: S. Throckmorton, G. Martin) (Tree, BMI) (3:04)
 Pruett aims at the airwaves again with this smooth, mournful ballad by two veteran hitwriters.

JOHN WESLEY RYLES—MCA 51080
SOMEWHERE TO COME WHEN IT RAINS (prod.: Ron Chancey)
 (writer: R. Lane) (Tree, BMI) (2:59)
 This top-notch singer gives his all on this ballad, telling the woman he loves that he'll be there when her fair-weather friends let her down.

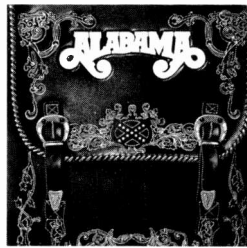
NOEL—Super Productions 642
LUCKY ME (prod.: Allen Cash) (writer: N. Haughrey) (Foxtall/Sir Dale, ASCAP) (2:41)
 Noel's special vocal sound spices her lively single debut, a self-penned tune with an irresistible beat.

STAN HITCHCOCK—Ramblin' 1711
SHE SINGS AMAZING GRACE (prod.: not listed) (writers: J. Foster, B. Rice)
 (April, ASCAP) (2:58)
 Hitchcock's Ramblin' debut is a catchy, warm tune about a love mismatch that somehow works, though she's hymns and he's honky tonks.

ROY CLARK—MCA 51079
SHE CAN'T GIVE IT AWAY (prod.: Larry Butler) (writers: C. Putman, S. Throckmorton) (Tree, BMI) (3:40)
 This sad, gentle story of a faded rose is pulled from Clark's current "Back to the Country" LP.

JOHNNY CASH—Columbia 11-60516
THE BARON (prod.: Billy Sherrill) (writers: P. Richey, J. Taylor, B. Sherrill)
 (First Lady/Sylvia's Mother/Algee, BMI) (3:36)
 Cash teams with producer Sherrill for a gripping story-song that relates an unusual poolhall drama.

Country Album Picks



FEELS SO RIGHT
ALABAMA—RCA AHL1-3930
 This outstanding album by one of country music's most exciting groups features Alabama's clean, crisp sound and fine material. Standouts include the title cut, a warm ballad; "Old Flame," the band's current hit; plus "Love in the First Degree" and "Fantasy."



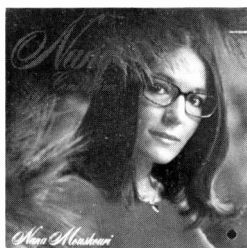
LEATHER AND LACE
WAYLON AND JESSI—RCA AAL1-3931
 Jennings and Colter offer sensitive material produced with a gentle, subtle touch, and the result is a highly commercial LP featuring such highpoints as their current hit "Storms Never Last," "You Never Can Tell," "Wild Side of Life," and "I'll Be Alright."



HEY JOE/HEY MOE
MOE BANDY & JOE STAMPLEY—Columbia FC 37003
 Moe and Joe have struck a winning combination with their sassy, down-home duets, and this LP provides just what their listeners want to hear. Special cuts include their new single, the title cut; "Honky Tonk Queen," and "Drinkin', Dancin'."



SEVEN YEAR ACHE
ROSEANNE CASH—Columbia JC 36965
 The title single is spearheading the way for this LP, which has the potential to succeed in several formats. Roseanne mixes rock, country, and rockabilly in her distinctive fashion on such standout cuts as "You Don't Have Very Far to Go," "Where Will the Words Come From," "My Baby Thinks He's a Train," and others.



COME WITH ME
NANA MOUSKOURI—Grand GLP 80,000
 This Larry Butler production presents the sweet-voiced European star on quality material such as "Someone Is Looking for Someone Like You," "When I Dream," "Love Ain't the Question," and the title tune.

Radio Documentary Of Reeves' Career Set for Production

■ NASHVILLE — Mary Reeves Davis, president of Jim Reeves Enterprises, has announced that an authorized Jim Reeves radio documentary will be available for distribution later this year.

New Material

Davis said the documentary, which she is researching with Tom Perryman and which is being produced by BBC Radio, will contain never-before-used information and interviews, including personal reflections by Davis, and by childhood friends and fellow artists who knew Reeves closely.

'MAQ To Sponsor 'CountryFair '81'

■ CHICAGO — Radio station WMAQ will sponsor "CountryFair '81" March 20-22 at the downtown Hyatt Regency Hotel here. The station and Celebration/Flipside Productions co-produced last year's "CountryFest," a two-day event which drew over 30,000 people to Chicago's International Amphitheatre.


According to Robert Chimberoff, the station's advertising and promotion coordinator, WMAQ profits only from booth space sales to vendors of food and merchandise. The festival will include over a dozen country artists, and about 100 booth exhibitors.

Record World Country Albums



MARCH 7, 1981

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

MAR. 7	FEB. 28			WKS. ON CHART
1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (18th Week)		20
2	2	HORIZON EDDIE RABBITT/Elektra 6E 276		34
3	3	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3378		13
4	4	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110		22
5	5	RONNIE MILSAP'S GREATEST HITS /RCA AHL1 3772		20
6	6	I BELIEVE IN YOU DON WILLIAMS/MCA 5133		20
7	7	THE OAK RIDGE BOYS GREATEST HITS /MCA 5150		17
8	8	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752		26
9	10	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330		5
10	11	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		95
11	9	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002		42
12	13	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309		17
13	28	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508		3
14	14	STARDUST WILLIE NELSON/Columbia KC 35305		146
15	19	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137		5
16	17	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571		30
17	16	I AM WHAT I AM GEORGE JONES/Epic JE 36586		24
18	15	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236		23
19	18	LOVE IS FAIR BARBARA MANDRELL/MCA 5136		17
20	20	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476		37
21	12	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/Warner/Viva HS 3499		12
22	26	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644		38
23	29	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642		117
24	21	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239 (PolyGram)		21
25	23	URBAN COWBOY II (ORIGINAL SOUNDTRACK)/Full Moon/Epic SE 36921		9
26	30	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H		115
27	25	BEST OF EDDIE RABBITT /Elektra 6E 235		67
28	24	ENCORE MICKEY GILLEY/Epic JE 36851		16
29	22	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602		39
30	27	THE BEST OF THE KENDALLS /Ovation OV 1756		11

CHARTMAKER OF THE WEEK

31	—	GREATEST HITS DAVE & SUGAR RCA AHL1 3915		1
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32	61	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096		71
33	—	TWO'S A PARTY CONWAY & LORETTA/MCA 5778		1
34	31	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H		166

35	34	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512		24
36	35	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250		72
37	37	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917		3
38	33	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36730		13
39	32	INVICTUS MEANS UNCONQUERED DAVID ALLAN COE/Columbia JC 36970		4
40	38	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488		100
41	36	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982		69
42	40	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582		20
43	41	GIDEON KENNY ROGERS/United Artists LOO 1035		46
44	39	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland Intl. JE 36786		20
45	42	DREAMLOVERS TANYA TUCKER/MCA 5140		18
46	46	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 (PolyGram)		264
47	44	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)		29
48	54	HARD TIMES LACY J. DALTON/Columbia JC 36753		22
49	47	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492		35
50	49	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422		41
51	45	TOGETHER OAK RIDGE BOYS/MCA 3220		52
52	53	SONS OF THE SUN BELLAMY BROTHERS/Warner/Curb BSK 3491		12
53	48	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751		94
54	43	KENNY KENNY ROGERS/United Artist LWAK 979		75
55	64	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202		71
56	—	WILD WEST DOTTIE WEST/Liberty LT 1062		1
57	70	A WOMAN'S HEART CRYSTAL GAYLE/Liberty LOO 1080		13
58	52	HANK WILLIAMS, SR. 24 GREATEST HITS /MGM SE 4755		29
59	55	OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135		99
60	60	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188		67
61	63	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H		98
62	56	SMOOTH SAILIN' T.G. SHEPPARD/Warner/Curb BSK 3423		3
63	57	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138		28
64	73	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318		94
65	62	BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II /Mercury SRM 1 5024 (PolyGram)		58
66	50	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7202 (PolyGram)		48
67	59	ELECTRIC HORSEMAN FEATURING WILLIE NELSON (ORIGINAL SOUNDTRACK)/Columbia JS 36327		59
68	69	BEST OF BARBARA MANDRELL /MCA AY 1119		107
69	67	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278		37
70	51	IT'S THE WORLD GONE CRAZY GLEN CAMPBELL/Capitol SOO 12124		4
71	58	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686		51
72	68	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246		35
73	72	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107		49
74	66	SOUTHERN RAIN MEL TILLIS/Elektra 6E 277		12
75	75	RAZZY BAILEY /RCA AHL1 3688		26

Jim Owens Slates TV Specials

■ NASHVILLE—Jim Owens, president of Jim Owens Enterprises, has announced that Jim Owens Productions will produce four two-hour country music-oriented TV specials this year in association with Multimedia Program Productions, Inc. of Cincinnati.

Don Dahlman, executive VP of MPPI, said an "outstanding number of station clearances and (good) ratings" were earned by last year's joint Owens/Multimedia productions: "Hank Williams: the Man and His Music," "A Tribute to Chet Atkins From His Friends," and "The 14th An-

nual Music City News Country Awards."

Owens will videotape "Music City News Top Country Hits of the Year" April 1 at the Grand Ole Opry House here. "The 15th Annual Music City News Country Awards" will be televised live from the Grand Ole Opry House on June 8.

Owens' third special this year will be "Country Galaxy of Stars," featuring Mel Tillis, to be filmed around September. Late in the year Owens will tape another "Tribute to . . ." show, spotlighting another country music great.

For A Good Cause



Epic artist Charlie Daniels and MCA's Brenda Lee are the long and short of it as they co-chair the first-ever National Kidney Foundation Radiothon, which airs the weekend of March 7. WSM radio's Ralph Emery hosts the radiothon, broadcast from WSM in Nashville, and produced and scripted by Gayle Hill.

Dimension Signs Price

■ NASHVILLE—Ken Stilts, president of Dimension Records, has announced signing Ray Price to an exclusive recording agreement. "In-Depth" Plans

Dimension VP and A&R director Ray Pennington said he has produced over 30 songs sung by Price, whose first single for the label, "Getting Over You," is due out soon. The label has retained Image PR Ltd. to promote Price. George Cooper III, Dimension's VP in charge of sales, merchandising, and promotion, said the label has "in-depth" marketing plans for Price product.

Country Singles

MARCH 7, 1981

TITLE, ARTIST, Label, Number
MAR. 7 FEB. 28

WKS. ON CHART

1	4	ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON Columbia 11 11418	9
2	7	DO YOU LOVE AS GOOD AS YOU LOOK BELLAMY BROTHERS/Warner/Curb 49639	8
3	1	ARE YOU HAPPY BABY DOTTIE WEST/Liberty 1392	12
4	5	CAN I SEE YOU TONIGHT TANYA TUCKER/MCA 51037	11
5	12	GUITAR MAN ELVIS PRESLEY/RCA 12158	8
6	2	SOUTHERN RAINS MEL TILLIS/Elektra 47082	12
7	14	WANDERING EYES RONNIE McDOWELL/Epic 19 50962	11
8	9	CUP OF TEA REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49626	12
9	15	DRIFTER SYLVIA/RCA 12164	8
10	13	WHAT'S NEW WITH YOU CON HUNLEY/Warner Bros. 49613	11
11	16	IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES/Epic 19 50968	8
12	3	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic 19 50948	14
13	18	THIRTY-NINE AND HOLDING JERRY LEE LEWIS/Elektra 47095	8
14	20	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650	8
15	21	WHAT I HAD WITH YOU JOHN CONLEE/MCA 51044	7
16	23	TEXAS WOMAN HANK WILLIAMS, JR./Elektra/Curb 47102	5
17	22	SOMETHIN' ON THE RADIO JACKY WARD/Mercury 57044 (PolyGram)	7
18	8	HILLBILLY GIRL WITH THE BLUES LACY J. DALTON/ Columbia 11 11410	12
19	26	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic 19 50972	8
20	24	YOUR GOOD GIRL IS GONNA GO BAD BILLIE JO SPEARS/ Liberty 1395	9
21	27	PICKIN' UP STRANGERS JOHNNY LEE/Full Moon/Asylum 47105	4
22	25	LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN/MCA 51050	6
23	6	I'LL BE THERE IF YOU EVER WANT ME GAIL DAVIES/ Warner Bros. 59592	14
24	30	OLD FLAME ALABAMA/RCA 12169	4
25	28	I HAVE A DREAM CRISTY LANE/Liberty 1396	8
26	31	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062	5
27	33	CRYING DON McLEAN/Millennium 1799	6
28	34	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436	5
29	10	SILENT TREATMENT EARL THOMAS CONLEY/Sunbird 7556	15
30	37	A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) MICKEY GILLEY/Epic 19 50973	4
31	38	EVERY NOW AND THEN BRENDA LEE/MCA 51047	6
32	35	PEACE OF MIND EDDY RAVEN/Dimension 1017	7
33	36	DIXIE MAN RANDY BARLOW/P.A.I.D. 116	7
34	39	TOO LONG GONE VERN GOSDIN/Ovation 1163	8
35	40	LEONARD MERLE HAGGARD/MCA 51048	4
36	42	FALLING AGAIN DON WILLIAMS/MCA 51065	3
37	41	PERFECT FOOL DEBBY BOONE/Warner/Curb 49652	5
38	43	REST YOUR LOVE ON ME/I AM THE DREAMER CONWAY TWITTY/MCA 51059	3
39	46	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram)	3
40	45	IT DON'T GET NO BETTER THAN THIS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 11438	4
41	51	STORMS NEVER LAST WAYLON & JESSI/RCA 12176	3
42	44	ANY WAY YOU WANT ME GENE WATSON/Warner/Viva 49648	5
43	54	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	4
44	48	IT WAS YOU BILLY "CRASH" CRADDOCK/Capitol 4972	4
45	47	20/20 HINDSIGHT BILLY LARKIN/Sunbird 7557	9
46	50	IT'S A HEARTACHE DAVE & SUGAR/RCA 12168	5
47	49	COMPLETELY OUT OF LOVE MARTY ROBBINS/Columbia 11 11425	5
48	52	I REMEMBER YOU SLIM WHITMAN/Epic/Cleveland Intl. 19 50971	5
49	56	ARE WE DREAMIN' THE SAME DREAM CHARLIE RICH/ Elektra 47104	4



CHARTMAKER OF THE WEEK

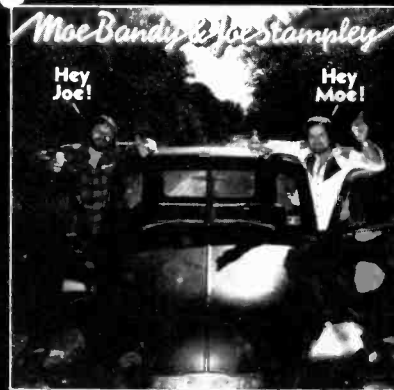
50	—	ROLL ON MISSISSIPPI CHARLEY PRIDE RCA 12178	1
51	59	ONE MORE LAST CHANCE RAY STEVENS/RCA 12170	4
52	66	SOMEBODY LED ME AWAY LORETTA LYNN/MCA 51058	2
53	55	BLUE COLLAR BLUES MUNDO EARWOOD/Excelsior 1005	4
54	58	DIXIE ROAD KING EDWARD IV AND THE KNIGHTS/ Soundwaves 4626	5
55	57	MY TURN DONNA HAZARD/Excelsior 1004	7
56	11	DON'T LOOK NOW (BUT WE JUST FELL IN LOVE) EDDY ARNOLD/RCA 12136	14
57	17	1959 JOHN ANDERSON/Warner Bros. 49582	15
58	73	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON/MCA 51039	2
59	61	I DON'T WANT TO KNOW YOUR NAME GLEN CAMPBELL/ Capitol 4959	6
60	68	DOESN'T ANYBODY GET HIGH ON LOVE ANYMORE SHOPPE/NSD 80	2
61	79	WASN'T THAT A PARTY ROVERS/Epic/Cleveland Intl. 19 51007	2
62	69	MISTER PEEPERS BILL ANDERSON/MCA 51052	3
63	—	IF I KEEP ON GOING CRAZY LEON EVERETTE/RCA 12177	1
64	67	WILLIE, WON'T YOU SING A SONG WITH ME GEORGE BURNS/Mercury 57045 (PolyGram)	4
65	72	ANYTHING THAT HURTS YOU (HURTS ME) KEITH STEGALL/ Capitol 4967	4
66	19	DON'T YOU EVER GET TIRED OF HURTING ME WILLIE NELSON & RAY PRICE/Columbia 11 11405	14
67	—	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	1
68	29	I FEEL LIKE LOVING YOU AGAIN T.G. SHEPPARD/Warner/ Curb 49615	13
69	—	ALICE DOESN'T LOVE HERE ANYMORE BOBBY GOLDSBORO/CBS/Curb 6 70052	1
70	—	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	1
71	32	WILLIE JONES BOBBY BARE/Columbia 11 11408	12
72	—	CHEATIN'S A TWO WAY STREET SAMMI SMITH/Sound Factory 427	1
73	80	LOVERS LOVE THRASHER BROTHERS/MCA 51049	2
74	53	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC RAZZY BAILEY/RCA 12120	15
75	64	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	8
76	62	9 TO 5 DOLLY PARTON/RCA 12133	14
77	60	YOUR MEMORY STEVE WARINER/RCA 12139	16
78	63	ANY WHICH WAY YOU CAN GLEN CAMPBELL/Warner/ Viva 49609	15
79	75	KILLIN' TIME FRED KNOBLOCK & SUSAN ANTON/Scotti Brothers 609 (Atl)	11
80	—	BRIDGE OVER BROADWAY CAPITALS/Ridgetop 01281	1
81	71	FOLLOWING THE FEELING MOE BANDY & JUDY BAILEY/ Columbia 11 11395	14
82	88	MY SONG DON'T SING THE SAME KRIS CARPENTER/ Door Knob 81 146	3
83	—	THERE'S A CRAZY MAN JODY PAYNE/Kari 117	1
84	65	A LOSER'S NIGHT OUT JACK GRAYSON/Koala 328	12
85	70	YOU BETTER MOVE ON GEORGE JONES & JOHNNY PAYCHECK/Epic 19 50949	13
86	87	BETTER SIDE OF THIRTY BILLY PARKER/Oak 47565	3
87	74	FOOL THAT I AM RITA COOLIDGE/A&M 2281	7
88	—	HOLD ME LIKE YOU NEVER HAD ME RANDY PARTON/ RCA 12137	1
89	97	I THINK I COULD LOVE YOU BETTER THAN SHE DID AVA BARBER/Oak 1029	2
90	—	FIRE IN YOUR EYES GARY MORRIS/Warner Bros. 49668	1
91	76	SHE'S A FRIEND OF A FRIEND BURRITO BROTHERS/Curb 6 5402	8
92	98	I WANT TO SEE ME IN YOUR EYES GENE KENNEDY & KAREN JEGLUM/Door Knob 81 145	2
93	—	TAKE ME BACK TO THE COUNTRY BAXTER, BAXTER & BAXTER/Sun 1160	1
94	77	READY FOR THE TIMES TO GET BETTER JOE SUN/Ovation 1162	10
95	—	STAND BY YOUR MAN DAVID ALLAN COE/Columbia 11 60501	1
96	—	IT'S MY JOB JIMMY BUFFETT/MCA 51061	1
97	—	DON'T EVER LEAVE ME AGAIN MAX D. BARNES/Ovation 1164	1
98	—	SAD OLE SHADE OF GRAY JEANNE PRUETT/IBC/ P.A.I.D. 118	1
99	96	TEXAS PROUD CURTIS POTTER/Hillside 81 01	4
100	86	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE JOHNNY CARVER/MCA 51072	3



HEYEEEEEE, JOE!

HEYEEEEEE, MOE!

THE GOOD OL' BOYS ARE BACK.



Ten new songs from the 1980 Country Music Association Vocal Duo of The Year and The Academy of Country Music Vocal Group of The Year. Featuring the single: "**Hey Joe (Hey Moe)**" ¹¹⁻⁶⁰⁵⁰⁸ from the album

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APRIL WILIE



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