

# Record World

FEBRUARY 7, 1981 \$2.50



## Hits of the Week

### SINGLES

**BRUCE SPRINGSTEEN, "FADE AWAY"** (prod. by Springsteen-Lardau-Van Zandt) (writer: Springsteen) (Bruce Springsteen, ASCAP) (4:34). Bruce expresses every man's fears with all the genuine emotional intensity that's come to make his ballads special. Col 11-11431.

**THE POLICE, "DON'T STAND SO CLOSE TO ME"** (prod. by group-Gray) (writer: Sting) (Virgin/Chappell, ASCAP) (3:20). "De Do Do Do..." paved the way for pop radio acceptance. This follow-up, with its ingenious percussion, arrangement and hook could go all the way to the top. A&M 2301.

**FLEETWOOD MAC, "FIREFLIES"** (prod. by Dashut-Caillat-group) (writer: Nicks) (Fleetwood Mac, BMI) (3:30). Stevie Nicks' opt mystic treatise on strained adult relationships strikes a balance between live immediacy and studio producton. Moving drama for AOR and pop. WB 49660.

**JIMMY BUFFETT, "IT'S MY JOB"** (prod. by Putnam) (writer: McAnally) (I've Got The Music, ASCAP) (3:10). From his just-released "Coconut Telegraph" LP comes this Mac McAnally-penned story song. Buffett's vocal sincerity and a sterling hook make this a pop-A/C natural. MCA 51061.

### SLEEPERS

**STEVE WINWOOD, "WHILE YOU SEE A CHANCE"** (prod. by Winwood) (writers: Winwood-Jennings) (Island/Irving/Blue Sky Rider, BMI) (4:07). Celestial keyboards-harken the return of one of pop-rock's most revered voices. Rich, textured guitar/keyboard overlays are outstanding. Island 49656.

**SMOKEY ROBINSON, "BEING WITH YOU"** (prod. by Tobin) (writer: Robinson, Jr.) (Bertam, ASCAP) (3:58). Keyboards glisten around Smokey's heavenly falsetto, and all the musical magic is captured by George Tobin's smooth production touch. Tamla 54321 (Motown).

**TOTO, "GOODBYE ELENORE"** (prod. by Workman-group) (writer: Paich) (Hudmar, ASCAP) (4:52). Explosive drumming, volatile guitar breaks, and impassioned lead vocals have made this technically-perfect band an AOR-pop favorite. They're at their best here. Col 11-11437.

**RUPERT HOLMES, "BLACKJACK"** (prod. by Holmes) (writer: Holmes) (WB/The Holmes Line, ASCAP) (3:09). Holmes sings of love, luck and life on the high seas. Lyrically engaging and musically entertaining, it's from the "Adventure" LP and a sure shot for pop and A/C radio. MCA 51045.

### ALBUMS

**JOURNEY, "CAPTURED."** "Departure" took Journey a long way down the platinum road, and this live double LP culled from their immensely successful tours will easily follow the same route. The live "Lights," one of their prettier slow songs, will be around for a long time. Columbia KC 2 37616 (13.98).

**GRACE SLICK, "WELCOME TO THE WRECKING BALL."** After favoring grand orchestrations on her last solo LP, Slick reverses to a heavy rock direction. Grace seems determined to show the present army of female rock upstarts that there's no substitute for experience. RCA AQL1-3851 (8.98).

**ELVIS COSTELLO, "TRUST."** El's first LP of new songs since "Get Happy" overflows with haunting melodies, and the spaciousness of Nick Lowe's production recalls his early work "From A Whisper To A Scream," a vocal duet with Glenn Tilbrook of Squeeze, is smashing. Columbia JC 37051 (7.98).

**.38 SPECIAL, "WILD-EYED SOUTHERN BOYS."** Having broken through with "Rock-in' Into The Night," this young southern rock band follows up with a fourth LP that radio is already snapping up, with "Hold On Loosely" and the title track emerging as favorites. Leave your pop guns at home! A&M SP-4835 (7.98).





# Nazareth

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ALL AROUND THE GLOBE...THEY  
HAVE GONE FOOL CIRCLE WITH  
THEIR ROCK AND ROLL...

## THE FOOL CIRCLE NEW NAZARETH

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Management: Fool Circle Management

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FROM A&M  
RECORDS  
& TAPES



SEE NAZARETH ON TOUR BEGINNING IN FEBRUARY.



# Record World



FEBRUARY 7, 1981

## RIAA's Yarnell Appears in Court In Attempt to Speed Goody Case

By JEFFREY PEISCH

■ NEW YORK—Recording Industry Association of America (RIAA) special counsel for anti-piracy, Jules Yarnell took the witness stand last week (29) in an attempt to untangle the legal imbroglio that has resulted from the turning over of RIAA investigative field reports to lawyers for Sam Goody Inc. The Goody chain, its president George Levy, and

vice president Samuel Stolon are charged with dealing in counterfeit recordings.

U.S. District Court Judge Thomas Platt ordered RIAA lawyer Roy Kulcsar on Wednesday (28) to bring an RIAA employee to court who could explain why portions of the RIAA documents turned over to Goody's lawyers the week

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## Licata Cites Product, Dedication As Keys to Chrysalis Sales Boom

By ELIOT SEKULER

■ LOS ANGELES — Despite the ongoing recession and its negative effects on the recording industry overall, Chrysalis Records chalked up a 50 percent increase in gross sales during 1980, and according to label president Sal Licata, the company can look forward to even better results in 1981. In an interview with *Record World* last week, Licata attributed the firm's growth to "good product and the hard work and dedication of the Chrysalis personnel."

Licata spoke enthusiastically about the label's relationship with its 15 independent distributors, and claimed that the success of Chrysalis in 1980 underscores the healthy condition of the independent distribution system. "Independent distribution is where the record business started," he said, "and the independents are getting stronger all the time. The independents we work with have

to help us break new product because they're as hungry for successful new artists as we are. It's a two-way street. We have some very strong people representing us and our relationship with them isn't very different than the rela-

(Continued on page 27)

## Industry Unites in Celebration Of Former Hostages' Homecoming

By SAMUEL GRAHAM

■ LOS ANGELES — As the country at large celebrates the release of the 52 American hostages from Iran and their subsequent return to the United States, so has the music industry done its part to welcome the former hostages home. From large groups like the Recording Industry Association of America and the National Association of Recording Merchandisers to various private individuals, nearly every sector of the indus-

## Publishers and Indie Producers Report Most Activity at MIDEM

By JIM SAMPSON

■ CANNES—Basking in Mediterranean sun in its 15th year, MIDEM again was the music world's premiere meeting place, although by some estimates the amount of actual business done was down. Music publishers and small, independent producers, especially the flourishing U.K. small labels, reported the most activity. Most major record companies and many large publishing houses further reduced their representation.

### 53 Countries Represented

Overall participation was at 1978 levels, as the number of individual and registered companies dipped approximately ten percent from 1979 and 1980. Professionals from 53 countries attended the 15th MIDEM, a new record.

As in years past, the biggest story at MIDEM '81 took place

before the opening and far from Cannes. In the U.S., the Entertainment Company was working to acquire the Jobete publishing catalogue for an undisclosed amount believed near \$28 million. Representatives of the Entertainment Company were in the Carlton Hotel, discussing possible plans for Jobete with international sub-publishers prior to an eventual transfer in March.

Most independent record companies seemed highly satisfied with MIDEM. And although several major publishers did not book stands in the Palais this year, the sub-publishing trade seemed to flourish.

### Dissenting Opinions

The dissenting opinion, however, was louder than in years past. First-timer Norman Schwartz, of Gryphon Records, found MIDEM '81 "full of repackaged old garbage," adding that most people were looking for quick pop hits instead of listening closely to the music being offered. Schwartz noted the renewed interest in quality jazz in the U.S., which was not reflected at MIDEM '81. Others, especially newcomers, echoed these sentiments, bemoaning especially the small number of people involved in music production in comparison to businessmen and lawyers.

Nowhere was the business-like

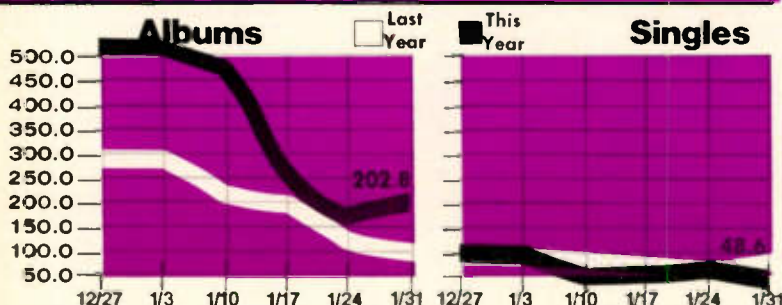
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## White House Ceremony



Rosalynn Carter accepts the first volume of new selections to the White House Record Library from Stanley Gortikov (second from right) president of the Recording Industry Association of America, at a January 13 White House ceremony. Looking on are John Hammond, chairman of the seven-member commission named by Mrs. Carter to make the selections, and Frances Preston of BMI, who picked the country, folk and white gospel additions. Also on the commission are Ed Bland, Bob Blumenthal, David Hall, Paul Kresh and John Lewis.

## 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.



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■ **Page 10.** As a concerned member of the music industry, Bob Ezrin recently completed a study of where the business has been and where it is possibly headed, which he described last week in the first part of an exclusive RW Dialogue. This week Ezrin offers his vision of the 21st century in music.



■ **Page 26.** Although it's the most-listened-to format in all of radio, "beautiful music" remains a negligible factor in the industry's annual sales tallies. This week some of the country's top syndicators and radio spokesmen discuss the phenomenon of "beautiful music" programming.

## departments

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## Powerhouse Picks

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

**Blondie** (Chrysalis) "Rapture"  
Stylings from reggae to street music show how diverse Blondie can be. Having received attention from the album, this single is now exploding with adds and debuts in many markets.

**Pat Benatar** (Chrysalis) "Treat Me Right"  
Outstanding playlist jumps and early sales activity should take this follow-up single in the same direction as her current hit.

## Shepard To Head New RCA Red Seal A&R, Mktg. Center

■ **NEW YORK** — RCA Records has formed a self-contained Red Seal A&R/marketing center, it was announced by Jack Craig, division vice president-U.S.A. and Canada. Thomas Z. Shepard will head the operation as division vice president, Red Seal.



Thomas Shepard

Red Seal encompasses RCA's classical recordings on the Red Seal, Victrola and Gold Seal labels and its original Broadway cast and motion picture soundtrack albums.

The new arrangement, which Craig in a prepared statement called "a form of creative exclusivity, virtually a company within a larger framework," is similar to the way RCA has structured its Nashville and black music operations. Under the setup, Red Seal will oversee all aspects of its albums from production through marketing.

Reporting to Shepard in the new organization will be John Pfeiffer and Jay David Saks, executive producers, Red Seal artists & repertoire; Nancy Swift, Red Seal literary editor; and Irwin Katz, director, Red Seal mktg.

Shepard, who has won 13 Grammys as a producer, joined RCA Records in 1974 as division vice president, Red Seal A&R. He is well known for his production

(Continued on page 32)

## E/A Announces 78.5% Sales Jump in 1980

■ **LOS ANGELES** — Elektra/Asylum Records posted a 78.5 percent increase in sales during calendar 1980 compared to 1979, according to Joe Smith, chairman of the board. "We had an exceptionally strong fourth quarter," stated Smith, "and achieved what we'd set out to do with the three key albums of our 1980 holiday season, including 'Eagles Live,' 'The Doors' Greatest Hits' and 'Linda Ronstadt's Greatest Hits Vol. II.' The hits packages were gold by year's end and the live album was certified gold and platinum

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**The Music and Performing Arts Division  
Anti-Defamation League Appeal  
and Music and Performing Arts B'nai B'rith Lodge**

**Announces**

A Testimonial Luncheon

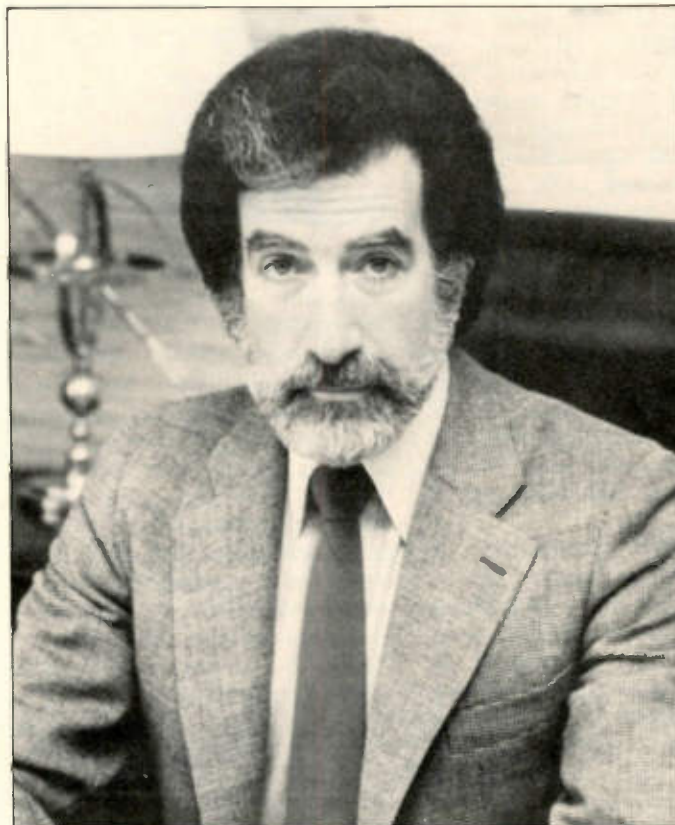
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# New Appointments Strengthen PolyGram Black Music Department

By NELSON GEORGE

■ NEW YORK — In a move to strengthen an already aggressive PolyGram black music department, Tommy Young has been named director of black music field promotions and Ernie Singleton director of west coast black music marketing, it was announced by Bill Haywood, vice president, black music marketing.

"We feel this is the best promotion-marketing organization in the field," Haywood told *Record World*, "and the charts reflect that with the success of acts like the Gap Band, Yarbrough and Peoples, Con Funk Shun, Cameo, Kool & the Gang, Bar-Kays, Fatback, and Millie Jackson. Both Tom and Ernie are experienced, seasoned promotion people who fit right into the PolyGram style, consistent with our philosophy of promoting the best people within our organization."

Eleven other promotions in PolyGram's black music marketing department, all at the regional level, were announced last week.

Young is now responsible for developing promotion priorities, making promotion assignments, approving all field promotions, directing staff, and coordinating the flow of information to staff and trade publications. He had been national promotion director for PolyGram Records East.

Singleton's duties will include developing and implementing marketing and promotion campaigns, maintaining artist contact on the west coast, and representing PolyGram's promotion, marketing, and A&R departments at the trade publications. He had been national R&B promotion director for Casablanca.

The success of PolyGram's black artist roster over the last year has been considerable. The company's black artists contributed, according to Haywood, "over 50 percent of PolyGram revenues from June to December 1980." The success of the Gap Band, Yarbrough and Peoples, Kool & the Gang and Cameo in 1981 has undoubtedly raised that percentage.

With the recent consolidation of the Mercury, Casablanca and Polydor operations under one roof, Haywood says his department has become more efficient and effective: "Combining labels has meant that we control scheduling of LP's, which is very important. Under the previous system we found ourselves competing against each other. Now releases can be sequenced for maximum sales effort.

"It has let us create our own budget and get our own market-



Tommy Young

ing dollars, a reflection of the PolyGram Group's realization of the importance of black music to our company and the industry."

For Haywood, the present setup has moved him "from promoting to marketing. Promotion consumes a lot of time, since you have to have that daily contact with radio. Now I have time to get involved in the production and development of LPs. That also means more time to take care of my administrative and management duties and to concentrate on whatever problems arise."

One of those problems is the trimming of the black oriented artist roster from 34 to a more workable number. "Some acts will not have their option picked up," he says. "Others will just have their product given back and be allowed to take it elsewhere." Many observers feel that it is pri-



Ernie Singleton

marily acts contracted to Casablanca under Neil Bogart that face the axe.

On crossover, an often controversial topic among blacks in the music industry, Haywood has an interesting view. He notes "a number of our artists don't crossover, but they sell 600,000 to 700,000 units with every release and they are considered successful. In fact, they sell more just in the black community than many pop acts do in the general market."

## Busby to A&M

■ LOS ANGELES—Harold Childs, senior vice president of sales and promotion for A&M Records, has announced the appointment of



Jheryl Busby

Jheryl Busby to the position of vice president of R&B promotion.

Busby moves to A&M from Casablanca Records where he held a like position for the past three years. Prior to that he was west coast regional R&B promotion for CBS Records.

His responsibilities at A&M include the promotion and marketing of black music. Busby will report directly to Charlie Minor, vice president of promotion and executive director.

## FCC Chairman Ferris Asks Reagan To 'Dismiss' Him

By BILL HOLLAND

■ WASHINGTON — FCC Chairman Charles D. Ferris, whom the Republicans can't miss because he won't go away, really is trying to leave—and outmaneuvering

the Reagan hatchet man with an offer of his own hatchet.

Ferris has asked President Reagan to "dismiss" him as chairman on April 10, so that he doesn't have to voluntarily leave his post and thereby be ineligible to draw his federal pension.

It's no secret that the Republicans can't wait to install a less controversial and more industry-oriented chairman. And of course, by law, Reagan can appoint his own nominee.

But because of the Commission's checks-and-balances staggered arrangement of terms, Ferris could still stay on to finish a commissioner's term that wouldn't end until June 1984. In other words, he could stay on at the FCC even after Reagan appoints a new chairman.

Ferris has stated publicly that he wishes to leave the Commission and go into private law practice. But, although he will have

(Continued on page 36)

## Regional Breakouts

### Singles

#### East:

Neil Diamond (Capitol)  
Outlaws (Arista)

#### South:

Alan Parsons (Arista)  
Blondie (Chrysalis)  
Randy Meisner (Epic)

#### Midwest:

Don McLean (Millennium)  
Neil Diamond (Capitol)  
Blondie (Chrysalis)  
Randy Meisner (Epic)

#### West:

Don McLean (Millennium)  
Ronnie Milsap (RCA)  
Eagles (Asylum)  
Blondie (Chrysalis)  
Barbra Streisand & Barry Gibb (Columbia)  
Randy Meisner (Epic)

### Albums

#### East:

Clash (Epic)  
Marvin Gaye (Tamla)  
Toto (Columbia)  
April Wine (Capitol)  
Loverboy (Columbia)  
Joe Sample (MCA)

#### South:

Clash (Epic)  
Marvin Gaye (Tamla)  
Toto (Columbia)  
April Wine (Capitol)  
Joe Sample (MCA)  
Hank Williams, Jr. (Elektra/Curb)

#### Midwest:

Clash (Epic)  
Marvin Gaye (Tamla)  
Toto (Columbia)  
April Wine (Capitol)  
Jam (Polydor)  
Joe Sample (MCA)

#### West:

Clash (Epic)  
Marvin Gaye (Tamla)  
Toto (Columbia)  
April Wine (Capitol)

## Neil Bianco Joins PolyGram

■ NEW YORK—Harvey L. Schein, president and chief executive officer of the PolyGram Corporation, has announced that Aniello A. (Neil) Bianco has been named executive vice president of PolyGram. The appointment takes effect on February 15, 1981.



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QUEEN



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of music.





# MCA DiscoVision's Fiedler Bullish On Videodisc Future

By ELIOT SEKULER

■ LOS ANGELES — Far from being wary of the introduction of RCA's CED videodisc system, set for March 22, and the coming of JVC's VHD disc towards the end of 1981, MCA DiscoVision president Jim Fiedler spoke enthusiastically last week about the prospects for the videodisc in general and, more specifically, the prospects for the future growth of the optical disc system.

"I'm excited about the arrival of both the new technologies on the market," Fiedler told *Record World*. "The major problem for videodiscs thus far has been with consumer awareness. With the arrival of the other systems, there will be many more people talking about videodiscs."

Fiedler conceded that the arrival of the new systems will cause some inconvenience to retailers and a measure of confusion among consumers, but he asserted that the cumulative effect of merchandising campaigns for all three systems will be advantageous to overall videodisc sales. "If everybody had their druthers, there'd be only one system," he said. "Retailers would only have to carry one brand and it would save them from having to maintain additional inventory. Will the three systems cause confusion in the marketplace? Well, for some people, yes. But anybody who's really interested in videodiscs will evaluate the available systems and come to a decision. As a person who's spent a lot of time with the optical system, I'm anxious to have people come into stores and take a look at the systems on a comparative basis."

The executive pointed to the simultaneous availability of Beta and VHS videocassettes—and the Technicolor videocassette format coming of the new quarter-inch

—and the growth of the video cassette field despite the diversity of incompatible systems.

Thus far, approximately 20,000 videodisc players have been sold to consumers, with most of the software being feature films. Other types of programming, according to Fiedler, will be explored as more hardware reaches consumer households.

Despite complaints voiced by some video dealers at the recent Winter Consumer Electronics Show about defects in the optical discs—it was reported, for example, that some copies of "Saturday Night Fever" had a General Motors training film accidentally inserted on one side of the disc—MCA Video vice president Bud O'Shea reported that returns on the discs have been "less than 10 percent." Currently, there are approximately 100 titles available from MCA DiscoVision, which up to now, has been the only firm marketing the optical videodiscs for consumer use.

DiscoVision Associates, the IBM-MCA joint venture that manufactures the videodiscs, will soon be producing discs for Columbia Pictures' home video division. According to the firm's director of communications, Irwin Okun, DiscoVision Associates manufactured approximately one million discs last year; he declined to speculate on production figures for 1981.

## PIR Promotes Heigler

■ PHILADELPHIA — The board of directors of Philadelphia International Records has announced that Constance Heigler has been named vice president of the Mighty Three Music Group.

Heigler had been director of publishing administration for Mighty Three for the past few years.

## Partying with Glen



The Entertainment Company and Capitol Records recently hosted a party in New York for Glen Campbell to celebrate his new album, "It's The World Gone Crazy." Campbell was joined onstage during his performance by Tanya Tucker for two duets. Pictured from left are: Mike Lessner, Philadelphia promotion manager, Capitol; Arthur Field, New York promotion manager, Capitol; Charles Koppelman, president of the Entertainment Company; Rupert Perry, vice president of A&R, Capitol; Don Zimmermann, president, Capitol-EMI-Liberty; Campbell; Martin Bandier, vice president of the Entertainment Company; and Stan Schneider, Campbell's attorney.

## Precious Metal for 'Guilty'



Walter Yetnikoff, president, CBS/Records Group, and Dick Asher, deputy president and chief operating officer, CBS/Records Group, recently presented Barry Gibb, Albhy Galuten and Karl Richardson, co-producers of the Barbra Streisand LP "Guilty," with gold, platinum and worldwide plaques for the album. "Guilty," which has reached number one on the charts of ten countries, has achieved multiple platinum in France and Sweden and gold in Austria. The first two singles from the album, "Woman in Love" and "Guilty," both reached the top five in the U.S. and several other countries. Gibb wrote or co-wrote all of the songs on the album and sings on the title track and "What Kind of Fool," which has just been released as a single. Pictured from left are Asher, Gibb, Galuten, Yetnikoff and Richardson.

## NMPA Nominates 36 For Song Awards

■ NEW YORK — National Music Publishers' Association president Leonard Feist announced 36 song nominees in eight categories for the NMPA's second annual NMPA Song Awards last week. The awards will be presented on March 10 at the Beverly Hilton Hotel in Los Angeles. Winning writers and publishers will be feted at a reception immediately after the presentation.

Pop category nominees are: "Another One Bites the Dust," by John Richard Deacon; Toni Tennille's "Do That to Me One More Time"; Rupert Holmes' "Escape"; "It's Still Rock and Roll to Me," by Billy Joel; "Lady" by Lionel B. Richie Jr.; "One in a Million You," by Sam Dees; and "Sailing," by Christopher Cross.

In the R&B category, Stevie Wonder's work was twice nominated: "Let's Get Serious," co-written by Lee Garrett, as well as "Master Blaster." Other nomi-

nees were "Funkytown," by Steven Greenberg; "Give Me the Night," by Rod Temperton; and "Upside Down" by Nile Rodgers and Bernard Edwards.

Country nominees are: "Broken Hearted Me," by Randy Goodrum; Waylon Holyfield and Bob House's "Could I Have this Dance"; "Coward of the County," by Roger Bowling and Billy Edd Wheeler; Kris Kristofferson's "Help Me Make it Through the Night"; "Looking For Love," by Wayne Mallett, Patti Ryan and Bob Morrison; and "Old Flames Can't Hold a Candle to You," by Pete Serbert and Hugh Moffat.

Other categories include best movie song, Broadway song, Latin song, easy listening song and gospel song and an overall song of the year category which includes all category nominations.

Completed ballots should be returned by February 13 to accountants Prager and Fenton, 444 Madison Avenue, New York, N.Y. 10022.

## ABKCO Posts Gains

■ NEW YORK — ABKCO Industries, Inc. has announced revenues of \$9,262,273, and a profit of \$19,673 or 2 cents per share for the year ended September 30, 1980. These figures are up from 1979's figures of \$8,106,185 in revenues, resulting in a loss of \$99,585 or 7 cents per share.

ABKCO's fourth quarter, ended September 30, 1980 resulted in a loss of \$41,285 or 3 cents per share, compared to a loss of \$9,438 or 1 cent per share for the same period in 1979.

On January 1, 1981 ABKCO ceased operating as an exclusive independent wholesale distributor by closing its Chips division.

## Ballots Mailed For Gift of Music Awards

■ CHERRY HILL, N.J. — The nominees for the NARM Gift of Music Awards have been finalized, with the ballot sent to NARM regular members who are retailers, rack jobbers and one-stops.

The NARM Gift of Music Awards recognize and honor the best selling records and artists. The voting is based upon actual dollars spent by the consumer at the cash registers of the nation's retail outlets.

The results will be announced and the awards presented at the 1981 NARM Convention, on Tuesday, April 14 at the Diplomat Hotel in Hollywood, Florida.





*Record World Presents a Special Issue*

# **Music Publishing**

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

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

**Issue Date: February 21**  
**Ad Deadline: February 10**



## Bob Ezrin on New Directions for the Music Industry

By DAVID MCGEE



■ Long one of the industry's top record producers, Bob Ezrin is also an articulate and outspoken man who knows full well that his future, as well as the industry's, rests on an ability to perceive and meet the demands of the marketplace. Balancing his artist's sensibility with a clear-headed view of the process of selling music to the general public, Ezrin recently embarked on a study, based on figures supplied to the trade by the RIAA, aimed at determining the state of the industry and the exact nature of its current malaise.

From this he identified a number of disturbing trends, most of which he enumerated last week in part one of this exclusive Record World Dialogue. This week Ezrin offers solutions in the form of a vision of, as he puts it, "the 21st century in music."

**RW:** Do you believe record companies are unaware of the trends you discovered during the course of your study?

**Ezrin:** I'll tell you something, I can't get straight answers from anybody. I don't want anyone to be offended when I say that. I don't mean anyone's dodging me. I mean that when we have discussions of this nature, if I'm talking to the chairman of the board of any given label I will get answers back to the effect, "My year-end is better than it's ever been," or, "Well, we're stripping back and we're cutting back on staff and we won't use independents anymore." I don't get the sense that people are willing to pull their heads out of the sand and acknowledge that there may be a problem that exists market-wide; that the problem could be historical; or that the problem could be sociological. They don't want to have to deal with that stuff. And when I talk about it I get patronizing little smiles and nods and I'm told I'm real cute and when I grow up I'll understand how it all works, see. I understand that if I were Jerry Moss or Joe Smith or Mo Ostin or Ahmet Ertegun, and concerned every day with the running of a huge operation, it would be very difficult for me to ever take two steps back and be objective even about my own business, let alone the entire industry. I believe each one of these men attempts to maintain as much of an overview as he can, but each one is restricted by virtue of his responsibilities. What has to happen is that these people and those around them, once they have acknowledged the problem, have to elect someone or hire someone or delegate the responsibility to someone who's already within the operation to make a study of that particular problem, to step off the line and devote themselves to a research and development project geared toward exploring the new music business, the 21st century in music. Every good idea began with someone taking a step back from the world and saying, "Ah, what's needed here is . . ." and then devoting time and money to developing the answer to that problem or the thing needed to fill the vacuum.

**RW:** Specifically, then, how does the industry move towards the 21st century?

**Ezrin:** To start with, we're right in assuming that the kids want music in their homes. But what we're giving them is an antiquated form of what they require. We are wrong in assuming that the form in which they want music is a twelve-inch vinyl disc. We have become wedded to a long-playing format of ten tunes totalling around forty minutes in playing time, divided into two sides of twenty minutes each. Where else in conventional entertainment does twenty minutes appear as a natural span of attention? Television and radio have attuned us to the five, fifteen and thirty minute program.

Beyond this, current recorded product is too expensive and it's too damn disappointing at this price. That's a key point. We haven't been delivering the greatest quality stuff for awhile. There's something to be said for the attitude that we must upgrade the overall quality of the music we're selling. But given its quality today, it has a sales potential far beyond what it's realizing in the marketplace. What's restricting it from realizing its potential is not the audience reaction

to the quality; it's the audience reaction to the cost. And the format is awkward and inconsistent with the modern age. It bears no relation to a Coleco electronic quarterback, a compact, neat little unit. The truth is all of the implements that we use now in home entertainment and almost in anything—turning on our lights, gardening, controlling our energy systems—everything's been micro-miniaturized. It fits into your palm; it's nice and cuddly and gentle; it has a couple of buttons; you don't have to know anything to operate it and it belongs in the space age we live in right now. A twelve-inch piece of vinyl that has little bumps on it that a needle tracks over and plays music is the same thing as a Dixie cup and a piece of thread. It's the same principle; we've just taken it one step further.

**RW:** Are you saying that in years to come it's not going to mean anything to a kid to be able to hold a record cover in his hands and open it up and see pictures of a group or follow lyrics or read some well-written, thoroughly-documented liner notes?

**Ezrin:** I'm not saying that in years to come they won't want those things. They will want them, but they will want them in the same form as all those other things that belong to their home entertain-

... what we're giving (kids) is an antiquated form of what they require.

“ We are wrong in assuming that the form in which they want music is a twelve-inch vinyl disc. ”

ment library. They will never stop wanting to own music; they will never stop wanting to own pictures and have lyric sheets. But they're going to want it in some kind of more convenient, easier to handle, cheaper and smaller form, as they have indicated they want everything else in their lives, from their playback equipment to their television sets. So I think what's going to happen is that we will come up with a different configuration, which could be — let's take a fantasy — a cube two inches by two inches by two inches which when inserted in an Intellevision box shows an album jacket on the TV screen plus all the information you could possibly want about the album, right down to what's on every track. And then the cube plays music to you through your stereo system which is also hooked up to this system. Perhaps we'll develop a tiny little disc that will be compatible with the systems, particularly the optical laser systems which give you a search function and the ability to select particular tunes in whatever order you want them. And you could have multiple tracks of information. Let's say you could have an album with four languages—English, French, German and Spanish—playing simultaneously, with the listener being given the option of choosing whichever language he wants to hear the record in, as well as two or three information tracks so the listener can be looking at the lyrics on a screen or could be looking at pictures that accompany the music, or could be looking at nothing if he wants to turn off the video section. Maybe that's the way we'll see them: in little three-inch wafers that simply have a picture imprinted into the chip itself so you can identify the thing, but all the cogent information, all the really important stuff, comes up on a screen in the home, like everything else in life will in the next 20 years.

Let's take another fantasy. If you were twelve and loved "My Sharona" more than any song in the whole world, and, when you stopped at the corner store to get a chocolate bar, you noticed, right next to the Tic-Tacs, a rack offering BIC Hits for 69 cents . . . BIC disposable pocket-sized plastic boxes that played "My Sharona" 100 times and then ran out, what would you do? Would you worry about the fidelity? Would you want B-sides?

**RW:** What about pricing? You're talking about cubes that will contain a lot of information plus a system in the home to relay that information to the consumer. Yet you've already complained that kids can't afford albums at six or seven dollars a shot. How can they afford all this new technology?

(Continued on page 33)



# NARM CONVENTION '81

"PLAN TO BE THERE"



Give the gift of music.



**APRIL 11-15, 1981 — HOLLYWOOD, FLORIDA**

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

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

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

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

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

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

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

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

PLAN TO BE THERE!

FOR REGISTRATION INFORMATION CONTACT

**NARM**

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# Record World Single Picks

**APRIL WINE**—Capitol 4975



**JUST BETWEEN YOU AND ME** (prod. by Goodwyn-Stone) (writer: Goodwyn) (Northern Goody Two-Tunes, ASCAP/CAPAC) (3:31)

With each new release, this Canadian quintet has exhibited marked aesthetic growth while expanding their commercial success. This initial track from the new "The Nature Of The Beast" LP should break them on pop radio, with its melodic lines of love and volatile guitar fuzz. The harmony chorus is a blockbuster.

**ROSANNE CASH**—Col 11-11426



**SEVEN YEAR ACHE** (prod. by Crowell) (writer: Cash) (Hotwire/Atlantic, BMI) (3:15)

This woman writes and sings with a deep-rooted passion that's sure to make its mark on pop music for years to come. Surrounded by many of the finest Nashville-L.A. session folks, Cash issues this title cut from her forthcoming LP. Drummer Larrie Londin keeps a steady pump under the thick, textured rhythm, set by husband Rodney Crowell and other Hot Band pals. It's infectious and right for several formats.

**NITEFLYTE**—Ariola 814



**YOU ARE** (prod. by Torano) (writers: Crane-Cole) (Torano, BMI) (3:29)

Vocalist and producer Sandy Torano is the mastermind behind this sextet's initial release from the forthcoming, self-titled LP. His urgent tenor jets easily into the upper registers while cool keyboard flourishes and lyrical guitar passages fit neatly into the tight, percussion-clad arrangement. A fusion of several styles, it's headed for heavy rotation on multi-formats.

**BADFINGER**—Radio 3793 (Atl)



**HOLD ON** (prod. by Richardson-Wittmack) (writer: Evans) (Dung, ASCAP) (3:30)

Original founding members Joey Molland (vocals, guitars) and Tom Evans (vocals, bass) team with original Yes member Tom Kaye and L.A. studio players Glenn Sherba and Richard Bryans on this initial release from the upcoming "Say No More" LP. Much of the original pop innocence and catchy enthusiasm are here with endearing vocals and a glossy hook ready to score heavily on pop radio.

## Pop

**GILBERT O'SULLIVAN**—Epic 19-50967

**WHAT'S IN A KISS** (prod. by Dudgeon) (writer: O'Sullivan) (Pub. pending) (2:35)

It's been a long time since O'Sullivan ruled the airwaves with "Alone Again (Naturally)." He's back with this pleasant ballad from his forthcoming "Off Centre" LP. His youthful vocal and the relaxed rhythm sway are fine for pop and A/C.

**THE JIM CARROLL BAND**—Atco 7323

**DAY AND NIGHT** (prod. by McGrath) (writers: Carroll-Lanier) (Jim Carroll, ASCAP) (2:21)

Poet/rocker/story-teller Carroll puts his touching words to Blue Oyster Cult keyboardist Allen Lanier's music on this offering from the "Catholic Boy" LP. With backing vocal help from Amy Kanter, the sound is consumable on AOR and pop radio.

**ARTFUL DODGER**—Ariola 815 (Arista)

**A GIRL (LA LA LA)** (prod. by group-Dawson) (writers: Paliselli-Herewig) (Garbil, ASCAP) (3:34)

An innocent piano intro suddenly explodes into Billy Paliselli's crazed vocal and guitar raunch. Great pop-rock from an underrated group that, with this cut, could receive much of the recognition it deserves.

**JON ANDERSON**—Atlantic 3795

**HEART OF THE MATTER** (prod. by Anderson) (writers: Anderson-Leahy) (WB, ASCAP) (3:25)

Culled from the "Song Of Seven" solo debut LP, this pop-rocker has Anderson's schoolboy vocal enthusiasm hopping over a spirited rhythm track, with Jack Bruce's bass the primary energy source. Targeted for AOR-pop action.

**4 OUT OF 5 DOCTORS**—

Nemperor 6-7538 (CBS)

**I WANT HER** (prod. by Winstanley) (writer: Everett) (Peps) (3:07)

Based in Washington, D.C., this quartet debuts with a high-energy rocker from their new, self-titled LP. Cal Everett's lead vocals are pop radio-right and the quirky, dissonant guitar riffs of George Pittaway are guaranteed to enliven any AOR-pop format.

**HARRY CHAPIN**—Boardwalk 8-5705

**REMEMBER WHEN THE MUSIC** (prod. by Howard & Ron Albert) (writer: Chapin) (Chapin, ASCAP) (3:51)

Only Harry could write such a sentimental song with so many keen observations, then sing it with this much conviction. An instant add on A/C and pop radio.

**NEW ENGLAND**—Elektra 47106

**LIVIN' IN THE EIGHTIES** (prod. by Stone-Fannon) (writer: Fannon) (MCA/Rock Steady, BMI) (3:24)

Throbbing guitars drive full speed ahead while keyboard flashes keep the fireworks popping. An anthem for AOR diehards with much to offer for pop listeners.

**JONNY DESTRY & DESTINY**—

Millennium 11800 (RCA)

**DANCE AWAY** (prod. by Verroca) (writer: Ferry) (E.G., BMI) (3:14)

Destry and band remake this Roxy Music/Bryan Ferry-penned tune with the emphasis on thick, layered production. The spunky bass and Destry's vocal confidence stand out.

**JOHN FARRAR**—Col 11-11429

**CHEATIN' HIS HEART OUT AGAIN** (prod. by Farrar) (writer: Farrar) (John Farrar, BMI) (4:04)

Farrar's writing/production work on the "Xanadu" soundtrack LP drew critical and commercial raves. This well-crafted tune from his self-titled debut album. Velvety choral backing and ominous drums surround his light tenor.

## B.O.S./Pop

**STONE CITY BAND**—Gordy 7195

**ALL DAY AND ALL OF THE NIGHT** (prod. by James) (writer: Davies) (Jay Boy/Edward Kassner, BMI) (3:30)

Synthesizer magic, a cute chorus on the verse and the spunky rhythm funk transform this Kinks' classic into a contemporary dance floor opus that's entertaining for several audiences.

**MYSTIC MERLIN**—Capitol 4961

**GOT TO MAKE IT BETTER** (prod. by Abrahams) (writers: Lynn-Shields-Rami) (Music Tree/Butterfly Gong, BMI) (3:35)

Bright, robust horns complement the soulful vocal spirit perfectly on this cut from the forthcoming "60 Thrills A Minute" LP. It's funky fun for clubs and black radio.

**BOOTSIE**—Warner Bros. 49661

**F-ENCOUNTER** (prod. by Clinton-Collins) (writers: Bootsie-Evans-Ford-Clinton) (Rubber Band, BMI) (3:57)

There's some real fine vocal work here—besides the usual squawking—making this a first-rate listening experience as well as a dance floor catalyst.

**PATRICE RUSHEN**—Elektra 47113

**NEVER GONNA GIVE YOU UP (PART I)** (prod. by Mims, Jr.-Rushen) (writers: Rushen-Washington) (Baby Fingers, ASCAP/Freddie Dee, BMI) (3:27)

A vigorous, funk-oriented rhythm gives Rushen plenty of room to loosen up on the keyboards while the recurring title hook is an ear-catching ditty.

**KLEEEER**—Atlantic 3788

**GET TOUGH** (prod. by King-group) (writers: Durham-Cunningham) (Alex/Soufus, ASCAP) (3:23)

Dual keyboards, sultry percussion, high-energy funk, and multi-vocal trades make this initial release from the quartet's new "License To Dream" LP a hitmaker.

**WILSON PICKETT**—EMI-America 8070

**AIN'T GONNA GIVE YOU NO MORE** (prod. by Lane) (writers: Pickett-Lane) (Erva, BMI) (3:55)

From the forthcoming "Right Track" LP, this ballad has Pickett taking a firm stand lyrically, with strong, honest gospel influences shining through. Inventive keyboard work and Jeff Lane's production deserve special accolades.

**THE REDDINGS**—BID 6-5602 (CBS)

**I WANT IT** (prod. by Timmons-Mann) (writers: Fortune-Beard-Mann) (Last Colony/Band Of Angels, BMI) (3:57)

The dynamic trio follows their dazzling "Remote Control" with this equally fine ballad. Filled with desire and wonderful vocal interaction, both in lead and harmony, it's hitbound.

**MICHAEL HENDERSON**—Buddah 626 (Arista)

**REACH OUT FOR ME** (prod. by Henderson) (writers: David-Bacharach) (Chappell & Co./Blue Seas/J.A.C., ASCAP) (3:29)

Henderson uses this David-Bacharach composition as a vehicle to explore pop-A/C ground while assuring himself of a solid black base. Ambitious strings and a sweet backing chorus broaden the possibilities.

**JOHNNIE AND MICHAEL HILL**—Salsoul 2126

**YOU'RE MY SAVING GRACE** (prod. by Vetter) (writer: Pettit) (Rich Pet, BMI) (3:39)

The attractive, identical twin sister act lead and harmonize with loads of spunk on this debut from a forthcoming LP. The sound draws from vintage female vocal pop of the '60s with strong cross-over potential.



## Remembering Martin Luther King



At the January 15 rally in Washington, D.C. in memory of Martin Luther King, Jr., Stevie Wonder is joined onstage by (from left) Windy Barnes, Shirley Brewer and Alexandra Brown Evans of his backing group Wonderlove; Gil Scott-Heron, and Johnnie Taylor.

### RCA Signs Fleetwood For 'African' Album

■ NEW YORK — Robert Summer, president of RCA Records, has announced that the label will release the first solo project by Mick Fleetwood, co-founder and drummer of Fleetwood Mac. The album is titled "Mick Fleetwood's African Odyssey" and will feature compositions by Fleetwood and various members of his band.

Mickey Shapiro, executive producer of the project and Fleetwood's long-time lawyer and associate, explained that "the album will not be just African drumming. Those rhythms will be a base from which to build a modern, rock-symphonic synthesis of Western and African music."

The recording has already begun in Ghana. Musicians on the album include Fleetwood on drums, George Hawkins (from the Kenny Loggins band) on bass, Todd Sharpe (from the Bob Welch band) on guitar and musicians of Ghana. Two 24-track portable recording units have been flown to the country for excursions into Ghanaian villages to discover local drummers and to record them on location. Producing the album is Richard Dashut, who co-produced and engineered Fleetwood Mac's last three albums.

A production team from the Ghana Film Industries Corporation, along with Fleetwood and Shapiro, will spend some six weeks filming the recording of the album for airing in America over the Public Broadcasting System. This marks the first time that the Ghanaian film industry has worked on a project for American television.

Culminating the events in Ghana will be a February concert in Accra, the country's capital. Proceeds from the concert will go to the Ghana Musicians Union.

### Capitol Announces April Wine Campaign

■ LOS ANGELES — Capitol Records has announced a concentrated marketing campaign for "The Nature Of The Beast," the new April Wine album released January 12.

"We are committing a massive time and advertising buy to the album," said Dennis White, Capitol's vice president of marketing, "and we feel that the product justifies our efforts." Promotional and advertising tools designed especially for the campaign include: a diamond-shaped five-component poster, isosceles wedge, special tiger's head logos adapted from album cover art, and buttons with the April Wine logo.

A radio sampler disc titled "Review And Preview" will be distributed along with commercial copies of the first single, "Just Between You And Me," which will be stuffed in a special sleeve/poster. The group is currently on a 14-day tour of England where an hour long concert at the Hammersmith Odeon in London is being videotaped for future use on Canadian network and U.S. cable TV.

### Spring Readies Millie Jackson Push

■ NEW YORK — Spring Records principals Bill Spitalsky and Julie and Roy Rifkind have devised a special marketing campaign for Millie Jackson's new LP "I Had To Say It."

Spring is rush-releasing a 12-inch version of the LP's title track for promotional use in clubs, discos and radio stations. One side contains the uncensored version of the song while the other side utilizes a "bleeped" version more suitable for airplay. Spring has also prepared a seven-inch edited recording that is being rush-released for radio use.

# New York, N.Y.

By DAVID MCGEE

■ ANY O' YOU SIDEWINDERS WANNA SLAP LEATHER WITH ME?: This was *Riders in the Sky* week at *Record World*. The Rounder recording group spent a long weekend in the city, opening two nights at the Bottom Line for Steve Goodman and followed that with a two-night stand at the Lone Star Cafe. The highlight of the trio's NYC trip, no doubt, was their social call on the RW office Monday afternoon. Recording artists often visit the ranch, but rarely come to play, as did the Riders. The last time such a thing happened, if memory serves, was nearly four years ago when a couple of Irishmen of little note came by to serenade Pat Baird (now of Arista Music) with a potpourri of jigs and reels—and that ill-advised tryst was nipped in the bud when some o' rascal put a laugh track on the intercom and drove the musicians back to the street from whence they came. Ah, those were the days.

No such disrespect was paid the Riders. Their three-song set got the week off to a fast start and actually put smiles on the faces of the RW staff. Even crusty, irascible Phil DiMauro was seen bopping in place to the strains of "That's How the Yodel Was Born."

Ranger Doug Green, a former archivist for the Country Music Foundation and a recognized authority on western music, explained that the Riders sometimes catch audiences by surprise, but are generally well-received after the shock wears off. Western music, he explains, "is something that seems to be a part of this land. Country music is something people 'discover;' western music just is."

Talk inevitably turns to the late Bob Nolan, the preeminent western songwriter (composer of such classics as "Tumbling Tumbleweeds" and "Cool Water"; his last album, released by Elektra two years ago, is a beautiful sampling of this timeless music). Nolan wrote the liner notes for the Riders' LP, "Three on the Trail," but Green says, sadly, that he never met the old master. "Bob Nolan was a very special artist," Green adds. "When you play one of his records you can hear it just like that"—he snaps his fingers. "No one else ever sounded like him or ever came close to him. He was totally unique. We always try to do a couple of his lesser-known songs in our sets so that people can get a better idea of what a great songwriter he was."

In concert the Riders remain upbeat. The trio—Green on rhythm guitar and lead vocals; "Too Slim" Fred La Bour on string bass; and Woody Paul (a dead ringer for Alfalfa of the "Our Gang" series) on fiddle, guitar and banjo—break up their set with campfire banter and simulated commercials for such esoteric items as rope wax. Green is the ideal front man: he has an imposing barrel chest and the plain, clean-scrubbed look favored by singing cowboys. In fact, in his ample Stetson he bears an uncanny resemblance to the young Gene Autry. For students of the genre, the Riders offer a plethora of delights, e.g., the simple earnestness of Green's vocals; instrumental virtuosity; the flawlessly-executed, distinctive high harmonies that give western music its haunting sound. Most impressive of all, as Nolan points out in his liner notes, is their mastery of three-part yodeling. All of this is built on a foundation of deep love and respect for a neglected art form. Though the Riders may laugh and joke and talk a lot while onstage, they play their music from the heart. You can't fake the feeling.

NOTED: Elvis Costello reportedly has agreed to appear on the Tomorrow Show on February 3 for an intense grilling by Tom Snyder. Call Peter Keepnews at *Record World* for his impersonation of Tom Snyder questioning Costello.

The good news from Rosanne Cash is that her second album, entitled "Seven Year Ache," is not only finished but will be released soon. Produced by the estimable Rodney Crowell, the LP features two Cash originals, two Keith Sykes songs ("Rainin'" and "Only Human"), Steve Forbert's "What Kinda Girl?" and Tom Petty's "Hometown Blues," among others. Crowell's only contribution as songwriter is on "I Can't Resist," which he co-wrote with Hank De Vito. Crowell, Emmylou Harris and Booker T. Jones make guest appearances on the album.

Cash is also set to tour in support of the album. First dates will be a series of showcase performances in selected cities with Crowell's group, the Cherry Bombs. Following that she will assemble a band and embark on a full-scale tour of the country.

CARNEGIE HALL, in association with George Wein, will celebrate its 90th anniversary with a series of Kool Superconcerts in March featuring...

(Continued on page 46)





# Record World Album Picks



## SEARCHING FOR THE YOUNG SOUR REBELS

DEXYS MIDNIGHT RUNNERS—EMI-America SW 17042 (7.98)

Distinguished by soulful horn flourishes and dancing beats, this British group has been tasted by American listeners who'll no doubt be ready for the full course. "Burn It Down" (which appeared on a U.S. Stiff compilation as "Dance Stance") and "Seven Days Too Long" are refreshing airplay suggestions.



## MARK SAFFAN AND THE KEEPERS

Planet P-12 (E/A) (7.98)

Carefully chosen cover versions have put many a new group on the air lately, and this ensemble's choice of the Zombies' "Tell Her No" and Bacharach/David's "My Little Red Book" is on the mark. Group member (and sometime solo artist) Reggie Knighton's "Rock 'N' Roll Alien" is an album rock sleeper.



## THE FOOL CIRCLE

NAZARETH—A&M SP-4844 (7.78)

Listen to one cut on this album, and the group sounds conventional; listen to several, and the disparity of styles is unusual. It's this variety that has kept Nazareth popular on the AOR waves, and they still have the depth of songwriters to keep them fresh. On this LP, the live version of "Cocaine" will attract attention.



## BLUE RUE

GERARD McMAHON & KID LIGHTNING—ARC/Columbia NJC 36986 (7.98)

McMahon arrived in Los Angeles by this circuitous route: born in Birmingham, England, emigrated to the U.S. at age seven, settling in Wichita, then to New York as a session musician and finally playing bass with Jackson Browne on tour. All that moving about has given McMahon a personality that shines through in "Town Girls."

## WORKING CLASS DOG

RICK SPRINGFIELD—RCA AFL1-3697 (7.98)



Scintillating pop production by Springfield himself and Keith Olsen on two tracks exhibits

the artist's songwriting in its best light yet. Springfield is anything but a dog, but he could appeal to the working class.

## FRANK HOOKER & POSITIVE PEOPLE

Panorama BXL1-3853 (RCA) (7.98)



Based in D.C., this seven-member group can handle itself with slow ballads or uptempo, highly syncopated music aimed at black music stations. Includes their single "I Wanna Know Your Name."

## NAUGHTY CHILD

DUKE TUMATOE & THE ALL-STAR FROGS—Blind Pig BP 980 (Flying Fish) (7.98)



Years on the midwest club circuit have made Duke Tumatoe a cult hero, in addition to

giving him the opportunity to develop considerable skill as a blues-rock guitarist. This LP is already getting regional airplay.

## OVER THE TOP

COZY POWELL—Polydor PD-1-6312 (7.98)



The hard-rocking drummer for Rainbow is actually a fine technician with jazz influences, and

he explores them in a rock context here with sidemen such as Jack Bruce and pianist Max Middleton.

## THE LIVE RISE OF RICHARD STRANGE

RICHARD STRANGE—PVC 7917 (JEM) (7.98)



On his recent U. S. tour, Strange couldn't bring his band along, so he recorded

them and performed with the tape, which is how this live was made. Strange stars in the story of a lawyer who becomes dictator of Europe.

## RAIN OR SHINE

JOHN COLTRANE—Prestige P-24094 (Fantasy) 9.98



The power of the late 'Trane's name makes him one of the best reissue sellers. This

two-LP set dates back to 1957-58 and includes the pianist Red Garland and bassist Paul Chambers.

## KINGS OF THE WILD FRONTIER

ADAM AND THE ANTS—Epic NJE 37033 (7.98)



Adam Ant and his jolly band of four have won hits in England by creating their own folklore

from bits & pieces of sci-fi, pirate stories and cowboys 'n' Indians. "Press Darlings" is appropriately clever.

## SOMEBODY'S KNOCKIN'

TERRI GIBBS—MCA 5173 (8.98)



Gibbs is a country singer who can ease into a soulful backbeat without a hitch, and her

writer/producer Ed Penney has created the environment to let that talent shine. The title cut and "Magic Time" both have crossover potential.

## FRESH FRUIT FOR ROTTING VEGETABLES

DEAD KENNEDYS—I.R.S./Faulty Products SP 70014 (7.98)



In terms of lyrical stance, this west coast group is one of the few true punk outfits left.

This LP includes some of their more popular singles. "Viva Las Vegas" is an ironically poised cover version.

## HANDS IN THE TILL

FORTRESS—Atlantic SD 19282 (7.98)



This Los Angeles-based quartet exhibits a mastery of tight vocal harmonies and

dense, guitar-laden rock in its debut, honed to a fine grain by producer Freddie Piro (Ambrosia). Title track and "Comin' After You" are high-energy airplay magnets.

## BREAD AND ROSES

VARIOUS ARTISTS—Fantasy F-79011 (11.98)



Bread and Roses, a Marin County-based nonprofit group that brings entertain-

ment to people confined in institutions, staged this benefit, including the Roches, Joan Baez, the Chambers Brothers and David Crosby.

## SHAKIN' STEVENS

Epic/Nu-Disk 3E 36924 (3.98)



Stevens, a rockabilly revivalist, has been performing for a while in Europe, where he's be-

come quite popular. Now he has a syndicated U.S. TV show, which is the major marketing point for this 10-inch disc.



## Cover Story:

# REO Speedwagon Burns Up The Charts

■ REO Speedwagon is on a hot streak that most rock 'n' roll bands can only dream about. Their last five albums for Epic Records have all been RIAA-certified gold, and two—1977's live "You Get What You Play For" and 1978's followup, the humorously-titled "You Can Tune a Piano, But You Can't Tuna Fish"—have achieved platinum status. Their current LP, "Hi Infidelity," garnered Flashmaker honors in December as the most added record on *Record World's* Album Airplay report. The following week the album was Chartmaker on the *RW* Album Chart, and it's been bulleting up the chart ever since.

Despite their strong sales history, it is only now that the group is receiving the nationwide pop radio acceptance that it deserves. The band's strong midwest following has spread throughout the rest of the country, enabling the current single, "Keep On Loving You," to become the group's first top-ten song. Currently at #11 bullet, "Hi Infidelity" is well on its way to becoming REO's third platinum album.

While most bands today are having trouble filling halls, REO Speedwagon continues to quietly and effortlessly sell out 20,000-seat venues. The band has been seen by 3.5 million American youths on the road and has broken attendance records all over the country. One of their shows—a two-day stand last summer at Wisconsin's Alpine Festival—was the only live radio simulcast without commercial interruption of a rock 'n' roll band.

Aptly named for the first brand of high-speed fire truck, REO Speedwagon has burned a trail of music and mayhem across the nation since their formative days on the Champaign, Illinois bar circuit in 1971. Starting out with a \$50 limousine that had been handed down from local group to local group, the band set off

to conquer the midwest, often performing up to three gigs a day. Graduating from the limo to the air, the band has owned a succession of planes with such names as "The Flying Turkey" and "The Flying Tuna."

"Our reputation at the studio was crazy," says lead singer Kevin Cronin. "One of our old producers said, 'Everytime I go by (the studio) you're having a barbecue or something.' I said, 'Well, we like to have fun making records.'"

"If he had taken the time to really look," asserts guitarist Gary Richrath, "he would have noticed that there was always one or two of us in the studio working while the rest might be having fun." What that producer also may or may not realize is that the group's gold and platinum accomplishments have come only since the band (including founding members Alan Gratzer on drums and pianist Neil Doughty, as well as bassist Bruce Hall, who joined the group in 1977) undertook production chores themselves.

"Hi Infidelity" has obviously endeared the group to some new fans, because this week, the band's "You Can Tune a Piano . . ." has re-entered the *RW* Album Chart. Their new audience can witness the group in person during the rest of the winter at one of the arena dates on REO's current national headlining tour.

## 20th Names Cheri Bly

■ LOS ANGELES—Cheri Bly has been appointed coordinator of sales/merchandising and international operations, it was announced by Neil Portnow, president of 20th Century-Fox Records.

## CBS Ups Cole

■ NEW YORK—Garry Cole has been appointed manager, branch merchandising, New York, CBS Records, it was announced by Jim Urie, branch manager, New York.

## Peter Allen in New York



A&M recording artist Peter Allen recently performed three sold-out concerts at New York's Radio City Music Hall. Shown backstage after the show are, from left: Jerry Moss, chairman of the board, A&M Records; Allen; Dee Anthony, Allen's manager; and Michael Leon, A&M's vice president, east coast operations.

# The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ DAN THE TORPEDOES: Ideally, we'd like to be able to listen to records as if in a vacuum. Regardless of who is performing, the only criterion should be the music—do you like it or not? The personal lives of the people making that music should be irrelevant, for the proof, as the saying goes, is in the pudding.

That much said, we can also recognize that it's damn hard to separate the art from the artist. Who can listen to Beethoven's "9th Symphony," for instance, and not be simply awed by the fact that the composer was deaf when it was written? Let's face it: it's tempting, and often fascinating, to check out the lives behind the music and examine the relationship between the two.

No one here is about to compare Beethoven and **Steely Dan**, you understand. But for many of us who listen to a lot of pop music, the Dan's "Gaucho" is the state of the art. It's a remarkably subtle and sophisticated record—harmonically, rhythmically, melodically and lyrically—but at the same time, it's just plain listenable, on any level. And when one learns something about the trials and tribulations of the people who created "Gaucho," one can only appreciate it all the more.

A recent *Rolling Stone* article by **Robert Palmer**—one of the most insightful **Steely Dan** stories we've read—touches on some of the problems that the group's **Walter Becker** (guitarist, bass player and, with **Donald Fagen**, composer of those amazing songs) went through during the last year or so. There was an accident in New York when Becker was hit by an automobile while he was walking back to his apartment, breaking his leg "in several places" and causing various other complications. And then, says Palmer, "there were other setbacks, too," namely "the death of a close friend earlier in the year," which "devastated" Becker.

That close friend, it now appears, was one **Karen Stanley**. Stanley, who was apparently Becker's longtime love interest, was also someone whose name should ring a bell with those who study the credits on **Steely Dan** album covers; on "Aja," her responsibility is listed as "covert operations," while on "Pretzel Logic" it is "security" and on "The Royal Scam" it is simply "nurse."

Last week came the news that Stanley's mother, **Lillian Wyshak**, has sued Becker in New York for \$17 million, claiming that the musician both "introduced and addicted" her daughter to various drugs—heroin, morphine, cocaine and barbiturates are named—leading to Stanley's death last January 30 in Becker's New York apartment. It's a nasty business, regardless of the outcome of the suit, and it will be hard to listen to some of the songs now without reading different meanings and implications into them. But the nice thing about music is that it's there to enjoy, not to mirror a person's guilt or innocence. Whether or not Walter Becker led (and leads) an exemplary personal life is not the issue. The issue is the music, and "Gaucho" is superb.

**SLIM CHANCE**: Country star **Slim Whitman** hardly looks undernourished, so when the Cleveland International artist dropped by our offices recently, we couldn't resist inquiring into the origins of his nickname. "RCA Records gave it to me when I cut my first record," he told us. "I was supposed to get back to them with a name, but I was out fishing. They picked the name 'Slim' for some reason, and later it was too late to change it." We figure that Slim was fortunate to be with RCA at the time; if he'd been with his present label, they might have called him **Meatloaf**.

**FROM THE PERSONAL FRONT**: Lots of knot-tying going on these days, especially over at PolyGram Records, where two publicists are getting married within a week of one another. **Eileen Schneider**, newly appointed director of publicity and artist relations (west coast), will marry Columbia's **Rob Wunderlich** on February 7, while **Dan Pine**, PolyGram's west coast press and artist relations manager, will be married to **Daryl Boone** on Valentine's Day, February 14 . . . **Dewey Bunnell** of **America** and wife Vivian are celebrating the January 20 birth of daughter Lauren . . . **Frank Banyai**, vice president/international of United Artists Music, and wife Ruth welcomed a new son to the world on that same day . . . Also on the marriage front, **Marc Garrett** of RCA's sales department and **Denise Powers** of Capitol's computer program tied the knot on January 17 in Sherman Oaks.

**OTHER NEWS**: The **Brotherhood Crusade**, who are hosting a concert in tribute to **Smokey Robinson**, have rescheduled the date of the show. It is now set for March 19 at the Shrine Auditorium . . .

(Continued on page 32)



# Connie Francis Hits The Comeback Trail

By JOSEPH IANELLO

■ NEW YORK — Connie Francis has sold more than 60 million records since her debut 25 years ago. That's more than any other female vocalist. Yet for the past seven years she's been in exile from the music business, having undergone a series of personal tragedies that almost ended her career. Now she's back with a new record and a full schedule of promotional appearances that hint at her return to the stage.

Appropriately titled "I'm Me Again — Silver Anniversary Album," the record became a reality only because of the persistence and perception of some old friends. Since the tragic night in 1974 when Connie was raped in a motel room following a concert performance in Westbury, Long Island, her singing was limited to impromptu household showcases for her parents and six-year-old son Joey. While visiting the office of her lifelong friend and manager George Scheck, she was given a song that, according to Connie, "changed everything."

## Scott and Fox

"These two young men—Alan Scott and Ed Fox—had written this song for me," she recalled. "I thought the lyrics were very perceptive. They knew my manager and they knew about me and I liked the song... so I decided to record it." That was almost a year ago. Polydor liked the song, too, and from there Connie was back in business with the title cut from her new album.

The single was rush-released at the end of last year under the MGM banner as a tribute to the singer's 25 years with the no-longer-active label. In order to ease her re-entry into the business, Polydor suggested several producers and arranged for meetings with them so Connie could discuss current styles. "I wanted to get a feel of who I wanted to work with and what they were all about," she said. "I wasn't really keeping abreast of music so I depended very much on Polydor because I wasn't in a position to make value judgments as far as the market was concerned."

Connie finally settled on Vinnie Castellano — "I liked what Vinnie was doing and I liked him personally" — as producer of her 72nd album, which is a mixture of old and new material. Included is a remake of perhaps her most famous single, "Where The Boys Are." That song, which was a million-seller and also the theme from the film which marked her acting debut, is one of several records Connie's recorded in a number of languages. Because of her popularity internationally,

she is recording versions of her new single in French, German, Italian and Spanish.

## TV Appearances

But while Connie finds her loyal following much the same overseas, she is quick to recognize that many changes have taken place domestically since her last release. "Everything has changed, different faces and different kinds of promotion," she laughed. "We used to go to the radio stations and get to know the disc jockey in every major city. I was surprised to find out that all this has changed. It's kind of impersonal now." Being an old pro, Connie has quickly adapted to the new way of doing things. She's currently in the midst of several personal appearances on television talk shows —

## Boardwalk Signs Three

■ LOS ANGELES—Boardwalk Entertainment Company president Neil Bogart has announced the signing of three new acts to the label. All three have releases scheduled for this spring. Joining Boardwalk are Joan Jett, former leader of the Runaways; Rox, a rock group to be produced by Jacques Morali; and the east coast rock band States. Further signing announcements will be made in the near future.

## LAX Taps Sternberg

■ LOS ANGELES — Steve Gold and Jerry Goldstein, president of LAX Records, have announced the appointment of Harriet Sternberg as director of publicity & artist development. Most recently, Sternberg served as president of Starburst Management; prior to that she was at Far Out Productions as national publicity director.

## 20th Signs Diana Canova



Diana Canova, star of ABC-TV's "I'm A Big Girl Now," has been signed to an exclusive recording contract by Neil Portnow, president of 20th Century-Fox Records, with "Who You Foolin'" as her first single release. Pictured from left are: Michael Stewart (back), 20th in-house producer; Renee Weiss, executive secretary to Portnow; Wendy Grasberg, secondary pop promotion coordinator; Mort Weiner, vice president, merchandising/sales and international operations; Brenda Geffner, publicity and artist relations coordinator; Dave Parks, vice president, pop promotion; Paula Jeffries, A&R manager; Canova; Portnow; Steve Nelson, producer and co-writer of the single; Arnold Rifkin, Rifkin-David Talent Agency; Herb Eiseman, 20th music/publishing president; and Cheri Bly, merchandising/sales and international operations coordinator.

the John Davidson/Toni Tennille circuit — where she will also perform her new single and selections from her long list of hits.

PolyGram's promotion and marketing departments are emphasizing in-store displays and focusing on the adult contemporary audience. "In conjunction with it being her 25th anniversary in the business," said Cynthia Cox, national pop singles manager, "we're using that as part of the game plan. A lot of programmers out there are real aware of Connie and the fact that she's sold more records than any other female artist, and that's a big selling point to a radio station. There's a lot of interest out there at the adult contemporary level and press."

## Personal Interests

With all this activity suddenly happening at once, Connie still finds time to run her interior decorating partnership—Caliver Interiors, based in New Jersey — and be actively involved in gourmet cooking classes, Nautilus physical fitness training, and the National Association for Crime Victims Rights, which she chairs. "I think I was the original women's libber," she adds. "I don't think you can depend on anyone too much with your own career, yet I'm very traditional in a lot of ways... it's a complete dichotomy of personality in many ways."

Considering her past success, independent strength and resiliency, it may not be too long before Connie is back on the concert circuit; a proposition that seemed impossible just a few months ago. Said Connie, "Let me get my feet wet and see if I can handle that kind of thing again. If things go well, we may be able to see Connie Francis on stage again — maybe."

## Millennium Names Andrew Frances

■ NEW YORK — Jimmy Tenner, president, Millennium Records, has announced the appointment of Andrew Frances to the newly created position of director of marketing and artist development.



Andrew Frances

Frances had previously held press/artist relations and marketing positions at RCA and RSO Records. Before that he was a vice president at Soundwave Studios in Washington, D.C., and president of Amazingrace Productions, a concert and club promotions entity serving the midwest and Pacific northwest. He is also a contributing editor at Us Magazine.

## ITA Announces European Dates

■ NEW YORK — The first International Tape/Disc Association (ITA) European Home Video Seminar has been rescheduled for October 10-12, 1981 at the Palm Beach Club in Cannes, France, during VIDCOM '81, which takes place October 9-13.

The decision to change the previously announced dates for the seminar, originally scheduled for Amsterdam, was made when Bernard Chevry, commissaire-general of VIDCOM, offered ITA the full cooperation of his organization.

Seminar facilities will include translations in French, German, Italian and English, with speakers and video tapes being shown on a large screen projector. The program will include fifteen key executives from ITA member companies in the U.S., fifteen executives representing all countries in Europe, as well as executives from other parts of the world.

## Rev. Cheeks Dies

■ MIAMI — Well-known gospel evangelist Rev. Julius Cheeks died here Tuesday (7) after suffering an apparent heart attack. Cheeks, a Savoy recording artist who found recent success with his "We'll Lay Down Our Lives for the Lord" LP, was 51.

The Spartansburg, S.C. native was formerly the lead singer of the Sensational Nightingales and the Four Knights. Cheeks lived with his family in Elizabeth, N.J.



# Artist Charges PolyGram Reneged on Tour Support

By SAMUEL GRAHAM

■ LOS ANGELES — A suit has been filed in Superior Court here against Casablanca (now PolyGram) Records, alleging that the label reneged on an agreement to provide tour support to artist Randy Brown, who was signed to Casablanca affiliate Parachute Records. The suit, filed by Gem Management of Beverly Hills, Brown's representative, seeks a judgement of more than \$48,000, the amount reportedly advanced by Gem to Brown for his tour expenses.

In an unusual development, Gem Management principal Gregory McKay has stated in the complaint that Gem's attorney at the time of Casablanca/Parachute's alleged withdrawal of tour support for Brown (promised by then-Parachute president Russ Regan in February 1979, according to the complaint) was David Braun. Braun is now president of PolyGram Records, which absorbed Casablanca and Parachute, while Regan is now PolyGram's west coast vice president and general manager; hence Braun, who originally sought a resolution of the claim on Gem's behalf, is now a key representative of the defendant in Gem's suit.

## Tour Canceled

McKay said in his complaint: "I feel that a resolution has not been reached due to the fact that my position has been severely compromised in this matter because David Braun, the attorney whose counsel and advice I then sought, and who received confidential client/attorney privileged information from me in this matter, is now my adversary and the person with the authority to resolve this dispute."

According to the suit, Regan, as Parachute's president, agreed with McKay that up to \$50,000 advanced to Randy Brown by Gem Management would be reimbursed by Parachute and Casablanca. Gem then advanced \$48,300 to Brown "to pay for expenses and hire a band to prepare for the tour." Regan, however, left the Parachute presidency shortly after the agreement with Gem had been made, the suit continues. After Gem provided Casablanca with a "detailed breakdown" of financial support provided to Brown, in order to receive the promised reimbursement, Gem was informed by Casablanca vice president Larry Harris that the tour support had been withdrawn, forcing cancellation of Brown's May 1979 tour.

A declaration by Regan in-

cluded in the suit confirms that Parachute (then owned 50/50 by Regan and Casablanca) had made "a firm commitment" to provide tour support for Brown. "At the time I left (Parachute)" in April 1979, Regan's declaration states, "I knew of no reasons why the commitment for tour support should not be forthcoming from Parachute Records, Inc. or Casablanca Records and Film Works."

## Braun Statement

When contacted by *Record World*, Braun made the following statement: "I deny I had any specific knowledge of the facts charged in the complaint, although my firm did handle it through one of my partners. McKay has not asked me to pay the sum due, nor has anyone at PolyGram put the matter to me for decision. Indeed, under the canons of ethics I am prohibited from dealing with any matters as president that I or my firm handled prior to my appointment. I'm sorry McKay is unhappy. He should pursue his rights by appropriate judicial process."

## Correction

■ In last week's Dialogue, Bob Ezrin was mistakenly identified as the producer of Nils Lofgren's "Cry Tough" album. Ezrin produced Lofgren's album entitled "Nils." In that same Dialogue Ezrin also made mention of 50 million cassettes being sold in 1973, as compared to 90 million sold in 1979. The correct figure for 1973 is 15 million units.

## Knockin' at RW's Door



MCA recording artist Terri Gibbs recently stopped by the west coast office of *Record World* to put in a few good words for her national hit "Somebody's Knockin'" from the debut LP of the same name. Pictured from left are: Lorine Mendell, director of trade relations and special projects for MCA's promotion department; Sam Graham, RW's west coast editor; Gibbs; Tom Rodden, RW's vice president/marketing; and Eliot Sekuler, RW's associate editor.

## Gold for Bob James



Columbia recording artist Bob James, in New York recently for two appearances at Carnegie Hall, was feted by Columbia Records at a luncheon at Le Champignon, where he received a gold plaque for his album "Touchdown." Pictured are, from left (standing): Peter Paul, manager; Stan Monteiro, vice president, Columbia label promotion; Paul Smith, senior vice president and general manager, marketing, CBS Records; Vernon Slaughter, vice president, jazz/progressive marketing, CBS Records; George Butler, vice president, jazz/progressive A&R, Columbia Records; (seated) Bruce Lundvall, president, CBS Records Division; Bob James; and Dick Asher, deputy president & chief operating officer, CBS/Records Group.

## RSO Films Names Oakes Sr. Operating Officer

■ NEW YORK—Robert Stigwood, chairman of the Stigwood Group of Companies, has announced that Bill Oakes, executive vice president of RSO Films, has been named senior operating officer of that division.

Oakes has been associated with Stigwood since 1970. When Stigwood formed RSO Records in 1973, Oakes was involved in its administration, first in London and then in the U.S. He was named executive vice president of RSO Films in 1976 and was music supervisor on both the film productions and record albums for "Saturday Night Fever" and "Grease." Oakes has been associate producer on RSO Films' "Sgt. Pepper's Lonely Hearts Club Band," "Times Square," and the forthcoming "The Fan." Prior to joining RSO, he was personal assistant to the Beatles in London.

## Harmony Hut Reports On Marketing Plans

■ LANHAM, MD.—More than 60 record and tape industry representatives recently attended a half-day meeting here hosted by Harmony Hut to hear a report on the company's 1980 activities and 1981 marketing plans.

Harmony Hut, a subsidiary of record and tape wholesaler Schwartz Brothers, Inc., operates 24 retail record and tape outlets on the eastern seaboard from New Jersey to central Virginia.

The meeting, held at the company's new corporate headquarters, was moderated by board chairman Stuart Schwartz and included presentations by David Blaine, Harmony Hut vice president and general manager; Clyde McElvene, general merchandise manager; and Nancy Craig, advertising and promotion director.

## Posse Plans Push For 'Stir Crazy' S'track

■ NEW YORK — Buoyed by the box office success of "Stir Crazy," Posse Records has planned a major push for the soundtrack album and singles by Kiki Dee and Randy Goodrum, all of which have just been released. Gene Wilder's "Crazy," the film's title song, was released earlier.

The soundtrack music for "Stir Crazy" was composed by Tom Scott, who collaborated with Rob Preston on four of the film's songs. Randy Goodrum and Michael Masser wrote the rest of the picture's songs, including both of the Posse singles, Kiki Dee's "Nothing Can Stop Us Now" and Goodrum's "Love."

"Stir Crazy," which stars Gene Wilder and Richard Pryor, has been the top-grossing film in the U.S. for several weeks.



# Returnees (Continued from page 3)

the hostages finally were allowed to leave that troubled Middle Eastern country.

It was less than two months ago that the industry was united by another event of worldwide significance, the murder of former Beatle John Lennon in New York. And while there are, of course, dramatic contrasts between that episode and the hostage release the issues of taste and restraint, or lack of same, are common to both. Several individuals and organizations, in fact, told *Record World* that they had declined to participate in any tribute to the freed Americans for fear that their efforts would be considered as attempts to capitalize on the event for personal gain.

The industry as a whole will pay tribute to the former hostages by way of a "special collection of the most popular music of (1980)," assembled for each of the 52 Americans and distributed to them (through the Family Liaison Group in Washington) under the auspices of NARM and the RIAA. In announcing the 36-record packages, a joint statement issued by NARM executive vice president Joe Cohen and RIAA president Stanley Gortikov noted that "for 444 days, the former hostages were denied many human joys, among them music, which is so integral a part of our everyday lives. We wanted to recreate for these brave people the musical year they missed, and have prepared individual packages of a wide assortment of the music of 1980."

Cohen told *RW* that the gift was intended to "tell them (the former hostages) that music is an important part of our culture" and was not an attempt to "commercialize their plight." He added that NARM would try to arrange to "personally present this gift of music to them in each city, with a local merchandiser and maybe a manufacturer making the presentation to give it a local flavor."

Music included in the NARM/RIAA sets was chosen by a seven-member committee of industry figures, originally appointed by former first lady Rosalynn Carter to present new additions to the White House record library on behalf of the RIAA. The members of the committee, headed by John Hammond, were contacted individually for this cause, and each of them suggested about half a dozen titles to be included in the hostage packages.

Artists whose records were to be included in the sets include the following: in the pop field, John Lennon and Yoko Ono, Blondie, Queen, the Clash, Steely Dan and Bruce Springsteen

(chosen by writer/critic Bob Blumenthal); for comedy and children's music, Rodney Dangerfield, Steve Martin, "Mickey Mouse Disco" and others (selected by writer Paul Kresh); for classical, James Galway, Andre Previn and others (chosen by David Hall, curator of the Rodgers and Hammerstein Archives of Recorded Sound in New York City); for jazz, Bob Brookmeyer and the Mel Lewis Orchestra, Chuck Mangione, Hank Jones, Toshiko Akiyoshi and Lew Tabackin, Sarah Vaughan, Bill Evans and Patrick Williams (assembled by veteran pianist John Lewis); for country, Charlie Daniels, Willie Nelson, Kenny Rogers, Loretta Lynn and Barbara Mandrell (selected by BMI's Frances Preston); and for rhythm & blues and blues, Aretha Franklin, Stevie Wonder, Michael Jackson, Donna Summer, Queen Ida and Ray, Goodman and Brown (chosen by composer/arranger/producer Ed Bland).

In New York, Sam Goody, Inc. ran "welcome home" ads in daily papers announcing the retail chain's intention to give each of the 52 former hostages 100 "outstanding recordings" issued during their captivity.

The one really pervasive national symbol celebrating the hostages' release has been the yellow ribbon first memorialized in the popular song "Tie a Yellow Ribbon (Round the Old Oak Tree)," written by Irwin Levine and L. Russell Brown. While the adoption of the symbolic yellow ribbons—the most dramatic use of which may have been the draping of an 80-foot-long ribbon around the Louisiana Superdome, site of the January 25 National Football League Super Bowl—seems to have been spontaneous, an updated version of the song has been written by Levine and Brown and issued by MCA Records, who report enormous that response at both radio and retail.

"Tie a Yellow Ribbon" was a country hit in 1973 by MCA artist Johnny Carver (the best known pop version was Tony Orlando's). According to Erv Woolsey, MCA's vice president of promotion in Nashville, writers Levine and Brown finished rewriting the lyrics to the song on January 22, just two days after the hostages left Iran. Ron Chancey, who produced Carver's original "Tie a Yellow Ribbon," went into a Nashville studio with Carver the following day and added a new vocal to the original instrumental tracks. Acetates of the new version were sent to seven country radio test markets that same day, Woolsey said, and those seven stations "jumped on it immediately." 300 cassettes of the tune

were prepared two days later, and following the "incredible" response to the cassettes, Woolsey said, "we upped our pressing order by Tuesday (27) from 50,000 to 300,000 copies."

DJ copies of the new "Tie a Yellow Ribbon" were mailed to radio stations of all formats last Thursday (29), Woolsey added, with consumer copies expected in stores by Friday (30). "Three or four weeks" of airplay can be expected, he said, with "maybe a month to six weeks" of sales.

Among the other hostage tribute records is Christine Wyrzten's "They've Come Home," released on the Nashville-based Benson Company's Milk and Honey label. "They've Come Home" was performed by Wyrzten at the National Religious Broadcasters Convention in Washington, D.C. last Sunday (25); copies were shipped the next day.

Other hostage-related recordings include Tim Pastor's "Welcome Home," issued by a small Michigan label called Candlestring Records, and "Red River Dave" MvEnergy's "Song of the U.S. Hostages."

Atlantic funk band Kleer released a single, "Get Tough," a few days after the hostages were released. The song is described on the group's new album "License To Dream" as "inspired and dedicated to the American hostages in Iran." Atlantic says it has no special plans for any kind of promotion tied to the release of the hostages, and the group's manager and producer Dennis King told *RW*:

"Kleer wasn't thinking at all about exploiting the hostage situation, but about what they were going through. In fact, the lyrics can relate to what's happening around the world in general, and in this country. Sacrifices are being made all over. The record industry is one example. So the song doesn't have any political overtones. We didn't write the song with the hostages in mind, but after we cut the tracks we decided to dedicate it to them."

Among radio stations, response

to the return of the hostages has varied, with airings of the national anthem and "Tie a Yellow Ribbon," giveaways of actual yellow ribbon, and increased news coverage most common.

At KLAC-AM, a country outlet in Los Angeles, program director Don Langford noted that the station's jingle had been changed from "We're proud to be country" to "We're proud of our country;" the station also dedicated a patriotic song to an individual hostage at half-hour intervals, including some biographical information about that hostage as well. Elsewhere, WLS-AM in Chicago asked listeners to submit postcards to the station, all of which were attached to a banner that was displayed last Tuesday (27) along the Washington parade route the former hostages traveled to the White House.

Several stations added musical programming related both to general patriotic themes and to freedom in particular. KFI-AM in Los Angeles aired a 1959 version of "The Battle Hymn of the Republic" when the hostages left Iranian air space, following later with Ray Charles' version of "America the Beautiful," taken from a videotaped broadcast of the Ray Leonard-Roberto Duran boxing match last November in New Orleans. Such stations as WAVA in Washington, WNEW-FM in New York and KGB-AM in San Diego reacted similarly, programming such material as Simon and Garfunkel's "Homeward Bound," the Who's "I'm Free" and many others.

At WPGC in Washington, program director Steve Kingston said that his station had played the national anthem daily at noon for 450 days (ceasing when the hostages reached American soil) but was hesitant to do any more. "It's over," he said, "and you just shouldn't sensationalize it."

(This story was prepared with the assistance of Al Cunniff, Phil DiMauro, Nelson George and David McGee.)

## Beaters at the Roxy



Billy and The Beaters, one of the first acts signed to Alfa Records, recently completed a three-day engagement at the Roxy in Los Angeles. The ten-man band's appearance was recorded for its first album and also videotaped. Shown backstage are, from left: Lorne Saifer, Alfa's A&R vice president; Billy Vera, leader of the band; Al Schwartz, Vera's manager; and Bob Fead, president, Alfa Records.



# Radio World

## Radio Replay

By PHIL DIMAURO

■ MEET THE NEW BOSS: Or, "Promises, Promises . . ." Last June, National Association of Broadcasters president **Vincent Wasilewski** submitted a list of ten questions vital to the broadcast industry to both presidential candidates, and recently NAB resericed the answers tendered by the winner, **Ronald Reagan**. In light of the FCC's recent deregulation ruling, Reagan's introduction is most interesting. "Several years ago," wrote the President-to-be, "in response to complaints from broadcasters about the burden of FCC regulations, the present chairman of the FCC was quoted as saying he saw no 'majesty' in meeting the 'bottom line.' I could hardly disagree more." Reagan goes on to say there is glory in paying the bills (when you compare it to going bankrupt, anyway), and then goes on to recommend many of the deregulation measures that the aforementioned FCC chairman **Charles Ferris**' commission adopted with its own ruling. That Ferris would implement what his political adversary advocated lends credence to the opinion, shared by many, that Ferris was trying to gum up the works before he left by making a decision that would leave any real action tied up in appeals for an indefinite amount of time.

There's nothing very controversial or surprising about the rest of Reagan's remarks: as he himself wrote, the answers are general in nature. Reagan says he feels that "financial information reported to the FCC by broadcasters should not normally be made public, unless a compelling public interest need in a specific case requires it." He supports **Senator Barry Goldwater**'s proposed legislation "to improve the certainty of the license renewal process," and he advocates lengthening the term of broadcast licenses.

Reagan does not answer the NAB's question number seven, which asks if he sees any need for the creation of a performer's royalty to be paid to recording artists and record companies by broadcasters. In response to a question about the regulation of broadcast advertising, Reagan wrote that the present federal law, "properly administered, is ample to deal with false and misleading advertising."

SPEAKING OF PRESIDENTS AND RELATED MATTERS: KLBJ-FM in Austin, Texas, the station owned (along with KLBJ-AM) by former first lady **Lady Bird Johnson**, has recently undergone some personnel changes and some adjustments in programming. KLBJ had been known as one of the few truly free-form radio stations left, one favoring new wave music, and industry rumors about the changes have suggested that the station is now everything from a "tight AOR" to "top 40." KLBJ-FM's new operations director, **Chuck Dunaway**, begs to differ. Chuck comes from Austin top 40 station K98, but he argues quite logically that that's no reason to assume that 'LBJ-FM is headed in the same direction. "We've simply put a structure under us," Dunaway told Radio Replay, "as opposed to completely free-form. But we'll still be a lot looser than 95 percent of the album stations." Dunaway says that in the past "anything that got in the front door got on the air." That he says, no longer will be the case, and he's hoping that steadier rotation will help the station hold on to its listeners and get better ratings. Of the "Arbitron game," Dunaway said "I hate it . . . but it's the only game." Dunaway's new assistant is **John Michael Scott**; the MD is **Si Statum** . . . Speaking of "new wave," a recent press release from KNAC 105 in Long Beach, California suggests that it may be supplanted by "ultra wave" sooner than we think. KNAC has just begun a survey of the top ten "new wave" hits, and it includes the **Clash** (this week's RW Album Chart-maker), the **Police**, **Devo**, **Blondie**, **Rockpile** and other charting artists on major labels (the smallest label represented is **Slash**, which X records for). A daring step.

MOVES: **Craig Scott**, national PD for Plough Broadcasting, has been named vice president and general manager of Plough stations WMPS and WHRK, Memphis. **Gary Kines** of the chain's WSUN, St. Petersburg is Scott's replacement as national PD . . . **Bob Knight-Adams** has been named PD of WHDH, Boston. He was most recently operations director at WGAN in Portland, Maine . . . **Jim Ryan**, music director of WDRQ, Detroit, has left that position to become PD for Daytona

Beach-based Patten Communications . . . **Ruth Meyer**, former vice president/programs for NBC Radio, has been named director of programming for the ABC Entertainment Network . . . **Bernie Kimble** has resigned as PD of WMJQ-FM, Rochester . . . **Andy Beaubien** will be program director of WCOZ, Boston, replacing the departing **John Sebastian**, who is leaving to form his own consulting firm. Beaubien has been at 'COZ since 1976, and most recently held the 6-10 pm airshift. WCOZ's new MD is **Rob Lipschutz** . . . Airshift changes and additions at WLS-FM in Chicago: **Danae** moves from late night to 10 am-2 pm, and **Dan Walker** takes over in night time.

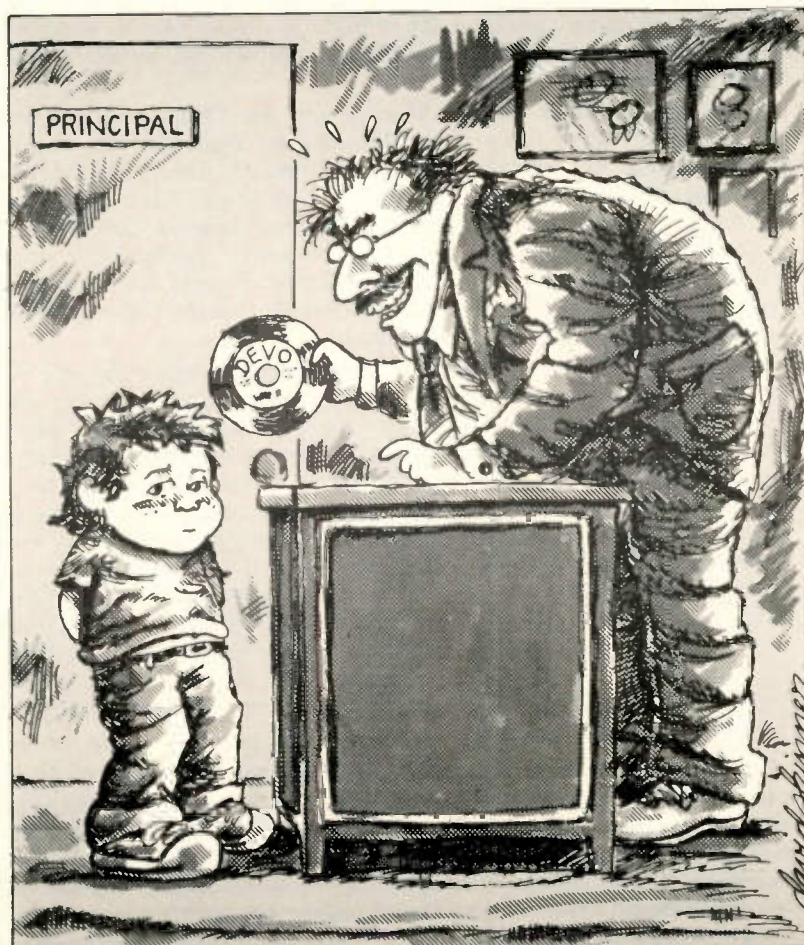
MAJAH COMES HOME: **Majah**, the kidnapped mynah bird/air personality from WRIF, Detroit reported in this column (RW, January 24) was safely returned to its owners Thursday (22) after the station offered a \$500 reward. The bird, owned by the station's morning team, got back just in time to audition for "Those Amazing Animals" on which he will appear February 8. Majah entertains Detroit listeners on the air every morning . . . **Steve Winwood** and **Steely Dan's Donald Fagen** will appear on the CBS Radio album showcase broadcast, "On Record," during the month of February. "On Record" host **Peter Bekker** (no relation to **Walter**) will also be talking to **REO's Kevin Cronin**, **Joey Wilson**, **Shakin' Stevens** and **Adam Ant** during the month.

## WKTU Regains First Place In New York Fall Arbitron

■ NEW YORK—WKTU regained the number one position in New York City with a 8.3 share (up strongly from last summer's 6.2), according to Arbitron's local market report for fall 1980. The share represents total persons 12 and older, Monday-Sunday, 6 a.m.-midnight. In attaining the market leadership, WKTU's

"highly contemporary / dance music" format topped urban contemporary WBLS for the first time since the April/May 1979 book. WBLS dropped to second place and a 7.1 share (down from 8.1).

WKTU's abrupt switch from soft rock to disco in 1978 led to (Continued on page 39)



"... and do you know what we do to little boys who bring this kind of record to school . . . ?"



# Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ VARIATIONS ON A THEME: In a sudden, colorful surge of fast talk and audience shouts, we've been bowled over by a total of five new rap records. Of them, only one is in fact the work of an authentic rapping DJ, and it's a sad comment on the current segregation of the airwaves to observe the selective acceptance of the "cover versions:" has this happened since "Ain't That a Shame" and "Sincerely?"

In any case, the indispensable disco disc this week, just out on the street here in New York, is a remixed version of the **Blondie** single, "Rapture." This version is lengthened by a good two minutes, picking up a rhythm breakdown and an additional verse following the rap; several new tracks of percussion make the sound busier and more party-like—"Carnival in Rio," one correspondent called it. (Best of all, the blank break allows for do-it-yourself rapping for DJs and fans at home!) Expect this new version to heighten DJ interest and win over the most reactionary disco snobs. Unfortunately, the cut is available only on a French Chrysalis import, spottily available at the moment; it was bringing about five bucks a shot (and worth it, almost, for the alluring cover photos of **Deborah Harry**). Chrysalis' New York office reported no plans to bring out this remix or cut the album version on a 12-inch; therefore, we'd be sorry, but not surprised, to see bootlegs pressed up to satisfy demand. On the flip, a long version of "Live It Up," which adds a great concluding guitar passage starring guest guitarist "**Wah-Wah**" **Ragin**. Another new-rock/rap fusion is starting to be picked up by the urban disco contingent, the **Clash's** "The Magnificent Seven," the leadoff track of the Chartmaker "Sandinista!" album (Epic). This jagged guitar and keyboard riff owes as much conceptually to Jamaican influences as to American; still, with its heaving bass line and pretty wind-chime percussion, it grooves at just the right tempo for R&B and disco audiences. In this case, the label is right on the ball, having pressed and shipped a three-cut promo disco disc simultaneous to album release: our correspondents were already picking it this week, although the absence of artist credit caused some confusion. Runs 5:31, as on the album; excellent, toppy mastering job. Could be the next uptown hit, as the Police's "Voices" peaks off.

After the contrived cool of Blondie and the Clash, one can only call the good-natured jive from **Grandmaster Flash and the Furious Five** refreshing. Their followup to the enormously popular "Freedom" is "Happy Birthday Rhyme" (Sugarhill), which is one hundred percent faithful to the first hit's handclaps-and-kazoo formula (another way in which raps are beginning to act like "normal" records) but which also dispenses with standard "rock-the-house" rhymes with genuinely cheery and accessible results. If the possibility weren't so shamefully remote, we'd pick it as a top 40 crossover.

Rhumba in single file, please: We're seduced again by the **Kid Creole** cabal, whose latest project is **Coatimundi**, an apparent alter ego of vibes player "Sugar Coated" **Andy Hernandez**. "Que pasa"/"Me No Pop I" (7:10 on Ze/Antilles) is their most attractive production in some time, a delicate Latin-soul groove that starts off in fragile crossrhythms and devolves into a more basic rap take-off, getting stranger and stranger along the way. Further into the sublimely ridiculous: **Millie Jackson's** "I Had to Say it," the title cut of her new Spring album, which is a rap parody spiced, inevitably, with her own brand of ribald social commentary. The cut is more like a radio drama than a song, but good fun nonetheless. Note also "Ladies First," an ingeniously stated vignette on the best way to ensure mutual satisfaction. Masters and Johnson couldn't have stated it any better—go to it, Millie J.!

MORE VARIATIONS: Key reappearance is **Dee Dee Sharp Gamble's** "Breaking and Entering" (PIR, non-commercially), now on a fast break toward the top 10. Unlike the Jean Carn and Teddy Pendergrass remixes of recent months, this one's right on time to pique DJ interest through a really thorough rework job, done by **Dexter Wansel** and DJ **David Todd**. There's a new break edited up front (compare Gayle Adams' Philly-influenced "Life Saver") and much more power through-

out the sonic range, so, between the remix and album versions, one couldn't ask for more flexibility. (Next week, Disco File will include a talk with this gifted singer.)

Former Motown artists the **Originals** have moved to **Hamilton Bohannon's** Phase II label, where their debut is a lovely, drifting adaptation of the **Marvelettes'** "Please Mr. Postman." As is producer Bohannon's style, the rhythm section drives in a simple groove, and he adds his own female vocalist to the group; but the vocal scoring and elaborate, almost contemplative treatment of the material are most creative. Certainly among the most inspired of recent remakes, titled "Waiting on a Letter."

**Esther Phillips'** "Good Black is Hard to Crack" (Mercury) is her best work since her series of jazz-soul gems on Kudu earlier in the '70s: as was true then, Phillips' greatest strength, besides her unique voice, is her excellent choice of cover material. Producer **Benny Golson** provides classy but not overly plush backing (Phillips-co-produced, with **Bobby Martin**) and Phillips is by turns intimate and cutting (and always possessed of total expressive authority) over nine strong numbers drawn from relatively unknown sides by the Jackson Five, Sharon Ridley, Buddy Miles and Loleatta Holloway. We liked the pop uptempos, "You Can't See Thunder" and "Reaching Out For Love," a relaxed, delicious A/C "We've Got a Good Thing Going," and the country-soul "Cry to Me" (where writer **Sam Dees** guests vocally). The real finds for disco buffs, though, will surely be the unearthings of "Changin'" and "Pull Yourself Together," both mid-'70s cult hits. Here, "Changin'" (5:35) is a low key, hazily moody cut that's a really appropriate addition to Phillips' blues-soul repertoire, as is the no-nonsense "Pull Yourself Together" (4:20), driven with a cooking bass push. Phillips is in fine voice, it goes without saying: she's certainly freer vocally in this unpressured setting. How lucky for the dance crowd that when, as her label biography implies, Phillips is turning away from conventional disco, we've turned the same corner.

## Disco File Top 40

FEBRUARY 7, 1981

- 1. YOU'RE TOO LATE**  
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
- 2. RAPTURE**  
BLONDIE/Chrysalis (LP cut) CHE 1290
- 3. LOOK UP/NEVER GONNA GIVE YOU UP**  
PATRICE RUSHEN/Elektra (12"/LP cut) 6E 302
- 4. VOICES INSIDE MY HEAD**  
POLICE/A&M (12") SP 4831
- 5. CELEBRATION/LOVE FESTIVAL**  
KOOL & THE GANG/De-Lite (12"/LP cut) DSR 9581 (PolyGram)
- 6. HILLS OF KATMANDU/WISHBONE**  
TANTRA/Importe/12 (LP cuts) MP 310
- 7. I HEAR MUSIC IN THE STREET**  
UNLIMITED TOUCH/Prelude (12") PRLD 605
- 8. IT'S A LOVE THING**  
WHISPERS/Solar (12") BXL1 3578 (RCA)
- 9. PARTYUP/HEAD/DIRTY MIND**  
PRINCE/Warner Bros. (12") BSK 3478
- 10. CAN YOU HANDLE IT**  
SHARON REDD/Prelude (LP cut) PRL 12181
- 11. HEARTBREAK HOTEL/CAN YOU FEEL IT**  
JACKSONS/Epic (12"/LP cut) FE 26424
- 12. ALL MY LOVE**  
L.A.X./Prelude (12") PRL D 604
- 13. IT'S A WAR/I'M READY**  
KANO/Emergency (12") EMLP 7505
- 14. LET'S DO IT**  
CONVERSION/Sam (12") S 12336
- 15. BREAKING AND ENTERING**  
DEE DEE SHARP GAMBLE/Phila. Intl. (12") JZ 36370 (CBS)
- 16. BON BON VIE/CANDIDATE FOR LOVE**  
T.S. MONK/Mirage (12"/LP cut) WTG 19121 (Atlantic)
- 17. FANTASTIC VOYAGE**  
LAKESIDE/Solar (12") BXL1 3720
- 18. YOU OUGHT TO BE DANCIN'**  
PEOPLE'S CHOICE/Casablanca (LP cut) NBLP 7246 (PolyGram)
- 19. GIVE ME A BREAK/REMEMBER**  
VIVIEN VEE/Launch (12") NC 1003
- 20. FULL OF FIRE/MAKE THAT MOVE**  
SHALAMAR/Solar (12"/LP cut) BZL1 3577 (RCA)
- 21. HERE'S TO YOU**  
SKYY/Salsoul (12") SG 339 (RCA)
- 22. YOUR PLACE OR MINE**  
QUINELLA/Becket (12") BKS 012
- 23. SOUL/HEAVEN ABOVE ME**  
FRANKIE VALLI/MCA (LP cuts) 5134
- 24. IF YOU COULD READ MY MIND/UP ON THE ROOF**  
VIOLA WILLS/Ariola (12"/LP cut) OP 203/OL 1507 (Arista)
- 25. FANCY DANCER**  
TWENNYNINE FEATURING LENNY WHITE/Elektra (12") 6E 304
- 26. LET'S HANG ON**  
SALAZAR/First American (12") FA 1203
- 27. TAKE OFF**  
HARLOW/G.R.A.F. (12") G 001
- 28. CAREER GIRL**  
CARRIE LUCAS/Solar (12") YD 12144 (RCA)
- 29. CHILL-OUT!**  
FREE EXPRESSION/Vanguard (12") SPV 39
- 30. WHEEL ME OUT**  
WAS (NOT WAS)/ZE/Antilles (12") AN 805
- 31. PASSION**  
ROD STEWART/Warner Bros. (12") HS 3485
- 32. TOO TIGHT**  
CON FUNK SHUN/Mercury (LP cut) SRM 1 4002 (PolyGram)
- 33. GIVE ME YOUR LOVE**  
SYLVIA STRIPLIN/Uno Melodic (12") UMD 7001
- 34. ALL AMERICAN GIRLS**  
SISTER SLEDGE/Cotillion (12") 46007 (At)
- 35. BURN RUBBER**  
GAP BAND/Mercury (12") SRM 1 4003 (PolyGram)
- 36. WHEN YOU'RE DANCIN'**  
PURE ENERGY/Prism (12") PDS 407
- 37. LOOKING FOR CLUES**  
ROBERT PALMER/Island (12") ILPS 9595 (WB)
- 38. DANCE**  
SILVER PLATINUM/Spector Intl. (12") 00009 (Capitol)
- 39. WATCHING YOU/DREAMIN'/FEEL MY LOVE**  
SLAVE/Cotillion (12"/LP cuts) SD 5224 (Atlantic)
- 40. LAY ALL YOUR LOVE ON ME**  
ABBA/Atlantic (LP cut) SD 16023

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



# Record World Singles

Alphabetical Listing

## Producer, Publisher, Licensee

AHI LEAH Avsec (Bema/Sweet City, ASCAP) 51	KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI) 45
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP) 79	LADY Richie (Brockman, ASCAP) 17
A LITTLE IN LOVE Tarney (ATV, BMI) 26	LIVING IN A FANTASY Tarney (Rare Blue, ASCAP/ATV, BMI) 59
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI) 11	LOVE OVER AND OVER AGAIN DeBarge-Williams (Jobete, ASCAP) 80
BACK IN BLACK Lange (J. Albert Ltd./Margo, BMI) 60	LOVELY ONE Group-Phillinganes (Ranjack/Mijac, BMI) 96
BOOGIE BODY LAND Jones (Barkays/Warner-Tamerlane) 83	LOVE ON THE ROCKS Gaudio (Stonebridge/EMA-Suisse, ASCAP) 15
BURN RUBBER Simmons (Total Experience, BMI) 82	LOVE T.K.O. Wansel-Biggs-Womack (Assorted, BMI) 46
CELEBRATION Deodato (Delightful/Fresh Star, BMI) 4	MASTER BLASTER (JAMMIN') Wonder (Jobete/Black Bull, ASCAP) 98
CRYING Butler (Acuff Rose, BMI) 27	MISS SUN Schnee (Hudmar, ASCAP) 20
DE DO DO DO, DE DA DA DA Group-Gary (Virgin/Chappell, ASCAP) 30	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI) 12
DEEP INSIDE MY HEART Garay (Nebraska/United Artists/Glasgo, ASCAP) 94	MY MOTHER'S EYES Kirk (Almo/Only Child/Mel-Dav, ASCAP) 69
DON'T STAND CLOSE TO ME Group (Virgin/Chappell, ASCAP) 72	NEVER BE THE SAME Omartian (Pop 'n' Roll, ASCAP) 66
DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI) 57	NEVER KNEW LOVE LIKE THIS BEFORE Mtume-Lucas (Frozen Butterfly, BMI) 75
DREAMING Tarney (ATV, BMI/Rare Blue, ASCAP) 76	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI) 3
EVERYBODY'S GOT TO LEARN SOMETIME Lord-Group (WB, ASCAP) 93	ONE STEP CLOSER Templeman (Noodle Tunes/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP) 50
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI) 8	ON THE ROAD AGAIN Nelson (Willie Nelson, BMI) 95
FADE AWAY Springsteen (Bruce Springsteen, ASCAP) 56	PASSION Harry The Hook (Riva, BMI/WB, ASCAP) 6
FANTASTIC VOYAGE Group (Spectrum VII/Circle L, ASCAP) 61	PRECIOUS TO ME Podolor (Hearmore/On The Boardwalk, BMI) 81
FIREFLIES Reynolds (Duchess/MCA, BMI) 84	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP) 40
FLASH'S THEME AKA FLASH May-Mack (Queen/Wide/Beechwood, BMI) 62	REMOTE CONTROL Russell-Timmons-Man (Last Colony/Band of Angels, BMI) 65
FLY AWAY Foster (Irving/Woolnough/Unichappell/Begonia/Foster Frees, BMI) 70	SAME OLDE LANG SYNE Foaerberg-Lewis (Hickory Grove/April, ASCAP) 13
FOOL THAT I AM Anderle (Unichappell/Begonia Melodies/Fedora, BMI) 63	SEASONS Newmark-Fox (Live/Charles Fox, BMI) 86
FULL OF FIRE Sylvers (Spectrum VII/My Kinda, ASCAP) 90	SEVEN BRIDGES ROAD Szymczyk (Irving, BMI) 35
GAMES PEOPLE PLAY Parsons (Woolfsongs/Careers/Irving, BMI) 29	SHINE ON Martin (Almo/McRouscod, ASCAP/Irving/Buchanan Kerr, BMI) 53
GIRLS CAN GET IT Haffkine (Michael O'Connor, BMI) 100	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI) 34
GUITAR MAN Jarvis (Vector, BMI) 68	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell) 78
GIVING IT UP FOR YOUR LOVE Beckett (Blackwood/Urge, BMI) 14	STAYING WITH IT Lehning (ATV/Braintree/Snow, BMI) 71
(GHOST) RIDERS IN THE SKY Lyons (Edwin H. Morris Co., ASCAP) 58	SUDDENLY Farrar (John Farrar, BMI) 36
GUILTY Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) 18	TELL IT LIKE IT IS Group (Conrad/Olrap, BMI) 39
HEARTBREAK HOTEL Group (Mijac, BMI) 22	THE BEST OF TIMES Group (Stygian/Almo, ASCAP) 21
HEARTS ON FIRE Garay (Nebraska/United Artists/Glasgo, ASCAP) 49	THE WINNER TAKES IT ALL Andersson-Ulvaeus (Artwork, ASCAP) 31
HE CAN'T LOVE YOU Group (Kejra/Bema, ASCAP) 41	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI) 37
HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) Gaudio (Stonebridge, ASCAP) 28	THE TIDE IS HIGH Chapman (Gemrod, BMI) 1
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI) 47	THE WANDERER Moroder-Bellotte (Cafe American/Revelation/Ed. Intro./Intersong, ASCAP) 55
HEY NINETEEN Katz (Zeon/Free Junket, ASCAP) 10	TIME IS TIME Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI) 24
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI) 9	TOGETHER Salas (Razor Sharp/Double Diamond, BMI) 25
HOW 'BOUT US Graham (Dana Walden, licensee not listed) 88	TOO TIGHT Group (Val-le-Joe, BMI) 48
HUNGRY HEART Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP) 36	TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI) 33
I AIN'T GONNA STAND FOR IT Wonder (Jobete/Black Bull, ASCAP) 23	TURN AND WALK AWAY Olsen (Paperwaite/Cainstreet/Hudson Bay, BMI) 99
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI) 38	UNITED TOGETHER Jackson (Jays Enterprises/Baby Love/Chappell/Phivin Intl., ASCAP) 52
I DON'T WANT TO KNOW YOUR NAME Klein (Seventh Son, ASCAP) 85	WATCHING YOU Douglas-Washington (Steve Song/Cotillion, BMI) 73
I JUST LOVE THE MAN Gamble-Huff (Assorted, BMI) 87	WHAT KIND OF FOOL Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) 42
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI) 5	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI) 74
I MADE IT THROUGH THE RAIN Manilow-Dante (Unichappell, BMI) 16	WHIP IT Margouleff-Group (Devo/Nymph/Unichappell, BMI) 44
I NEED YOUR LOVIN' Marie (Jobete, ASCAP) 67	WHO'S MAKING LOVE Tischler-Shaffer (East Memphis, BMI) 64
IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP) 89	WOMAN Lennon-Ono-Douglas (Lenono, BMI) 19
IT'S MY TURN Masser (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI) 43	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) 77
(JUST LIKE) STARTING OVER Lennon-Ono-Douglas (Lenono, BMI) 2	WYNKEN, BLYNKEN AND NOD Simon-Levine (Silkie, BMI) 91
KEEP IT HOT Blackmon (Better Days, BMI/Better Nights, ASCAP) 92	YOU'VE LOST THAT LOVIN' FEELING Hall-Oates (Screen Gems-EMI, BMI) 97
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP) 7	
KILLIN' TIME Stroud (Flowering Stone, ASCAP) 54	

# Record World Singles

101-150

FEBRUARY 7, 1981

FEB. 7	JAN. 31	
101	101	DREAMER ASSOCIATION/Elektra 47094 (Rockslam/Bug, BMI)
102	107	LONG TIME LOVIN' YOU McGUFFEY LANE/Atco 7319 (McGuffey Lane, BMI)
103	105	CAFE AMORE SPYRO GYRA/MCA 51035 (Harlem/Crosseyed, BMI)
104	120	LIPSTICK SUZI QUATRO/Dreamland DL 107 (RSO) (Chinnichap, BMI)
105	106	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)
106	103	THEME FROM ORDINARY PEOPLE MARVIN HAMLISCH/Planet 47922 (E/A) (Public Domain)
107	108	THEME FROM RAGING BULL JOEL DIAMOND/Motown 1504 (United Artists, ASCAP)
108	110	CAREER GIRL CARRIE LUCAS/Solar 12143 (RCA) (Spectrum VII/Carrific/My Kinda, ASCAP)
109	111	SKATEAWAY DIRE STRAITS/Warner Bros. 49632 (Straightjacket/Rondor, PRS/Almo, ASCAP)
110	104	EUGENE CRAZY JOE AND THE VARIABLE SPEED BAND/Casablanca 2298 (PolyGram) (Madam Palm, BMI)
111	—	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975 (Northern Goody Two-Tunes LTD, ASCAP, CAPAC)
112	115	TURN ME LOOSE LOVERBOY/Columbia 11 11421 (Blackwood/Dean of Music, BMI)
113	117	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023 (Unlimited Touch/Phylmar, ASCAP)
114	118	DON'T YOU KNOW WHAT LOVE IS TOUCH/Atco 7311 (Thames, ASCAP)
115	116	LET'S DO IT CONVERSION/Sam 81 5017 (Calebur Composition/Leeds/P.A.P./Mideb, ASCAP)
116	113	HERE IS MY LOVE TOMMY DEE/A&M 2282 (United Artists/Unart, BMI)
117	119	CAN YOU HANDLE IT SHARON REDD/Prelude 8024 (Trumar/Diamond in the Rough, BMI)
118	—	JANUARY, FEBRUARY BARBARA DICKSON/Columbia 1 11225 (ATV, BMI)
119	121	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581 (Family/Arista, ASCAP)
120	114	ALL MY LOVE L.A.X./Prelude 8019 (O'Lyric/Evan Paul/Libraphone, BMI)
121	124	8TH WONDER SUGARHILL GANG/Sugarhill 753 (Commodores/Jobete, BMI)
122	112	TOCCATA SKY/Arista 0568 (Sky Writing/United Artists)
123	122	DO ME RIGHT DYNASTY/Solar 12127 (RCA) (Spectrum VII/My Kinda, ASCAP)
124	126	WAITING FOR A FRIEND ROGER DALTRY/Polydor 2153 (PolyGram) (Twickenham Tunes)
125	128	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041 (Groovesville/Supercloud/Arcturus II, BMI)
126	123	YOU OUGHT TO BE DANCING/MY FEET WON'T MOVE, BUT MY SHOES DID THE BOOGIE PEOPLE'S CHOICE/Casablanca 2322 (PolyGram) (Mured/People's Choice, BMI)
127	131	GENERALS AND MAJORS XTC/Virgin/RSO 300 (Nymph/Unichappell, BMI)
128	—	BON BON VIE (GIMME THE GOOD LIFE) T. S. MONK/Mirage 3780 (At) (Unichappell/Featherbed/Larball, BMI)
129	132	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499 (Jobete, ASCAP/Boots May, BMI)
130	134	COW PATTI JIM STAFFORD/Warner Bros. 49611 (Senor/Sibie, ASCAP)
131	125	SO SAD ABOUT US SHAUN CASSIDY WITH TODD RUNDGREN & UTOPIA/Warner Bros. 49640 (Tro-Essex, ASCAP)
132	136	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942 (Amazement, BMI)
133	—	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436 (Duchess/MCA/BMI)
134	—	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)
135	133	PEOPLE WHO DIED JIM CARROLL BAND/Atco 7314 (Earl McGrath/Jim Carroll, ASCAP)
136	135	IT WAS NICE TO KNOW YOU JOHN BOBBY VINTON/Tapestry 005 (Feather, no licensee listed)
137	129	IT'S GONNA HURT JIMMIE MACK/RCA 12151 (Alysonne, ASCAP)
138	137	INHERIT THE WIND WILTON FELDER/MCA 51024 (Farr Knights, BMI)
139	138	THIS IS NOT THE FIRST TIME CAPTAIN & TENNILLE/Casablanca 2320 (PolyGram) (Moonlight & Magnolias, BMI)
140	139	SET THE NIGHT ON FIRE OAK/Mercury 76087 (PolyGram) (Bobby Goldsboro/House of Gold, ASCAP)
141	140	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS) (Rubber Band, BMI)
142	130	SOME ARE BORN JON ANDERSON/Atlantic 3774 (WB, ASCAP)
143	143	CELEBRATE ME HOME KENNY LOGGINS/Columbia 11 11417 (Milk Money, ASCAP)
144	127	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945 (Radsongs, ASCAP)
145	142	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137 (PolyGram) (Seitu/Dorie Pride, BMI)
146	145	I DON'T REMEMBER PETER GABRIEL/Mercury 76086 (PolyGram) (Clifone/Hidden, BMI)
147	146	HAPPY ANNIVERSARY RAY, GOODMAN & BROWN/Polydor 2135 (PolyGram) (Dark Cloud/H.A.B., BMI)
148	141	ONE CHILD OF LOVE PEACHES & HERB/Polydor/MVP 2140 (PolyGram) (Perren-Vibes, ASCAP)
149	147	GOODBYE MARIE BOBBY GOLDSBORO/Curb 95400 (CBS) (Music City, ASCAP/Combine, BMI)
150	149	TRINIDAD EDDIE MONEY/Columbia 11 11414 (Wombat, ASCAP/Sendy Grajonca, BMI)



*Polly*



The Single

**9 to 5**

BB 4★ CB 5★ RW 3★

from  
9 to 5 and Odd Jobs AHL1 3652  
Produced and arranged by Mike Post  
Associate Producer Gregg Perry



# Going For The Gold

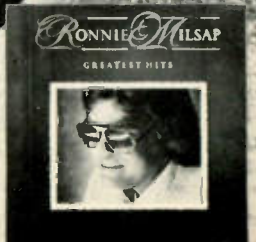
**RONNIE  
MILSAP**

The Single

**SMOKY  
MOUNTAIN  
RAIN**

BB 27★ CB 28★ RW 34★

from  
Ronnie Milsap's Greatest Hits AHL1 3772  
Executive Producers:  
Ronnie Milsap & Tom Collins





# Record World Singles



FEBRUARY 7, 1981

TITLE, ARTIST, Label Number, (Distributing Label)

FEB. 7	JAN. 31		WKS. ON CHART
1	1	<b>THE TIDE IS HIGH</b> BLONDIE Chrysalis 2465 (2nd Week)	11
2	2	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	13
3	10	9 TO 5 DOLLY PARTON/RCA 12133	8
4	4	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	14
5	7	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	11
6	6	PASSION ROD STEWART/Warner Bros. 49617	10
7	9	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	8
8	3	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	14
9	5	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	17
10	12	HEY NINETEEN STEELY DAN/MCA 51036	9
11	8	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	24
12	13	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	18
13	18	SAME OLD LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961	7
14	16	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/Capitol/MSS 4948	8
15	14	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	13
16	11	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	10
17	17	LADY KENNY ROGERS/Liberty 1380	17
18	19	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	13
19	24	WOMAN JOHN LENNON/Geffen 49644 (WB)	4
20	23	MISS SUN BOZ SCAGGS/Columbia 11 11406	8
21	27	THE BEST OF TIMES STYX/A&M 2300	3
22	25	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	8
23	26	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	7
24	21	TIME IS TIME ANDY GIBB/RSO 1059	10
25	28	TOGETHER TIERRA/Boardwalk 8 5702	12
26	29	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	6
27	30	CRYING DON McLEAN/Millennium 11799 (RCA)	3
28	31	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	2
29	32	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573	8
30	15	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	12
31	34	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	8
32	20	DE DO DO DO, DE DA DA DA POLICE/A&M 2275	14
33	40	TREAT ME RIGHT* PAT BENATAR/Chrysalis 2487	4
34	37	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	8
35	38	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	5
36	22	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/MCA 51007	14
37	33	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	19
38	35	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	19
39	36	TELL IT LIKE IT IS HEART/Epic 19 50950	10
40	52	RAPTURE* BLONDIE/Chrysalis 2485	2
41	42	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI-America 8063	9
42	72	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/Columbia 11 11430	2
43	39	IT'S MY TURN DIANA ROSS/Motown 1496	14
44	44	WHIP IT DEVO/Warner Bros. 49550	22
45	61	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	3
46	41	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	14
47	46	HE'S SO SHY POINTER SISTERS/Planet 47016 (Elektra/Asylum)	28
48	59	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	5
49	63	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	3
50	43	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622 10	



51	57	AH! LEAH DONNIE IRIS/MCA 51205	7
52	54	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	6
53	53	SHINE ON LTD/A&M 2283	9
54	51	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/Scotti Bros. 609 (Atl)	10
55	45	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	19

## CHARTMAKER OF THE WEEK

56	—	FADE AWAY Columbia 11 11431 BRUCE SPRINGSTEEN	1
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57	69	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	3
58	64	(GHOST) RIDERS IN THE SKY OUTLAWS/Arista 0582	4
59	76	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	3
60	66	BACK IN BLACK AC/DC/Atlantic 3787	5
61	68	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	5
62	70	FLASH'S THEME AKA FLASH QUEEN/Elektra 47092	3
63	62	FOOL THAT I AM RITA COOLIDGE/A&M 2281	6
64	55	WHO'S MAKING LOVE BLUES BROTHERS/Atlantic 3785	6
65	65	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	12
66	48	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	16
67	49	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	14
68	84	GUITAR MAN ELVIS PRESLEY/RCA 12158	2
69	50	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	10
70	77	FLY AWAY PETER ALLEN/A&M 2288	3
71	79	STAYING WITH IT FIREFALL/Atlantic 3791	3
72	—	DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	1
73	75	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	5
74	—	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	1
75	47	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	25
76	56	DREAMING CLIFF RICHARD/EMI-America 8057	20
77	58	WOMAN IN LOVE BARBRA STREISAND/Columbia 11 11364	21
78	94	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	2
79	88	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	2
80	82	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	7
81	89	PRECIOUS TO ME PHIL SEYMOUR/Boardwalk 8 5703	2
82	90	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	3
83	87	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	4
84	—	FIREFLIES FLEETWOOD MAC/Warner Bros. 49660	1
85	—	I DON'T WANT TO KNOW YOUR NAME GLEN CAMPBELL/Capitol 4959	1
86	85	SEASONS CHARLES FOX/Handshake 8 5307	3
87	95	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	3
88	—	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	1
89	—	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	1
90	93	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	4
91	86	WYNKEN, BLYNKEN AND NOD DOOBIE BROTHERS/Sesame St./WB 49642	4
92	92	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)	4
93	60	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47055	16
94	71	DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939	15
95	73	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	21
96	74	LOVELY ONE JACKSONS/Epic 9 50938	18
97	78	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	18
98	80	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	18
99	81	TURN AND WALK AWAY BABYS/Chrysalis 2467	11
100	83	GIRLS CAN GET IT DR. HOOK/Casablanca 2314 (PolyGram)	13

\* Denotes Powerhouse Pick.

PRODUCERS AND PUBLISHERS ON PAGE 21



# Record World Album Airplay

FEBRUARY 7, 1981

**FLASHMAKER**

CAPTURED  
JOURNEY—Col



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

**WNEW-FM/NEW YORK**

**ADDS:**  
BOOMTOWN RATS—Col  
4 OUT OF 5 DOCTORS—Nemperor  
JOURNEY—Col  
NAZARETH—A&M  
RINGS—MCA  
SHERBS—Atco  
GRACE SLICK—RCA  
TEARDROP EXPLODES—Mercury  
38 SPECIAL—A&M  
TOTO—Col  
**HEAVY ACTION:**  
ELVIS COSTELLO—Col  
POLICE—A&M  
BRUCE SPRINGSTEEN—Col  
ROCKPILE—Col  
STEVE WINWOOD—Island  
CLASH—Epic  
DIRE STRAITS—WB  
JOHN LENNON/YOKO ONO—Geffen  
BLONDIE—Chrysalis  
TALKING HEADS—Sire

**WBCN-FM/BOSTON**

**ADDS:**  
ELVIS COSTELLO—Col  
STEVE CROPPER—MCA  
DEAD KENNEDYS—IRS  
JOURNEY—Col  
SHADDUP YOU FACE (single)—Joe Dolce—MCA  
GRACE SLICK—RCA  
TEARDROP EXPLODES—Mercury  
38 SPECIAL—A&M  
**HEAVY ACTION:**  
ELVIS COSTELLO—Col  
CLASH—Epic  
POLICE—A&M  
RINGS—MCA  
ROCKPILE—Col  
JAM—Polydor  
BRUCE SPRINGSTEEN—Col  
BLONDIE—Chrysalis  
TALKING HEADS—Sire  
HUMAN SEXUAL RESPONSE—Passport

**WLIR-FM/LONG ISLAND**

**ADDS:**  
BOOMTOWN RATS—Col  
ELVIS COSTELLO—Col  
DEXY'S MIDNIGHT RUNNERS—EMI-America  
JOURNEY—Col  
KWAME—Polydor  
MIKE OLDFIELD (import)—Virgin  
SHERBS—Atco  
GRACE SLICK—RCA  
TEARDROP EXPLODES—Mercury  
38 SPECIAL—A&M  
**HEAVY ACTION:**  
ELVIS COSTELLO—Col  
CLASH—Epic  
POLICE—A&M  
BRUCE SPRINGSTEEN—Col  
GRACE SLICK—RCA  
JOAN JETT—Boardwalk  
BUS BOYS—Arista  
HUMAN SEXUAL RESPONSE—Passport  
GEORGE THOROGOOD—Rounder  
IN THE AIR TONIGHT (import single)—Phil Collins—Virgin

**WBAB-FM/LONG ISLAND**

**ADDS:**  
ACCEPT—Passport

BOOMTOWN RATS—Col  
ELVIS COSTELLO—Col  
JOURNEY—Col  
NAZARETH—A&M  
COZY POWELL—Polydor  
SHERBS—Atco  
GRACE SLICK—RCA  
38 SPECIAL—A&M  
**HEAVY ACTION:**  
JOHN LENNON/YOKO ONO—Geffen  
BRUCE SPRINGSTEEN—Col  
PAT BENATAR—Chrysalis  
POLICE—A&M  
STYX—A&M  
STEELY DAN—MCA  
AC/DC—Atlantic  
EAGLES—Asylum  
FLEETWOOD MAC—WB  
ROCKPILE—Col

**WPLR-FM/NEW HAVEN**

**ADDS:**  
COME TO MY ARMS (single)—Graf—Precision  
ELVIS COSTELLO—Col  
IAN DURY & THE BLOCKHEADS—Stiff/Epic  
IT'S MY JOB (single)—Jimmy Buffett—MCA  
JOURNEY—Col  
LIPSTICK (single)—Suzi Quatro—Dreamland  
NAZARETH—A&M  
SHERBS—Atco  
GRACE SLICK—RCA  
38 SPECIAL—A&M  
**HEAVY ACTION:**  
DIRE STRAITS—WB  
ROD STEWART—WB  
JOHN LENNON/YOKO ONO—Geffen  
POLICE—A&M  
BRUCE SPRINGSTEEN—Col  
BLONDIE—Chrysalis  
REO SPEEDWAGON—Epic  
STEVE WINWOOD—Island  
STEELY DAN—MCA  
STYX—A&M

**WBLM-FM/MAINE**

**ADDS:**  
ELVIS COSTELLO—Col  
JOURNEY—Col  
JORMA KAUKONEN—RCA  
IAN LLOYD—Scotti Brothers  
PHIL SEYMOUR—Boardwalk  
SHERBS—Atco  
SHOES—Elektra  
GRACE SLICK—RCA  
38 SPECIAL—A&M  
TOTO—Col  
**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
STYX—A&M  
ROD STEWART—WB  
DIRE STRAITS—WB  
WARREN ZEVON—Asylum  
RINGS—MCA  
STEELY DAN—MCA  
DONNIE IRIS—MCA  
OUTLAWS—Arista  
PAT BENATAR—Chrysalis

**WQBK-FM/ALBANY**

**ADDS:**  
BOOMTOWN RATS—Col  
ELVIS COSTELLO—Col  
IT'S MY JOB (single)—Jimmy Buffett—MCA

JOURNEY—Col  
NUCLEAR REGULATORY COMMISSION—Official  
ROCKET 88—Atlantic  
SHERBS—Atco  
GRACE SLICK—RCA  
38 SPECIAL—A&M  
TOURISTS—Epic  
**HEAVY ACTION:**  
JOAN JETT—Boardwalk  
BRUCE SPRINGSTEEN—Col  
STEVE WINWOOD—Island  
ANY TROUBLE—Stiff America  
CLASH—Epic  
JOHN LENNON/YOKO ONO—Geffen  
POLICE—A&M  
TALKING HEADS—Sire  
RY COODER—WB  
RINGS—MCA

**WCMF-FM/ROCHESTER**

**ADDS:**  
RY COODER—WB  
ELVIS COSTELLO—Col  
TODD HOBIN—Aries  
JOURNEY—Col  
SHERBS—Atco  
GRACE SLICK—RCA  
38 SPECIAL—A&M  
**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
AC/DC—Atlantic  
JOHN LENNON/YOKO ONO—Geffen  
PAT BENATAR—Chrysalis  
POLICE—A&M  
BRUCE SPRINGSTEEN—Col  
STYX—A&M  
STEELY DAN—MCA  
FLEETWOOD MAC—WB  
HEART—Epic

**WAQX-FM/SYRACUSE**

**ADDS:**  
ELVIS COSTELLO—Col  
DONNIE IRIS—MCA  
JOURNEY—Col  
MANFRED MANN'S EARTH BAND—WB  
38 SPECIAL—A&M  
STEVE WINWOOD—Island  
**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
AC/DC—Atlantic  
JOURNEY—Col  
OUTLAWS—Arista  
BRUCE SPRINGSTEEN—Col  
POLICE—A&M  
STEELY DAN—MCA  
JOHN LENNON/YOKO ONO—Geffen  
DIRE STRAITS—WB  
ALAN PARSONS PROJECT—Arista

**WOUR-FM/UTICA**

**ADDS:**  
ELVIS COSTELLO—Col  
JAM—Polydor  
JOURNEY—Col  
NAZARETH—A&M  
PHIL SEYMOUR—Boardwalk  
SHERBS—Atco  
38 SPECIAL—A&M  
**HEAVY ACTION:**  
ROD STEWART—WB  
JOHN LENNON/YOKO ONO—Geffen  
REO SPEEDWAGON—Epic  
STYX—A&M

BRUCE SPRINGSTEEN—Col  
MANFRED MANN'S EARTH BAND—WB  
ANY TROUBLE—Stiff America  
WARREN ZEVON—Asylum  
STEELY DAN—MCA  
STEVE WINWOOD—Island

**WMMR-FM/PHILADELPHIA**

**ADDS:**  
ELVIS COSTELLO—Col  
JOURNEY—Col  
SHERBS—Atco  
SHOES—Elektra  
GRACE SLICK—RCA  
38 SPECIAL—A&M  
**HEAVY ACTION:**  
POLICE—A&M  
DIRE STRAITS—WB  
PAT BENATAR—Chrysalis  
BRUCE SPRINGSTEEN—Col  
STEELY DAN—MCA  
STEVE WINWOOD—Island  
WARREN ZEVON—Asylum  
DONNIE IRIS—MCA  
ROCKPILE—Col  
JOHN LENNON/YOKO ONO—Geffen

**WHFS-FM/  
WASHINGTON, D.C.**

**ADDS:**  
DEAD KENNEDYS—IRS  
JOURNEY—Col  
NUCLEAR REGULATORY COMMISSION—Official  
PYLON—db  
SCOOTERS—EMI-America  
SHERBS—Atco  
GRACE SLICK—RCA  
TEARDROP EXPLODES—Mercury  
38 SPECIAL—A&M  
TRAPEZE—Harvest  
**HEAVY ACTION:**  
CLASH—Epic  
POLICE—A&M  
BLONDIE—Chrysalis  
BRUCE SPRINGSTEEN—Col  
TALKING HEADS—Sire  
WARREN ZEVON—Asylum  
STEVE WINWOOD—Island  
ROCKPILE—Col  
JAM—Polydor  
XTC—Virgin

**WKLS-FM/ATLANTA**

**ADDS:**  
CLASH—Epic  
JOURNEY—Col  
GRACE SLICK—RCA  
38 SPECIAL—A&M  
**HEAVY ACTION:**  
STYX—A&M  
JOHN LENNON/YOKO ONO—Geffen  
REO SPEEDWAGON—Epic  
PAT BENATAR—Chrysalis  
STEELY DAN—MCA  
ALAN PARSONS PROJECT—Arista  
EAGLES—Asylum  
HOT 'LANTA HOME COOKING—Local  
ROD STEWART—WB  
FLEETWOOD MAC—WB

**WYMX-FM/AUGUSTA**

**ADDS:**  
JOURNEY—Col

NAZARETH—A&M  
COZY POWELL—Polydor  
SHERBS—Atco  
GRACE SLICK—RCA  
38 SPECIAL—A&M  
**HEAVY ACTION:**  
POLICE—A&M  
BRUCE SPRINGSTEEN—Col  
REO SPEEDWAGON—Epic  
ROD STEWART—WB  
OUTLAWS—Arista  
STYX—A&M  
STEELY DAN—MCA  
ALAN PARSONS PROJECT—Arista  
STEVE WINWOOD—Island  
DONNIE IRIS—MCA

**WSHE-FM/  
FT. LAUDERDALE**

**ADDS:**  
JOURNEY—Col  
RANDY MEISNER—Epic  
PHIL SEYMOUR—Boardwalk  
38 SPECIAL—A&M  
UFO—Chrysalis  
**HEAVY ACTION:**  
STYX—A&M  
BRUCE SPRINGSTEEN—Col  
REO SPEEDWAGON—Epic  
STEELY DAN—MCA  
JOHN LENNON/YOKO ONO—Geffen  
ALAN PARSONS PROJECT—Arista  
DELBERT McCLINTON—Capitol  
PAT BENATAR—Chrysalis  
POLICE—A&M  
EAGLES—Asylum

**ZETA 7-FM/ORLANDO**

**ADDS:**  
NIGHT—Planet  
GRACE SLICK—RCA  
38 SPECIAL—A&M  
VAPORS—UA  
**HEAVY ACTION:**  
STYX—A&M  
OUTLAWS—Arista  
JOHN LENNON/YOKO ONO—Geffen  
AC/DC—Atlantic  
STEELY DAN—MCA  
BRUCE SPRINGSTEEN—Col  
REO SPEEDWAGON—Epic  
ROD STEWART—WB  
FLEETWOOD MAC—WB  
JOURNEY (12")—Col

**WMMS-FM/CLEVELAND**

**ADDS:**  
JOHNNY AVERAGE BAND—Bearsville  
JOURNEY—Col  
NAZARETH—A&M  
SHERBS—Atco  
GRACE SLICK—RCA  
TOURISTS—Epic  
**HEAVY ACTION:**  
BRUCE SPRINGSTEEN—Col  
REO SPEEDWAGON—Epic  
PAT BENATAR—Chrysalis  
JOHN LENNON/YOKO ONO—Geffen  
BLONDIE—Chrysalis  
PRIDE OF CLEVELAND—Bizzard  
STYX—A&M  
EAGLES—Asylum  
ROD STEWART—WB  
ROCKPILE—Col

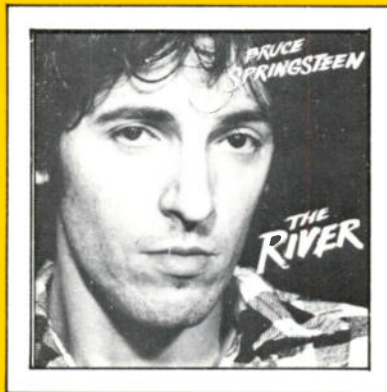


## MOST ADDED

CAPTURED—Journey—Col (31)  
 WILD-EYED SOUTHERN BOYS—  
 38 Special—A&M (28)  
 WELCOME TO THE WRECKING BALL  
 —Grace Slick—RCA (25)  
 THE SKILL—Sherbs—Atco (19)  
 TRUST—Elvis Costello—Col (13)  
 THE FOOL CIRCLE—Nazareth  
 —A&M (12)

## TOP AIRPLAY

THE RIVER  
 BRUCE SPRINGSTEEN—Col



## MOST AIRPLAY

THE RIVER—Bruce Springsteen—Col (32)  
 DCUBLE FANTASY—John Lennon/Yoko  
 Ono—Geffen (28)  
 PARADISE THEATER—Styx—A&M (28)  
 ZENYATTA MONDATTA—Police—A&M (27)  
 GAUCHO—Steely Dan—MCA (26)  
 HI INFIDELITY—REO Speedwagon—Epic (26)  
 THE TURN OF A FRIENDLY CARD—  
 Alan Parsons Project—Arista (16)  
 FOOLISH BEHAVIOUR—Rod Stewart  
 —WB (15)  
 ARC OF A DIVER—Steve Winwood  
 —Island (13)  
 ALTOAMERICAN—Blondie  
 —Chrysalis (12)

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

### WABX-FM/DETROIT

**ADDS:**  
 APRIL WINE—Capitol  
 JOURNEY—Col  
 STEVE WINWOOD—Island

### HEAVY ACTION:

REO SPEEDWAGON—Epic  
 JOHN LENNON/YOKO ONO  
 —Geffen  
 POLICE—A&M  
 MICHAEL STANLEY—EMI-America  
 STYX—A&M  
 ALAN PARSONS PROJECT—Arista  
 STEELY DAN—MCA  
 PAT BENATAR—Chrysalis  
 JOURNEY—Col  
 ROD STEWART—WB

### Y95-FM/ROCKFORD

**ADDS:**  
 JOURNEY—Col  
 NAZARETH—A&M  
 RINGS—MCA  
 SHERBS—Atco  
 GRACE SLICK—RCA  
 38 SPECIAL—A&M  
 ZIGGURAT—Robox

### HEAVY ACTION:

REO SPEEDWAGON—Epic  
 STYX—A&M  
 ALAN PARSONS PROJECT—Arista  
 STEELY DAN—MCA  
 JOHN LENNON/YOKO ONO  
 —Geffen  
 ROD STEWART—WB  
 BRUCE SPRINGSTEEN—Col  
 CHEAP TRICK—Epic  
 EAGLES—Asylum  
 APRIL WINE—Capitol

### WLUP-FM/CHICAGO

**ADDS:**  
 JOURNEY—Col  
 MANFRED MANN'S EARTH BAND  
 —WB  
 38 SPECIAL—A&M

### HEAVY ACTION:

STYX—A&M  
 REO SPEEDWAGON—Epic  
 AC/DC—Atlantic  
 BRUCE SPRINGSTEEN—Col  
 STEVE WINWOOD—Island  
 OFF BROADWAY—Atlantic  
 OUTLAWS—Arista  
 ALAN PARSONS PROJECT—Arista  
 STEELY DAN—MCA  
 DIRE STRAITS—WB

### KSHE-FM/ST. LOUIS

**ADDS:**  
 RUSS BALLARD—Epic  
 CLASH—Epic  
 JOURNEY—Col  
 NAZARETH—A&M  
 SHERBS—Atco  
 GRACE SLICK—RCA  
 38 SPECIAL—A&M

### HEAVY ACTION:

REO SPEEDWAGON—Epic  
 BRUCE SPRINGSTEEN—Col  
 STINGRAY—Carrere  
 KSHE SEEDS—KSHE  
 LOVERBOY—Col  
 UFO—Chrysalis  
 APRIL WINE—Capitol  
 STYX—A&M

ROD STEWART—WB  
 OUTLAWS—Arista

### WQFM-FM/MILWAUKEE

**ADDS:**  
 CLASH—Epic  
 JOURNEY—Col  
 NAZARETH—A&M  
 SHOES—Elektra  
 GRACE SLICK—RCA  
 THE RAMBLER (single)—  
 Molly Hatchet—Epic  
 TOTO—Col  
 XTC—Virgin

### HEAVY ACTION:

REO SPEEDWAGON—Epic  
 STYX—A&M  
 ALAN PARSONS PROJECT—Arista  
 JOHN LENNON/YOKO ONO  
 —Geffen  
 AC/DC—Atlantic  
 PAT BENATAR—Chrysalis  
 EAGLES—Asylum  
 APRIL WINE—Capitol  
 BRUCE SPRINGSTEEN—Col  
 OUTLAWS—Arista

### WLPX-FM/MILWAUKEE

**ADDS:**  
 NAZARETH—A&M  
 SHOES—Elektra  
 38 SPECIAL—A&M  
**HEAVY ACTION:**  
 REO SPEEDWAGON—Epic  
 STYX—A&M  
 ALAN PARSONS PROJECT—Arista  
 POLICE—A&M  
 JOHN LENNON/YOKO ONO  
 —Geffen

APRIL WINE—Capitol

STEELY DAN—MCA  
 BRUCE SPRINGSTEEN—Col  
 OUTLAWS—Arista  
 UFO—Chrysalis

### KZEW-FM/DALLAS

**ADDS:**  
 SIR DOUGLAS QUINTET—Takoma  
 JOURNEY—Col  
 IAN MCLAGAN—Mercury  
 GRACE SLICK—RCA

### HEAVY ACTION:

POLICE—A&M  
 JOHN LENNON/YOKO ONO  
 —Geffen  
 AC/DC—Atlantic  
 REO SPEEDWAGON—Epic  
 STEELY DAN—MCA  
 PAT BENATAR—Chrysalis  
 ALAN PARSONS PROJECT—Arista  
 BRUCE SPRINGSTEEN—Col  
 ROD STEWART—WB  
 STYX—A&M

### KLOL-FM/HOUSTON

**ADDS:**  
 JOURNEY—Col  
 38 SPECIAL—A&M

### HEAVY ACTION:

STYX—A&M  
 REO SPEEDWAGON—Epic  
 JOHN LENNON/YOKO ONO  
 —Geffen  
 AC/DC—Atlantic  
 POLICE—A&M  
 STEELY DAN—MCA

BRUCE SPRINGSTEEN—Col  
 MICHAEL STANLEY—EMI-America  
 STEVE WINWOOD—Island  
 ROD STEWART—WB

### KFML-AM/DENVER

**ADDS:**  
 SIRANI AVEDIS—Terrapin  
 IAN DURY & THE BLOCKHEADS  
 —Stiff/Epic  
 MARVIN GAYE—Tamla  
 DON McLEAN—Millennium  
 PHIL SEYMOUR—Boardwalk  
 SHOES—Elektra  
 GRACE SLICK—RCA  
 38 SPECIAL—A&M  
 TEARDROP EXPLODES—Mercury

### HEAVY ACTION:

STEELY DAN—MCA  
 STEVE WINWOOD—Island  
 DONNIE IRIS—MCA  
 ALAN PARSONS PROJECT—Arista  
 DOORS—Elektra  
 BLONDIE—Chrysalis  
 DIRE STRAITS—WB  
 JOHN LENNON/YOKO ONO  
 —Geffen  
 EAGLES—Asylum  
 WARREN ZEVON—Asylum

### KBPI-FM/DENVER

**ADDS:**  
 GIVING IT UP FOR YOUR LOVE  
 (single)—Delbert McClinton  
 —Capitol

### HEAVY ACTION:

JOHN LENNON/YOKO ONO  
 —Geffen  
 AC/DC—Atlantic  
 CLIMAX BLUES BAND—WB  
 DONNIE IRIS—MCA  
 RANDY MEISNER—Epic  
 REO SPEEDWAGON—Epic  
 707 (1st)—Casablanca  
 MICHAEL STANLEY—EMI-America  
 STEELY DAN—MCA  
 STYX—A&M

### KGB-FM/SAN DIEGO

**ADDS:**  
 JORMA KAUKONEN—RCA  
 707—Casablanca  
 SHOES—Elektra  
 UFO—Chrysalis

### HEAVY ACTION:

FLEETWOOD MAC—WB  
 DONNIE IRIS—MCA  
 JOHN LENNON/YOKO ONO  
 —Geffen  
 RANDY MEISNER—Epic  
 POLICE—A&M  
 REO SPEEDWAGON—Epic  
 STEELY DAN—MCA  
 STYX—A&M  
 HEART—Epic  
 BRUCE SPRINGSTEEN—Col

### KSJO-FM/SAN JOSE

**ADDS:**  
 APRIL WINE—Capitol  
 JOURNEY—Col  
 SHERBS—Atco  
 SHOES—Elektra  
 SHOTGUN RIDER (single)—  
 Delbert McClinton—Capitol  
 GRACE SLICK—RCA  
 38 SPECIAL—A&M

### HEAVY ACTION:

JOURNEY—Col  
 STYX—A&M  
 REO SPEEDWAGON—Epic  
 EAGLES—Asylum  
 BLONDIE—Chrysalis  
 BRUCE SPRINGSTEEN—Col  
 ALAN PARSONS PROJECT—Arista  
 POLICE—A&M  
 JOHN LENNON/YOKO ONO  
 —Geffen  
 STEELY DAN—MCA

### KOME-FM/SAN JOSE

**ADDS:**  
 DEXY'S MIDNIGHT RUNNERS  
 —EMI-America  
 JOURNEY—Col  
 IAN MCLAGAN—Mercury  
 RINGS—MCA  
 SHERBS—Atco

### HEAVY ACTION:

BABYS—Chrysalis  
 BLONDIE—Chrysalis  
 OUTLAWS—Arista  
 ALAN PARSONS PROJECT—Arista  
 POLICE—A&M  
 REO SPEEDWAGON—Epic  
 BRUCE SPRINGSTEEN—Col  
 STYX—A&M  
 STEELY DAN—MCA  
 FLEETWOOD MAC—WB

### KWST-FM/LOS ANGELES

**ADDS:**  
 JOURNEY—Col  
 GRACE SLICK—RCA

### HEAVY ACTION:

POLICE—A&M  
 JOHN LENNON/YOKO ONO  
 —Geffen  
 BRUCE SPRINGSTEEN—Col  
 ROD STEWART—WB  
 AC/DC—Atlantic  
 PAT BENATAR—Chrysalis  
 ROLLING STONES—Rolling Stones  
 HEART—Epic  
 CARS—Elektra  
 STYX—A&M

### KZAP-FM/SACRAMENTO

**ADDS:**  
 JOURNEY—Col  
 SCOOTERS—EMI-America  
 38 SPECIAL—A&M

### HEAVY ACTION:

ALAN PARSONS PROJECT—Arista  
 STYX—A&M  
 FLEETWOOD MAC—WB  
 DONNIE IRIS—MCA  
 707 (1st)—Casablanca  
 MICHAEL STANLEY—EMI-America  
 REO SPEEDWAGON—Epic  
 BRUCE SPRINGSTEEN—Col  
 POLICE—A&M  
 STEELY DAN—MCA

### KZAM-AM/SEATTLE

**ADDS:**  
 ELVIS COSTELLO—Col  
 PHIL SEYMOUR—Boardwalk  
 VISAGE—Polydor

### HEAVY ACTION:

BLONDIE—Chrysalis  
 ROMANTICS—Nemperor  
 SHOES—Elektra

ROCKPILE—Col

CLASH—Epic  
 JOHN LENNON/YOKO ONO  
 —Geffen  
 JAM—Polydor  
 POLICE—A&M  
 IAN DURY & THE BLOCKHEADS  
 —Stiff/Epic  
 TEARDROP EXPLODES—Mercury

### KZOK-FM/SEATTLE

**ADDS:**  
 JOURNEY—Col  
 NIGHT—Planet  
 RINGS—MCA  
 SHERBS—Atco  
 38 SPECIAL—A&M

### HEAVY ACTION:

JOHN LENNON/YOKO ONO  
 —Geffen  
 STYX—A&M  
 POLICE—A&M  
 REO SPEEDWAGON—Epic  
 BRUCE SPRINGSTEEN—Col  
 STEELY DAN—MCA  
 HEART—Epic  
 DIRE STRAITS—WB  
 CHEAP TRICK—Epic  
 STEVE WINWOOD—Island

### KZEL-FM/EUGENE

**ADDS:**  
 BOOMTOWN RATS—Col  
 IAN DURY & THE BLOCKHEADS  
 —Stiff/Epic  
 GERARD McMAHON & KID  
 LIGHTNING—ARC/Col  
 NAZARETH—A&M  
 NIGHT—Planet  
 SCOOTERS—EMI-America  
 SHERBS—Atco  
 GRACE SLICK—RCA  
 TEARDROP EXPLODES—Mercury  
 38 SPECIAL—A&M

### HEAVY ACTION:

MANFRED MANN'S EARTH BAND  
 —WB  
 RUSS BALLARD—Epic  
 BRUCE SPRINGSTEEN—Col  
 JIM CARROLL—Atco  
 POLICE—A&M  
 BLONDIE—Chrysalis  
 PHIL SEYMOUR—Boardwalk  
 STYX—A&M  
 STEVE WINWOOD—Island  
 WARREN ZEVON—Asylum

### KQFM-FM/PORTLAND

**ADDS:**  
 SCOOTERS—EMI-America  
 GRACE SLICK—RCA  
 38 SPECIAL—A&M

### HEAVY ACTION:

AC/DC—Atlantic  
 PAT BENATAR—Chrysalis  
 STYX—A&M  
 OUTLAWS—Arista  
 CHEAP TRICK—Epic  
 ROD STEWART—WB  
 POLICE—A&M  
 JOHN LENNON/YOKO ONO  
 —Geffen  
 BLONDIE—Chrysalis  
 LOVERBOY—Col

39 stations reporting this week.  
 In addition to those printed are:  
 WMJQ-FM WYDD-FM WXRT-FM



# Beautiful Music: Not Just Another Pretty Format

By PHIL DIMAURO

■ NEW YORK — The people who program America's most-listened-to radio stations never banter with record companies over what does or doesn't fit their format. If they can't find what they want on vinyl, they have it recorded themselves.

They're the companies that create syndicated "beautiful music" formats for radio, and they've pretty much got the market cornered on what Jim Schulke, president of Schulke Radio Productions, calls "the most popular format in terms of overall position (in ratings)."

It's also one of the most profitable. The oldest broadcasting company in the United States, Westinghouse, certainly behaves as if it thinks so. Within the last year and a half, Group W has acquired several FM stations, all with beautiful music formats, at considerable expense.

In March 1979, Westinghouse purchased KODA-FM in Houston at an approximate cost of \$6 million; the following September, KOAX-FM in Dallas/Fort Worth was bought for approximately \$7 million. Last June, the company bought KJQY-FM, San Diego for \$6.4 million, plus \$850,000 in non-compete and consultancy payments, and recently it agreed to purchase KOSI-FM, Denver through the transfer of 300,000 shares of Westinghouse Electric common stock. Westinghouse has also gone commercial with one of its owned FM signals, KKDA-FM in Pittsburgh. The format: beautiful music.

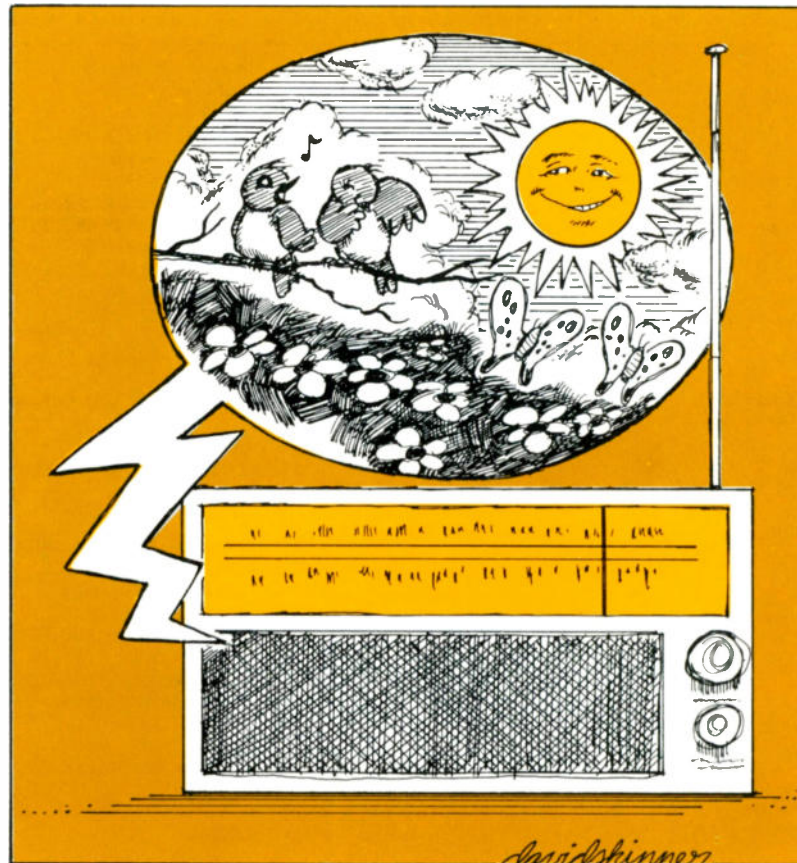
That adds up to five beautiful music stations. Joel Francis, vice president and director of information services for Group W, emphasizes that this doesn't mean Westinghouse necessarily intends to own two more. He does say, however, that the acquisition of beautiful music radio stations is very much in keeping with the company's philosophy of making "stable, long term investments" in broadcast properties.

A quick look at some of the ratings provides a logical explanation of Group W's purchases and the prices involved. Schulke Radio Productions, formed in 1968, generally claims the title of oldest beautiful music syndicator. Schulke now has 68 clients, and Phil Stout, the company's executive vice president and director of creative services, reports that 19 of them garnered number-one ratings in their markets in the spring 1980 Arbitron ratings; another 19 turned up number two. The number-one cities include Albuquerque, Buffalo, Grand Rapids, Sacramento and Oklaho-

ma City.

Other companies in the beautiful music business, such as TM Productions in Dallas and Bonneville Broadcast Consultants, have their own success stories to tell, and while ratings are always changing, the consistent popularity of beautiful music is tough to dispute. As Schulke's Stout summarizes it, "The rockers are fighting it out, while beautiful

agreement with the various BBC orchestras, and now has about 1200 original sides in its beautiful music library. Lee Bailey, vice president of TM Productions, says that his company's sources include the Canadian Talent Library and a recently concluded agreement with George Greely, who will record orchestral music for TM overseas. TM also has the advantage of owning its own stu-



ma stations have a 14.7 share of radio listeners."

While discussion in the record industry constantly revolves around reaching new music consumers of all ages, these figures point to an obvious paradox: Why is the most popular music on radio the one that seems to interest record labels least? When the syndicators first got into business around a decade ago, they were programming music by popular artists who were signed to American record labels. Today, virtually without exception, the vast majority of the music played on beautiful music stations comes from European labels, or is originally recorded by the syndicators themselves.

Just about all the recording is done in Europe, mainly in England, because the costs involved are significantly lower than they would be in the U.S. (Jeffrey Miller, music director for Bonneville, calls Great Britain's string players "the best in the world.") Schulke has songs recorded through an

radio in Dallas, where many of the 500-plus "original songs" in TM's library have been recorded under the supervision of Tom Merriam, the company's founder.

TM's Bailey says that to "do it right," recording an original orchestral version of a popular song at New York prices would "probably cost \$5000 a side," while in his own studio, he can do it for "a fraction of that." Even at those New York prices, an album could be recorded at a small budget compared with many rock LPs. It's doubtful that recording costs are the only thing keeping major record labels from releasing beautiful music records in the U.S.

The beautiful music syndicators themselves are never at a loss for explanations. "A&R execs in their 20s and 30s don't know beautiful music exists," says Jim Schulke. "They're after the big payoff of a rock hit . . . very few people seem to be interested in sustained sales. And now the FM stations have dried up the market

for commercial recording. Why buy it when you can turn it on for free?"

Schulke pointed out that the name artists of beautiful music in the past simply aren't around anymore. "Percy Faith, Kostalenetz, Bert Kaempfert and Mantovani are dead," he said, "and people like Ferrante & Teicher and Roger Williams hardly record anymore. Nobody's come up to replace them." TM's Bailey agrees: "As the musicians disappear, so does the music."

The syndicators also tend to agree that retail merchandising of existing beautiful music product, including the catalogues of some of the above-mentioned artists, is also a reason that the market has dwindled. "I recently was in a Boston store where Ferrante and Teicher were misfiled under 'light classics,'" said Stout, who also brought up the much-mentioned idea that people in the older demographics are intimidated by many record stores.

"When records of this nature were made, they sold," was the reminder issued by TM's Bailey, who says he would be pleased if record labels in the U.S. made more music available to program on TM stations. "I can certainly relate to what the record companies are facing, and I understand why they put their money into the areas that sell the most: rock, country and black music. Beautiful music might not sell in numbers close to any of them," said Bailey, but he still feels it's an area where some manufacturers could be making money.

Paul Fiddick, general manager of WEZW, the Schulke client station in Milwaukee, agrees. "The industry has given up on beautiful music," said Fiddick, "but I'm sure I could sell a ton of copies of a hits LP . . . the ten greatest hits of Schulke at \$8.98 . . . I could literally sell thousands just off the radio station." With an 11.8 share, WEZW was second overall in its market in the recent ARB.

WEZW's operations director Bill Moos brought up the example of Caravelli's version of "Wigwam," a song by Bob Dylan, which "lit up the station switchboard every time it was played for years." (Most syndicated beautiful music stations do not announce artists' names, but have logs of every song played on file.) It was only two years ago that an import album containing the cut became available in Milwaukee.

(Next week, *Record World* will examine some of the ways that the beautiful music consumer market is being tapped in 1981.)



## Sal Licata

(Continued from page 3)

tionship that the majors maintain with their branches." Licata, who predicted that many new labels will elect to go through independent distribution channels, cited the paring down of the number of indies as one key to their viability.

"We have fewer distributors now and each of them is handling more territory. When you have a distributor who's representing your company in three states, it's easier to maintain a close working relationship."

Licata's assertion that the indie distributors can be very effective in helping to break new artists is supported by the label's success with Pat Benatar, whose second album, "Crimes Of Passion," has by now sold some 2.5 million units and, with a recently-released third single currently bulleted at 33 on the Singles Chart, appears destined for triple platinum status. Chrysalis has been similarly successful with such established artists as Blondie and with its catalogue; the first Pat Benatar album, for example, has sold an additional 400,000 units since the release of "Crimes Of Passion." Other currently charted Chrysalis LPs include the UFO LP and the latest album by the Sir Douglas Quintet on the Chrysalis-distributed Takoma label.

"The maxim that independents can't compete with the majors in high volume sales is all nonsense," said Licata. "If an album is good, it will get through the proper channels to the consumer."

Currently, the overall Chrysalis roster worldwide includes some 21 artists (exclusive of the Chrysalis-distributed Takoma label) and although the firm will consider adding to that number in 1981, Licata said the label will proceed cautiously with the acquisition of new talent. "We don't want to go out and sign new acts just for the sake of expanding our roster," said Licata. "We'll only sign new artists if the situation is right and we feel that the act has longevity. Of course, we'd love to break another new act in 1981, and we've proven that Chrysalis is very good at doing that. I think the industry is aware that when we take on a new artist, we intend to work very hard on the act and to concentrate our efforts in that direction. Our track record in that area speaks very well for itself, but by the same token, we don't want to spread ourselves too thin."

Among the areas in which Chrysalis has proven to be an innovator is the video field; last year's "Eat To The Beat" video-

cassette by Blondie was among the first video albums to be released commercially, and the label has consistently produced video promo clips for many of its artists. "We've found that radio buys and print advertising are often not enough any more, and we intend to get even more heavily involved in television this year," said Licata, pointing to two recently produced videoclips by Blondie and TV spots on Blondie and Pat Benatar as examples of the label's ongoing TV involvement. "Television is especially important in situations where the act isn't available to go into a market we're concentrating on; it's become a very important part of our marketing strategy."

While conceding that budgetary limitations dictated a reduction in tour support during the past year, Licata asserted that Chrysalis will still subsidize artist tours when "it makes sense. In many cases, it's not potentially lucrative enough for the artist to go out on tour, but if we're getting a lot of exposure in certain markets, we'll try to send the artists there to perform. We then maximize their appearance with a concentrated effort to obtain in-store play, publicity and proper advertising."

Among the upcoming albums on the Chrysalis release schedule is the company's first soundtrack LP, titled "Dance Craze." The album features a compilation of such ska bands as the Selecter, the Specials, Madness, the English Beat, the Bodysnatchers and Bad Manners and represents a musical area that Chrysalis was very successful in marketing during the past year. "When we released albums by the Specials and the Selecter last year, we knew where we had to go with those albums and they proved to be very successful for us. We also learned a lot along the way about how to merchandise that music and we'll be putting that expertise to work for us when we re-

lease 'Dance Craze' this coming March," Licata said. Other campaigns are being set for new albums by Robin Trower, the Fabulous Thunderbirds, and new acts Linx and the Spandau Ballet. In April, the label has tentative plans to release a "Best of Blondie" compilation, while May's releases will include a new Ian Hunter LP. Additional new albums by Huey Lewis and the News, Michael Schenker, Pat Benatar and Ultravox will be released during the first half of the year, followed by new product by Jethro Tull, the Babys and UFO.

In late 1980, Chrysalis helped pioneer a new tape packaging concept featuring a 6" x 6" box designed by Shorewood and containing all the visual information available on LP packages. The purpose of the new packaging concept is twofold: to provide the consumer with the same value in the cassette configuration that is available with the purchase of albums and to enable the retailer to merchandise cassettes on open racks without fear of pilferage. Said Licata, "We're still collating the feedback that we've received from retailers and consumers regarding the new tape package, but one thing we believe, without question, is that there's a definite need for the industry to make cassettes more visible in stores and more attractively packaged. There's no reason why a tape buyer shouldn't get the same ingredients with a cassette purchase that he gets when he buys an album: the musician, writing and production credits and the same graphics. It's self-defeating for the industry to keep cassettes locked up behind glass windows."

Chrysalis was joined in the introduction of the 6" x 6" tape package by CBS Records and Arista, and Licata is hopeful that the concept will become an industry standard.

"All in all, 1981 is going to be a very critical year, not just for

us but for the industry as a whole," concluded Licata. "We are, after all, in a recession, and we're going to have to roll up our sleeves and watch our budgets very carefully. It's more important than ever before for us to give the consumer the best possible music we can offer, so they're not tempted to home-record their own 'best-of' compilations. We'll have to experiment with new ways of breaking records such as video and concentrate on giving our consumers a good value for their money."

## Samuel Barber Dies

■ NEW YORK—Composer Samuel Barber, who twice won the Pulitzer Prize, died here last Friday (23) after a long illness. He was 70.

Barber's works were among the most popular in the twentieth-century orchestral repertoire. He also composed two full-length operas, "Vanessa" and "Antony and Cleopatra," both of which were performed by the Metropolitan Opera.

In addition to the two Pulitzer Prizes, which he won in 1958 and 1963, Barber was the recipient of numerous other honors, including a Guggenheim fellowship and an honorary degree from Harvard. He was a member of the American Academy of Arts and Letters.

Barber had recently resumed composing after several years of inactivity. The New York Philharmonic performed his "Third Essay for Orchestra" last year.

## College Push Set For Four New RCA LPs

■ NEW YORK — RCA Records has joined forces with Thirsty Ear, a radio college consultant, for a four-week promotional campaign on behalf of four current albums, it was announced by Jack Chudnoff, division vice president, merchandising.

The campaign, scheduled to begin the week of Feb. 16, will spotlight Grace Slick's "Welcome to the Wrecking Ball," Doug & the Slugs' "Cognac and Bologna," Don McLean's "Chain Lightning" (on the RCA-distributed Millennium label) and Jack Green's "Humanesque."

A total of 189 college radio stations will participate in the campaign by playing specially-produced interview albums on which the artists discuss their current releases and introduce selected cuts. In-store and campus posterage will coincide with the broadcasts, and RCA plans to gauge the effectiveness of the campaign by checking its impact on sales at the campus store level before, during and after each broadcast.

## Gold & Platinum Blondie



Chrysalis recording artists Deborah Harry and Chris Stein of Blondie were recently awarded a gold single for the song "The Tide Is High" and a platinum album for "Autoamerican," both of them certified by the RIAA. Chrysalis Records president Sal Licata is pictured making the presentation.



# A/C Chart

FEBRUARY 7, 1981

FEB. 7	JAN. 31		WKS. ON CHART
1	1	<b>THE TIDE IS HIGH</b> BLONDIE Chrysalis 2465 (3rd Week)	9
2	2	<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT/ Elektra 47066	11
3	5	<b>9 TO 5</b> DOLLY PARTON/RCA 12133	7
4	3	<b>EVERY WOMAN IN THE WORLD</b> AIR SUPPLY/Arista 0564	13
5	4	<b>I MADE IT THROUGH THE RAIN</b> BARRY MANILOW/Arista 0566	10
6	8	<b>HEY NINETEEN</b> STEELY DAN/MCA 51036	8
7	17	<b>WOMAN</b> JOHN LENNON/Geffen 49644 (WB)	3
8	14	<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP/RCA 12084	9
9	11	<b>THE WINNER TAKES IT ALL</b> ABBA/Atlantic 3776	9
10	12	<b>SAME OLDE LANG SYNE</b> DAN FOGELBERG/Full Moon/Epic 19 50961	6
11	6	<b>LOVE ON THE ROCKS</b> NEIL DIAMOND/Capitol 4939	13
12	7	<b>GUILTY</b> BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	13
13	15	<b>MISS SUN</b> BOZ SCAGGS/Columbia 11 11406	5
14	9	<b>LADY KENNY</b> ROGERS/Liberty 1380	16
15	22	<b>HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER)</b> NEIL DIAMOND/Capitol 4960	2
16	21	<b>CRYING</b> DON McLEAN/Millennium 11799 (RCA)	3
17	20	<b>A LITTLE IN LOVE</b> CLIFF RICHARD/EMI-America 8068	4
18	10	<b>IT'S MY TURN</b> DIANA ROSS/Motown 1496	13
19	13	<b>(JUST LIKE) STARTING OVER</b> JOHN LENNON/Geffen 49604 (WB)	12
20	16	<b>SUDDENLY</b> OLIVIA NEWTON-JOHN AND CLIFF RICHARD/MCA 51007	14
21	32	<b>WHAT KIND OF FOOL</b> BARBRA STREISAND & BARRY GIBB/Columbia 11 11430	2
22	26	<b>SEVEN BRIDGES ROAD</b> EAGLES/Asylum 47100	4
23	23	<b>MY MOTHER'S EYES</b> BETTE MIDLER/Atlantic 3771	8
24	18	<b>MORE THAN I CAN SAY</b> LEO SAYER/Warner Bros. 49565	17
25	24	<b>FOOL THAT I AM</b> RITA COOLIDGE/A&M 2281	10
26	29	<b>CELEBRATION</b> KOOL & THE GANG/De-Lite 807 (PolyGram)	4
27	30	<b>I AIN'T GONNA STAND FOR IT</b> STEVIE WONDER/Tamla 54320 (Motown)	5
28	28	<b>KILLIN' TIME</b> FRED KNOBLOCK AND SUSAN ANTON/Scotti Brothers 609 (Atl)	8
29	19	<b>ONE STEP CLOSER</b> DOOBIE BROTHERS/Warner Bros. 49622	9
30	36	<b>THE BEST OF TIMES</b> STYX/A&M 2300	2
31	35	<b>GIVING IT UP FOR YOUR LOVE</b> DELBERT McCLINTON/Capitol/MSS 4948	4
32	38	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 41309	2
33	34	<b>TOGETHER</b> TIERRA/Boardwalk 8 5702	4
34	31	<b>SEASONS</b> CHARLES FOX/Handshake 8 5307	10
35	25	<b>NEVER BE THE SAME</b> CHRISTOPHER CROSS/Warner Bros. 49580	15
36	27	<b>WOMAN IN LOVE</b> BARBRA STREISAND/Columbia 1 11364	21
37	33	<b>WITHOUT YOUR LOVE</b> ROGER DALTRY/Polydor 2121 (PolyGram)	17
38	37	<b>HUNGRY HEART</b> BRUCE SPRINGSTEEN/Columbia 11 11391	5
39	39	<b>TIME IS TIME</b> ANDY GIBB/RSO 1059	8



## Peppermint Lounge Re-Opens In New York

By JEFFREY PEISCH

NEW YORK—It's three a.m. on a Saturday night at the Peppermint Lounge, and the joint is jumping. In the main room, where the stage is, the dance floor is packed. The music is a combination of the new, old and ultra wave: the Clash is followed by James Brown, which is followed by the Bush Tetras, which segues into ten minutes of surf music.

At the back of the dance floor is a door which leads into a smaller room—another dance floor! This room has different music—David Bowie, Orchestral Manoeuvres in the Dark, Ultravox. Video screens surround the floor and flash images of the artists. This dance floor too is crowded, but many people, some with purple hair and sunglasses, some with designer jeans and leather coats, are standing, their eyes glued to the screens.

Around the corner from the video dance floor is a long bar; more video screens are behind the bar, and along the wall are pictures from the sixties—the Beatles, Steve McQueen, other movie stars.

The Peppermint Lounge, which played host to the chic and trendy in the early sixties, is open again. And in this city so obsessed with trendiness, the Peppermint Lounge is the place to be again—at least for this month.

The New Peppermint Lounge opened in November. The club, which is located a few blocks from Manhattan's Times Square, had been a discotheque for the last several years. Frank Roccio, who handles the booking now for the club, was approached by the club's proprietor, Herb Taylor, last fall, about the possibilities of turning the disco (then called G.G. Barnum's) into a rock club. Roccio and his associate, Tom

Goodkind, had run Irving Plaza, one of the first of the city's dance-rock clubs, for the last two years. The two had recently planned on opening their own club, Rock City, so they couldn't work on the Peppermint Lounge full time. Roccio helped Taylor prepare the room for live music again, and planned on working at Rock City. But when the promoter that Taylor hired to run the Peppermint Lounge didn't work out, Roccio and Goodkind left their Rock City venture and devoted themselves entirely to the Peppermint Lounge.

### Expanded Version

The current Peppermint Lounge is actually an expanded version of the old club. The original club was only the small dance floor—which is now surrounded by video screens—and the long bar. ("Can you imagine," said Roccio, "not only was that little dance floor—about 25' x 25'—packed with hundreds of people, but the band used to play in the corner too.") When the club re-opened as a disco, in the mid-'70s, a larger ballroom, originally part of the Knickerbocker Hotel, was added.

Roccio said that very little remodeling work had to be done to ready the room for live music. A new sound system and the video setup were the major costs. "When I first started talking with Herb (Taylor) about opening a rock club," said Roccio, "I didn't even know that the place had been the Peppermint Lounge. We were discussing what changes we should make and I was trying to think of a name. Then Herb told me that this was the old Peppermint Lounge, and I knew that we were working with a room that was a hallowed rock 'n' roll property."

(Continued on page 39)

## Cliff Richard on the Air



EMI America recording artist Cliff Richard, whose current single is "A Little In Love" from the LP "I'm No Hero," recently visited Los Angeles radio station KFI for an on-air interview. After the interview Cliff visited with KFI program director John Rook. Pictured from left are: David Budge, publicity, EMI America/Liberty Records; Dick Williams, vice president, promotion, EMIA/Liberty; Rook; and Clay Baxter, director, artist development, EMIA/Liberty. Seated is Cliff Richard.

### CHARTMAKER OF THE WEEK

40	—	<b>KISS ON MY LIST</b> DARYL HALL & JOHN OATES RCA 12142	1
41	40	<b>TELL IT LIKE IT IS</b> HEART/Epic 19 50950	6
42	41	<b>HE'S SO SHY</b> POINTER SISTERS/Planet 47916 (E/A)	22
43	42	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 41304	15
44	—	<b>KEEP ON LOVING YOU</b> REO SPEEDWAGON/Epic 19 50953	1
45	—	<b>LIVING IN A FANTASY</b> LEO SAYER/Warner Bros. 49657	1
46	43	<b>EVERYBODY'S GOT TO LEARN SOMETIME</b> KORGIS/Asylum 47018	12
47	44	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> STEPHANIE MILLS/20th Century Fox 2460 (RCA)	22
48	45	<b>EASY LOVE</b> DIONNE WARWICK/Arista 0572	11
49	46	<b>GOODBYE MARIE</b> BOBBY GOLDSBORO/Curb 9 5400 (CBS)	11
50	47	<b>YOU'VE LOST THAT LOVIN' FEELING</b> DARYL HALL & JOHN OATES/RCA 12103	17





# Record World Retail Report

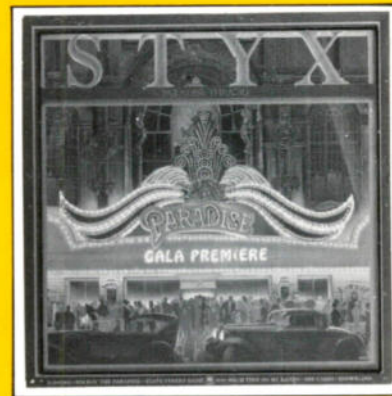
FEBRUARY 7, 1981

## SALESMAKER

PARADISE THEATER  
STYX  
A&M

## TOP SALES

PARADISE THEATER—Styx—A&M  
NO TURNING BACK—Toto—Col  
IN OUR LIFETIME—Marvin Gaye—  
Tamla  
SANDINISTA—Clash—Epic  
NATURE OF THE BEAST—April  
Wine—Capitol  
TWO OF US—Yarborough & Peoples  
—Mercury



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

### SOUND UNLIMITED/ NATIONAL

CLASH—Epic  
RY COODER—WB  
GAP BAND—Mercury  
KANO—Emergency  
MANFRED MANN'S EARTH BAND  
—WB  
TIERRA—Boardwalk  
TOTO—Col  
HANK WILLIAMS, JR.—Elektra  
YARBROUGH & PEOPLES—Mercury

### WHEREHOUSE/NATIONAL

APRIL WINE—Capitol  
CLASH—Epic  
MARVIN GAYE—Tamla  
DONNIE IRIS—MCA  
STYX—A&M  
TOTO—Col  
T.S. MONK—Mirage  
STEVE WINWOOD—Island

### ALEXANDER'S NEW YORK

JAZZ SINGER—Capitol  
(Soundtrack)  
KOOL & THE GANG—De-Lite  
DELBERT McCLINTON—Capitol  
DON McLEAN—Millennium  
ALAN PARSONS PROJECT—Arista  
DOLLY PARTON—RCA  
EDDIE RABBITT—Elektra  
STYX—A&M  
YARBROUGH & PEOPLES—Mercury

### CRAZY EDDIE/NEW YORK

PETER ALLEN—A&M  
BAR-KAYS—Mercury  
JAZZ SINGER—Capitol  
(Soundtrack)  
JOHNNY AVERAGE BAND—  
Bearsville  
OUTLAWS—Arista  
SHALAMAR—Solar  
TEARDROP EXPLODES—Mercury  
T.S. MONK—Mirage  
WHISPERS—Solar

### DISC-O-MAT/NEW YORK

CLASH—Epic  
MARVIN GAYE—Tamla  
ANDY GIBB—RSO  
JOHN LENNON—Geffen  
DELBERT McCLINTON—Capitol  
SHARON REDD—Prelude  
STYX—A&M  
TWO TONS—Fantasy  
STEVE WINWOOD—Island  
YARBROUGH & PEOPLES—Mercury

### KING KAROL/NEW YORK

CLASH—Epic  
4 OUT OF 5 DOCTORS—Nemperor  
MARVIN GAYE—Tamla  
COZY POWELL—Polydor  
JOE SAMPLE—MCA  
STYX—A&M  
TOTO—Col  
T.S. MONK—Mirage  
STEVE WINWOOD—Island  
YARBROUGH & PEOPLES—Mercury

### RECORD WORLD-TSS STORES/NORTHEAST

PETER ALLEN—A&M  
CLASH—Epic  
ARETHA FRANKLIN—Arista  
LOVERBOY—Col  
DELBERT McCLINTON—Capitol  
DOLLY PARTON—RCA  
STYX—A&M  
TOTO—Col  
STEVE WINWOOD—Island  
YARBROUGH & PEOPLES—Mercury

### SAM GOODY/EAST COAST

AC/DC—Atlantic  
DOORS—Elektra  
KOOL & THE GANG—De-Lite  
JOHN LENNON & YOKO ONO—  
Geffen  
DOLLY PARTON—RCA

LUCIANO PAVAROTTI—London  
KENNY ROGERS—Liberty  
BRUCE SPRINGSTEEN—Col  
STYX—A&M  
TOTO—Col

### CUTLER'S/NEW HAVEN

BLONDIE—Chrysalis  
CLASH—Epic  
RY COODER—WB  
JOHN LENNON & YOKO ONO—  
Geffen  
POLICE—A&M  
ROCKPILE—Col  
WHISPERS—Solar  
STEVE WINWOOD—Island  
YARBROUGH & PEOPLES—Mercury  
WARREN ZEVON—Asylum

### FOR THE RECORD/ BALTIMORE

CLASH—Epic  
GAP BAND—Mercury  
MARVIN GAYE—Tamla  
ELOISE LAWS—Liberty  
LOVERBOY—Col  
DEE DEE SHARP GAMBLE—Phila  
Intl.  
STONE CITY BAND—Gordy  
STYX—A&M  
T.S. MONK—Mirage  
UFO—Chrysalis

### RECORD & TAPE COLLECTOR/BALTIMORE

APRIL WINE—Capitol  
DEE DEE SHARP GAMBLE—Phila.  
Intl.  
MARVIN GAYE—Tamla  
DEXTER GORDON—Col  
JERMAINE JACKSON—Motown  
JAM—Polydor  
JOE SAMPLE—MCA  
STYX—A&M  
TOTO—Col  
UFO—Chrysalis

### KEMP MILL/WASH., D C

APRIL WINE—Capitol  
4 OUT OF 5 DOCTORS—Nemperor  
GAP BAND—Mercury  
JAM—Polydor  
ELOISE LAWS—Liberty  
CARRIE LUCAS—Solar  
DOLLY PARTON—RCA  
JOE SAMPLE—MCA  
SHALAMAR—Solar  
TIERRA—Boardwalk

### WAXIE MAXIE/ WASH., D C

APRIL WINE—Capitol  
MARVIN GAYE—Tamla  
ELOISE LAWS—Liberty  
LOVERBOY—Col  
DOLLY PARTON—RCA  
JOE SAMPLE—MCA  
SKYY—Salsoul  
SLAVE—Cotillion  
STYX—A&M  
T.S. MONK—Mirage

### PENGUIN FEATHER/ NO VIRGINIA

APRIL WINE—Capitol  
RY COODER—WB  
IAN DURY—Stiff/Epic  
4 OUT OF 5 DOCTORS—Col  
NICOLETTE LARSON—WB  
LOVERBOY—Col  
STYX—A&M  
UFO—Chrysalis  
STEVE WINWOOD—Island  
WARREN ZEVON—Asylum

### RECORD REVOLUTION/ PA-DEL.

CLASH—Epic  
ELVIS COSTELLO—Col  
MARVIN GAYE—Tamla  
LOVERBOY—Col

STYX—A&M  
TEARDROP EXPLODES—Mercury  
JAM—Polydor  
TOTO—Col

### FATHERS & SUNS/ MIDWEST

APRIL WINE—Capitol  
MARVIN GAYE—Tamla  
MANFRED MANN'S EARTH BAND  
—WB  
DOLLY PARTON—RCA  
JOE SAMPLE—MCA  
STYX—A&M  
TOTO—Col  
UFO—Chrysalis  
STEVE WINWOOD—Island  
WARREN ZEVON—Asylum

### RADIO 437/PHILADELPHIA

BREAD & ROSES FESTIVAL—Fantasy  
CLASH—Epic  
ELVIS COSTELLO—Col  
MARVIN GAYE—Tamla  
DEXTER GORDON—Col  
JAM—Polydor  
ELOISE LAWS—Liberty  
NATIVE SUN—MCA  
GIL SCOTT-HERON—Arista  
TOTO—Col

### WEBB/PHILADELPHIA

MARVIN GAYE—Tamla  
LAKESIDE—Solar  
LATIMORE—Gladys  
ELOISE LAWS—UA  
JOHN LENNON & YOKO ONO—  
Geffen  
MELISSA MANCHESTER—Arista  
SHARON REDD—Prelude  
KENNY ROGERS—Liberty  
STONE CITY BAND—Gordy  
LENNY WHITE—Elektra

### NAT'L RECORD MART/ MIDWEST

PETER ALLEN—A&M  
APRIL WINE—Capitol  
FIREFALL—Atlantic  
JOE SAMPLE—MCA  
SHALAMAR—Solar  
SIR DOUGLAS QUINTET—Takama  
STYX—A&M  
TOTO—Col  
UFO—Chrysalis  
YARBROUGH & PEOPLES—Mercury

### RECORD RENDEZVOUS/ CLEVELAND

CLASH—Epic  
RY COODER—WB  
ELVIS COSTELLO—Col  
SHOES—Elektra  
STYX—A&M  
TEARDROP EXPLODES—Mercury  
UFO—Chrysalis  
WALL OF VOODOO—IRS

### RECORD REVOLUTION/ CLEVELAND

CLASH—Epic  
ELVIS COSTELLO—Col  
IAN DURY—Stiff/Epic  
CHICO FREEMAN—Contemporary  
DEXTER GORDON—Col  
JAM—Polydor  
TEARDROP EXPLODES—Mercury  
TOOTS & THE MAYTALS—Mango  
TOTO—Col  
UFO—Chrysalis

### RECORD CITY/CHICAGO

APRIL WINE—Capitol  
CLASH—Epic  
MARVIN GAYE—Tamla  
JAM—Polydor  
MICHAEL STANLEY BAND—  
EMI-America  
PHIL SEYMOUR—Boardwalk  
SHOES—Elektra  
RICK SPRINGFIELD—RCA  
TOTO—Col

### ROSE RECORDS/CHICAGO

APRIL WINE—Capitol  
CLASH—Epic  
CREEDENCE CLEARWATER REVIVAL  
—Fantasy  
MARVIN GAYE—Tamla  
OUTLAWS—Arista  
MICHAEL STANLEY BAND—  
EMI-America  
STYX—A&M  
UFO—Chrysalis  
STEVE WINWOOD—Island  
YARBROUGH & PEOPLES—Mercury

### RADIO DOCTORS/ MILWAUKEE

4 OUT OF 5 DOCTORS—Nemperor  
MARVIN GAYE—Tamla  
JAM—Polydor  
PLASMATICS—Stiff-America  
JOE SAMPLE—MCA  
SCOOTERS—EMI-America  
RICK SPRINGFIELD—RCA  
STONE CITY BAND—Gordy  
TEARDROP EXPLODES—Mercury  
HANK WILLIAMS, JR.—Elektra

### GREAT AMERICAN/ MINNEAPOLIS

RY COODER—WB  
FIREFALL—Atlantic  
LOVERBOY—Col  
MANFRED MANN'S EARTH BAND  
—WB  
PRINCE—WB  
EDDIE RABBITT—Elektra  
STONEBOLT—RCA  
GROVER WASHINGTON, JR.—  
Elektra  
YARBROUGH & PEOPLES—Mercury

### LIEBERMAN/ MINNEAPOLIS

RUSS BALLARD—Epic  
CLASH—Epic  
ELVIS COSTELLO—Col  
4 OUT OF 5 DOCTORS—Nemperor  
JAM—Polydor  
PHIL SEYMOUR—Boardwalk  
TIERRA—Boardwalk  
TOTO—Col  
HANK WILLIAMS, JR.—Elektra

### MUSICLAND/ST. LOUIS

GAP BAND—Mercury  
JOHN LENNON (Shaved)—Capitol  
JOHN LENNON (Imaginel)—Capitol  
JOHN LENNON—Geffen  
NIGHT—Planet  
REO SPEEDWAGON—Epic  
SHOES—Elektra  
STYX—A&M  
URBAN COWBOY II—Epic  
(Soundtrack)  
WHISPERS—Solar

### TURTLES/ATLANTA

DAVID ALLEN COE—Col  
GENE DUNLAP—Capitol  
MARVIN GAYE—Tamla  
KRIS KRISTOFFERSON—Col  
ELOISE LAWS—Liberty  
MOTORHEAD—Mercury  
RICHARD & WILLIE—Loff  
JOE SAMPLE—MCA  
TOTO—Col  
HANK WILLIAMS, JR.—Elektra

### EAST-WEST RECORDS/ CENTRAL FLORIDA

APRIL WINE—Capitol  
BUS BOYS—Arista  
CLASH—Epic  
GAP BAND—Mercury  
MARVIN GAYE—Tamla  
LTD—A&M  
EDDIE RABBITT—Elektra  
TOTO—Col  
WHISPERS—Solar  
HANK WILLIAMS, JR.—Elektra

### POPLAR TUNES/MEMPHIS

BLACKBYRDS—Fantasy  
BUS BOYS—Arista  
CLASH—Epic  
RY COODER—WB  
MARVIN GAYE—Tamla  
JOE SAMPLE—MCA  
SHOES—Elektra  
T.S. MONK—Mirage  
UFO—Chrysalis  
HANK WILLIAMS, JR.—Elektra

### TAPE CITY/NEW ORLEANS

CLASH—Epic  
ROBERTA FLACK & PEABO BRYSON  
—Atlantic  
GAP BAND—Mercury  
DOLLY PARTON—RCA  
REO SPEEDWAGON—Epic  
STYX—A&M  
TOTO—Col  
WHISPERS—Solar  
STEVE WINWOOD—Island  
YARBROUGH & PEOPLES—Mercury

### SOUND WAREHOUSE/ HOUSTON

ABBA—Atlantic  
AC/DC—Atlantic  
ARETHA FRANKLIN—Arista  
MARVIN GAYE—Tamla  
JAZZ SINGER—Capitol  
(Soundtrack)  
REO SPEEDWAGON—Epic  
STYX—A&M  
TRAPEZE—Polyd  
HANK WILLIAMS, JR.—Elektra  
STEVE WINWOOD—Island

### INDEPENDENT RECORDS/ COLORADO

ROBERTA FLACK & PEABO BRYSON  
—Atlantic  
DONNIE IRIS—MCA  
KANO—Emergency  
NICOLETTE LARSON—WB  
ROCKPILE—Col  
JOE SAMPLE—MCA  
707—Casablanca  
TANTRA—Importe/; 2  
T.S. MONK—Mirage  
VISAGE—Polydor

### CIRCLES/ARIZONA

CLASH—Epic  
MARVIN GAYE—Tamla  
DELBERT McCLINTON—Capitol  
OUTLAWS—Arista  
REO SPEEDWAGON—Epic  
STYX—A&M  
38 SPECIAL—A&M  
TOTO—Col  
T.S. MONK—Mirage  
YARBROUGH & PEOPLES—Mercury

### LICORICE PIZZA/ LOS ANGELES

BLACK FLAG—SST  
CLASH—Epic  
JAM—Polydor  
NICOLETTE LARSON—WB  
TOTO—Col  
UFO—Chrysalis  
STEVE WINWOOD—Island  
YARBROUGH & PEOPLES—Mercury  
WARREN ZEVON—Asylum

### EVERYBODY'S/ NORTHWEST

APRIL WINE—Capitol  
RUSS BALLARD—Epic  
CLASH—Epic  
KOOL & THE GANG—De-Lite  
OUTLAWS—Arista  
MANFRED MANN'S EARTH BAND  
—WB  
DOLLY PARTON—RCA  
STYX—A&M  
TOTO—Col  
WHEATFIELD—Oval





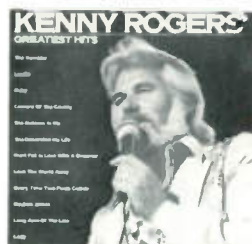
# Record World Albums

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

FEBRUARY 7, 1981

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

FEB. 7	JAN. 31				WKS. ON CHART	
1	1	<b>KENNY ROGERS' GREATEST HITS</b>	Liberty LOO 1072	(12th Week)	15	H
2	2	<b>DOUBLE FANTASY</b> JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)			8	H
3	4	<b>THE JAZZ SINGER</b> (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120			9	I
4	3	<b>GUILTY</b> BARBRA STREISAND/Columbia FC 36750			16	H
5	5	<b>CRIMES OF PASSION</b> PAT BENATAR/Chrysalis CHE 1275			23	H
6	6	<b>BACK IN BLACK</b> AC/DC/Atlantic SD 16018			24	H
7	7	<b>HOTTER THAN JULY</b> STEVIE WONDER/Tamla T8 373M1 (Motown)			12	H
8	8	<b>ZENYATTA MONDATTA</b> THE POLICE/A&M SP 4831			14	G
9	9	<b>GAUCHO</b> STEELY DAN/MCA 6102			8	I
10	10	<b>AUTOAMERICAN</b> BLONDIE/Chrysalis CHE 1290			8	H
11	12	<b>HI INFIDELITY</b> REO SPEEDWAGON/Epic FE 36844			7	H
12	17	<b>PARADISE THEATER</b> STYX/A&M SP 3719			2	H
13	11	<b>LIVE EAGLES</b> /Asylum BB 705			9	L
14	14	<b>FOOLISH BEHAVIOUR</b> ROD STEWART/Warner Bros. HS 3485			8	H
15	15	<b>THE GAME</b> QUEEN/Elektra 5E 513			28	H
16	18	<b>CELEBRATE</b> KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)			14	H
17	13	<b>THE RIVER</b> BRUCE SPRINGSTEEN/Columbia PC2 36854			13	X
18	16	<b>GREATEST HITS/LIVE HEART</b> /Epic KE2 36888			8	L
19	24	<b>THE TURN OF A FRIENDLY CARD</b> ALAN PARSONS PROJECT/Arista AL 9518			11	H
20	20	<b>BARRY BARRY</b> MANILOW/Arista AL 9537			8	H
21	22	<b>TRIUMPH</b> JACKSONS/Epic FE 36424			15	H
22	23	<b>ANNE MURRAY'S GREATEST HITS</b> /Capitol SOO 12110			17	H
23	19	<b>CHRISTOPHER CROSS</b> /Warner Bros. BSK 3383			46	G
24	28	<b>HITS!</b> BOZ SCAGGS/Columbia FC 36841			9	H
25	31	<b>FANTASTIC VOYAGE</b> LAKESIDE/Solar BXL1 3720 (RCA)			9	G
26	35	<b>GAP BAND III</b> /Mercury SRM 1 4003 (PolyGram)			4	G
27	30	<b>SUPER TROUPER</b> ABBA/Atlantic SD 16023			7	H
28	21	<b>FLEETWOOD MAC LIVE</b> /Warner Bros. 2WB 3500			5	X
29	27	<b>LOST IN LOVE</b> AIR SUPPLY/Arista AB 4268			31	H
30	33	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276			21	G
31	34	<b>FLASH GORDON</b> (ORIGINAL SOUNDTRACK) QUEEN/Elektra 5E 518			5	H
32	26	<b>ONE STEP CLOSER</b> DOOBIE BROTHERS/Warner Bros. HS 3452			16	H
33	36	<b>THE TWO OF US</b> YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)			3	G
34	25	<b>XANADU</b> (ORIGINAL SOUNDTRACK)/MCA 6100			28	I
35	29	<b>GLASS HOUSES</b> BILLY JOEL/Columbia FC 36384			45	H
36	51	<b>MAKING MOVIES</b> DIRE STRAITS/Warner Bros. BSK 3480			11	G
37	39	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002			36	X
38	42	<b>GHOST RIDERS</b> OUTLAWS/Arista AL 9542			6	H
39	38	<b>HONEYSUCKLE ROSE</b> (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752			21	L
40	45	<b>WINELIGHT</b> GROVER WASHINGTON, JR./Elektra 6E 305			11	G
41	55	<b>ARC OF A DIVER</b> STEVE WINWOOD/Island ILPS 9576 (WB)			3	G
42	32	<b>GREATEST HITS—VOLUME II</b> LINDA RONSTADT/Asylum 5E 516			12	H
43	46	<b>LIVE &amp; MORE</b> ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004			6	L
44	41	<b>MICKEY MOUSE DISCO</b> Disneyland/Vista 2504			44	X
45	40	<b>CHIPMUNK PUNK</b> CHIPMUNKS/Excelsior XLP 6008			26	G
46	37	<b>GREATEST HITS</b> OAK RIDGE BOYS/MCA 5150			10	H
47	48	<b>PARIS SUPERTRAMP</b> /A&M SP 6702			16	L
48	43	<b>THE BEATLES '67-'70</b> /Capitol SKBO 3404			5	L



49	49	<b>TP TEDDY PENDERGRASS</b> /Phila. Intl. FZ 36745 (CBS)	24	H
50	63	<b>IMAGINATION</b> WHISPERS/Solar BZL1 3578 (RCA)	4	H
51	56	<b>9 TO 5 AND ODD JOBS</b> DOLLY PARTON/RCA AHL1 3852	3	G
52	52	<b>THE BEATLES '62-'66</b> /Capitol SKBO 3403	5	L
53	53	<b>THE BEATLES</b> /Capitol SWBO 101	4	L

### CHARTMAKER OF THE WEEK

54 — SANDINISTA!

CLASH

Epic E3X 37037



55	58	<b>ARETHA</b> ARETHA FRANKLIN/Arista AL 9538	13	H
56	44	<b>MADE IN AMERICA</b> BLUES BROTHERS/Atlantic SD 16025	4	H
57	—	<b>IN OUR LIFETIME</b> MARVIN GAYE/Tamla T8 474 M1 (Motown)	1	H
58	60	<b>FACES</b> EARTH, WIND & FIRE/ARC/Columbia KC2 36795	10	L
59	—	<b>NO TURNING BACK</b> TOTO/Columbia FC 36813	1	H
60	57	<b>DIANA</b> DIANA ROSS/Motown M8 936M1	33	H
61	62	<b>ANDY GIBBS' GREATEST HITS</b> /RSO RX 1 3091	6	H
62	69	<b>FEEL ME</b> CAMEO/Chocolate City CCLP 2016 (PolyGram)	13	G
63	68	<b>STAND IN THE FIRE</b> WARREN ZEVON/Asylum 5E 519	3	H
64	64	<b>ABBEY ROAD</b> BEATLES/Capitol SO 383	4	G
65	54	<b>SGT. PEPPER'S LONELY HEARTS CLUB BAND</b> BEATLES/Capitol SMAS 2653	4	G
66	61	<b>AGAINST THE WIND</b> BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	46	H
67	65	<b>FREEDOM OF CHOICE</b> DEVO/Warner Bros. BSK 3435	32	G
68	66	<b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571	25	H
69	50	<b>TOUCH CON FUNK</b> SHUN/Mercury SRM 1 4002 (PolyGram)	7	G
70	78	<b>POPEYE</b> (ORIGINAL SOUNDTRACK)/Boardwalk SW 36880	3	H
71	47	<b>GREATEST HITS</b> DOORS/Elektra 5E 515	13	H
72	72	<b>THE WANDERER</b> DONNA SUMMER/Geffen GHS 2000 (WB)	12	H
73	67	<b>KENNY LOGGINS</b> ALIVE/Columbia C2X 36738	17	J
74	81	<b>STONE JAM</b> SLAVE/Cotillion SD 5224 (Atl)	3	G
75	83	<b>GREATEST HITS</b> RONNIE MILSAP/RCA AHL1 3722	6	G
76	84	<b>RADIOLAND</b> NICOLETTE LARSON/Warner Bros. BSK 3502	3	G
77	79	<b>IMAGINE</b> JOHN LENNON/Capitol SW 3379	3	G
78	100	<b>THE NATURE OF THE BEAST</b> APRIL WINE/Capitol SOO 12125	2	H
79	80	<b>SHADES OF BLUE</b> LOU RAWLS/Phila. Intl. JZ 36774 (CBS)	3	G
80	82	<b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB HS 3453	25	H
81	73	<b>AS ONE</b> BAR-KAYS/Mercury SRM 1 3844 (PolyGram)	7	G
82	71	<b>EMOTIONAL RESCUE</b> ROLLING STONES/Rolling Stones COC 16015 (Atl)	28	H
83	74	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	88	G
84	76	<b>JERMAINE</b> JERMAINE JACKSON/Motown M8 948M1	7	H
85	87	<b>POSH</b> PATRICE RUSHEN/Elektra 6E 302	8	G
86	94	<b>BI-COASTAL</b> PETER ALLEN/A&M SP 4825	2	G
87	96	<b>THE WILD, THE WILLING AND THE INNOCENT</b> UFO/Chrysalis CHE 1307	2	H
88	97	<b>BORDER LINE</b> RY COODER/Warner Bros. BSK 3489	2	G
89	90	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	49	G
90	95	<b>SKYYPORT</b> SKYY/Salsoul SA 8537 (RCA)	2	G
91	112	<b>CARNAVAL</b> SPYRO GYRA/MCA 5149	1	H
92	70	<b>AUDIO VISIONS</b> KANSAS/Kirshner FZ 36588 (CBS)	16	G
93	102	<b>THREE FOR LOVE</b> SHALAMAR/Solar BZL1 3577 (RCA)	1	G
94	114	<b>THE JEALOUS KIND</b> DELBERT McCLINTON/Capitol/MSS ST 12115	1	G
95	59	<b>TROMBIPULATION</b> PARLIAMENT/Casablanca NBLP 7249 (PolyGram)	6	G
96	75	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133	13	H
97	115	<b>CITY NIGHTS</b> TIERRA/Boardwalk FW 36995	1	H
98	99	<b>INHERIT THE WIND</b> WILTON FELDER/MCA 5144	10	H
99	77	<b>CANDLES</b> HEATWAVE/Epic FE 36873	7	H
100	113	<b>LOVERBOY</b> /Columbia JC 36762	1	G



# Albums 151-200

FEBRUARY 7, 1981

- 151 REVOLVER BEATLES/Capitol SW 2576
- 152 CIVILIZED EVIL JEAN-LUC PONTY/  
Atlantic SD 16020
- 153 LOVE SONGS BEATLES/Capitol SKBL  
11711
- 154 HAWKS & DOVES NEIL YOUNG/  
Reprise HS 2297 (WB)
- 155 THE GAMBLER KENNY ROGERS/  
United Artists UA LA 934 H
- 156 LET'S BURN CLARENCE CARTER/  
Venture VL 1005
- 157 DEE DEE DEE DEE SHARP GAMBLE/  
Phila. Intl. JZ 36370 (CBS)
- 158 INTO THE FIRE RUSS BALLARD/Epic  
NJE 36993
- 159 PORTRAIT OF CARRIE CARRIE LUCAS/  
Solar BXL1 3579 (RCA)
- 160 ANNIE (ORIGINAL CAST ALBUM)/  
Columbia JS 34712
- 161 REAL EYES JIL SCOTT-HERON/Arista  
AL 9540
- 162 LIVING IN A FANTASY LEO SAYER/  
Warner Bros. BSK 3483
- 163 SCARY MONSTERS DAVID BOWIE/  
RCA AQL1 3647
- 164 CLOUDS ACROSS THE SKY FIREFALL/  
Atlantic SD 16024
- 165 THE BOYS ARE BACK STONE CITY  
BAND/Gardly G8 100 (Motown)
- 166 CHICK COREA AND GARY BURTON  
IN CONCERT/ECM 2 1182 (WB)
- 167 VERISMO ARIAS LUCIANO  
PAVAROTTI/Landan Digital LDR  
10020 (PolyGram)
- 168 FLIRTIN' WITH DISASTER MOLLY  
HATCHET/Epic JE 36110
- 169 JOY AND PAIN MAZE FEATURING  
FRANKIE BEVERLY/Capitol ST  
12087
- 170 IF YOU COULD READ MY MIND  
VIOLA WILLS/Ariola America OL  
1507 (Arista)
- 171 McGUFFEY LANE/Atca SD 38 133
- 172 GOLDEN TOUCH ROSE ROYCE/  
Whitfield WHK 3512 (WB)
- 173 ZAPP/Warner Bros. BSK 3463
- 174 HURRY UP THIS WAY AGAIN  
STYLISTICS/TSOP JZ 36470 (CBS)
- 175 NIGHT SONG AHMAD JAMAL/  
Motown M7 945R1
- 176 GIDEON KENNY ROGERS/United  
Artists LOO 1035

- 177 PEOPLE'S CHOICE/Casablanca NBLP  
7246 (PolyGram)
- 178 SWEAT BAND/Uncle Jam JZ 36857  
(CBS)
- 179 KENNY KENNY ROGERS/United  
Artists LWAK 979
- 180 THE HOT SHOT DAN SIEGEL/Inner  
City IC 1111
- 181 GOTHAM CITY DEXTER GORDON/  
Columbia JC 36853
- 182 TWISTER THE TWISTER/Rhino RNPD  
905
- 183 NEW HOPE FOR THE WRETCHED  
PLASMATICS/Stiff America USE 9
- 184 WITH LOVE ROGER WHITTAKER/RCA  
AFL1 3778
- 185 ANY WHICH WAY YOU CAN  
(ORIGINAL SOUNDTRACK)  
VARIOUS ARTISTS/Warner/Viva  
HS 3499
- 186 CASTLE DONNINGTON VARIOUS  
ARTISTS/Polydar PD 1 6311  
(PolyGram)
- 187 SHINE ON LTD/A&M SP 4819
- 188 THE SECOND ALBUM 707/  
Casablanca NBLP 7248 (PolyGram)
- 189 SWEET VIBRATIONS BOBBY BLAND/  
MCA 5149
- 190 LOOKING FOR LOVE JOHNNY LEE/  
Full Moon/Asylum 6E 309
- 191 YOU CAN TUNE A PIANO BUT YOU  
CAN'T TUNA FISH REO  
SPEEDWAGON/Epic JE 35082
- 192 SKY/Arista A2L 8302
- 193 MY BABE ROY BUCHANAN/  
Waterhouse 12
- 194 BORDER WAVE SIR DOUGLAS  
QUINTET/Takama TAK 7088  
(Chrysalis)
- 195 LOVE AT FIRST SIGHT SONNY  
ROLLINS/Milestone M 9098  
(Fantasy)
- 196 LAUGHTER IAN DURY & THE  
BLOCKHEADS/Stiff/Epic JE 36998
- 197 14 KARAT FATBACK/Polydar SP 1  
6729 (PolyGram)
- 198 I'VE ALWAYS WANTED TO DO THIS  
JACK BRUCE AND FRIENDS/  
Epic JE 36827
- 199 MINIMUM WAGE ROCK & ROLL  
BUS BOYS/Arista AB 4280
- 200 OVER THE TOP COZY POWELL/  
Polydar PD 1 6312 (PolyGram)

## Album Cross Reference

ABBA	27	BETTE MIDLER	135
AC/DC	6, 124	RONNIE MILSAP	75
AEROSMITH	125	T.S. MONK	136
AIR SUPPLY	29	MIKEY MOUSE DISCO	44
PETER ALLEN	86	ANNE MURRAY	22
APRIL WINE	78	WILLIE NELSON	89
B-52s	116	OAK RIDGE BOYS	46
BAR-KAYS	81	ORIGINAL SOUNDTRACK:	
BEATLES	48, 52, 53, 64, 65, 120, 134, 137, 149	FAME	104
PAT BENATAR	5, 103	HONEYSUCKLE ROSE	39
GEORGE BENSON	80	POPEYE	70
BLACKBYRDS	146	URBAN COWBOY	37
BLONDIE	10	URBAN COWBOY II	148
BLUES BROS.	56	XANADU	34
JACKSON BROWNE	101	OUTLAWS	38
CAMEO	62	PARLIAMENT	95
CARS	114	ALAN PARSONS PROJECT	19
CHEAP TRICK	108	DOLLY PARTON	51
CHIPMUNKS	45	TEDDY PENDERGRASS	49
CLASH	54	POLICE	8
CON FUNK SHUN	69	PRINCE	131
RY COODER	88	QUEEN	15, 31
CREDENCE CLEARWATER REVIVAL	130	EDDIE RABBITT	30
CHRISTOPHER CROSS	23	LOU RAWLS	79
CHARLIE DANIELS	68	SHARON REDD	133
DEVO	67	REDDINGS	107
NEIL DIAMOND	3	CLIFF RICHARD	140
DIRE STRAITS	36	REO SPEEDWAGON	11
DOOBIE BROTHERS	32	TOM ROBINSON BAND	138
DOORS	71	ROCKPILE	102
EAGLES	13	KENNY ROGERS	1
EWF	58	ROLLING STONES	82
WILTON FELDER	98	LINDA RONSTADT	42
ROBERTA FLACK & PEABO BRYSON	43	DIANA ROSS	60
FLEETWOOD MAC	28	PATRICE RUSHEN	85
4 OUT OF 5 DOCTORS	142	JOE SAMPLE	117
ARETHA FRANKLIN	55	BOZ SCAGGS	24
GAP BAND	26	BOB SEGER	66
MARVIN GAYE	57	SHALAMAR	93
ANDY GIBB	61	SHOES	126
HEART	18	PAUL SIMON	112
HEATWAVE	99	SKYY	90
HIROSHIMA	147	SLAVE	74
DR. HOOK	129	BRUCE SPRINGSTEEN	17
DONNIE IRIS	143	SPYRO GYRA	91
JACKSONS	21	MICHAEL STANLEY BAND	144
JERMAINE JACKSON	84	STEELEY DAN	9
MICHAEL JACKSON	119	ROD STEWART	14
MILLIE JACKSON	109	BARBRA STREISAND	4
JAM	105	STYX	12
WAYLON JENNINGS	83	DONNA SUMMER	72
BILLY JOEL	35	SUPERTRAMP	47
JONES GIRLS	118	SWITCH	115
KANO	141	TEARDROP EXPLODES	150
KANSAS	92	TERRA	97
EARL KLUGH	127	TOTO	59
KOOL & THE GANG	16	TWO TONS	121
LAKESIDE	25	UFO	87
NICOLETTE LARSON	76	GROVER WASHINGTON, JR.	40
ELOISE LAWS	139	WEATHER REPORT	111
JOHN LENNON	77, 106, 123, 132, 145	WHISPERS	50
JOHN LENNON/YOKO ONO	2	DON WILLIAMS	96
KENNY LOGGINS	73	HANK WILLIAMS, JR.	128
LOVERBOY	100	STEVE WINWOOD	41
DELBERT McCLINTON	94	STEVIE WONDER	7
BARRY MANILOW	20	XTC	122
MANFRED MANN	110	YARBROUGH & PEOPLES	33
TEENA MARIE	113	WARREN ZEVON	63

# Record World Albums 101-150

FEBRUARY 7, 1981

- | FEB.<br>7 | JAN.<br>31 |  |
|-----------|------------|--|
| 101       | 89         | HOLD OUT JACKSON BROWNE/Asylum 5E 511 (H)  |
| 102       | 109        | SECONDS OF PLEASURE ROCKPILE/Columbia JC 36886 (G)                                   |
| 103       | 86         | IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR<br>1236 (G)                       |
| 104       | 104        | FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (H)   |
| 105       | 144        | SOUND AFFECTS JAM/Polydor 1 6315 (PolyGram) (G)                                      |
| 106       | 120        | SHAVED FISH JOHN LENNON/Capitol SW 3421 (G)  |
| 107       | 108        | THE AWAKENING REDDINGS/Believe in a Dream JZ 36875<br>(CBS) (G)                      |
| 108       | 93         | ALL SHOOK UP CHEAP TRICK/Epic FE 36498 (H)   |
| 109       | 127        | I HAD TO SAY IT MILLIE JACKSON/Spring SP 1 6730<br>(PolyGram) (G)                    |
| 110       | 121        | CHANCE MANFRED MANN'S EARTH BAND/Warner Bros.<br>BSK 3498 (G)                        |
| 111       | 103        | NIGHT PASSAGE WEATHER REPORT/ARC/Columbia JC<br>36793 (G)                            |
| 112       | 88         | ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472 (H)                                   |
| 113       | 92         | IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1<br>(Motown) (H)                         |
| 114       | 85         | PANORAMA CARS/Elektra 5E 514 (H)   |
| 115       | 107        | THIS IS MY DREAM SWITCH/Gordy G8 999M1 (H)   |
| 116       | 116        | WILD PLANET B-52'S/Warner Bros. BSK 3471 (G)   |
| 117       | —          | VOICES IN THE RAIN JOE SAMPLE/MCA 5172 (H)   |
| 118       | 101        | AT PEACE WITH WOMAN JONES GIRLS/Phila. Intl. JZ<br>36767 (CBS) (G)                   |
| 119       | 105        | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (G)                                       |
| 120       | 106        | RUBBER SOUL BEATLES/Capitol SW 2442 (G)  |
| 121       | 141        | BACKATCHA TWO TONS/Fantasy/Honey F 9605 (G)  |
| 122       | 123        | BLACK SEA XTC/Virgin RSO VA 13147 (G)  |
| 123       | 124        | MIND GAMES JOHN LENNON/Capitol SW 16068 (G)  |
| 124       | 129        | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G)  |
| 125       | 91         | AEROSMITH'S GREATEST HITS/Columbia FC 36865 (H)                                      |
| 126       | 136        | TONGUE TWISTER SHOES/Elektra 6E 303 (G)  |
| 127       | 117        | LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079 (G)                                     |
| 128       | —          | ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330 (H)                                     |
| 129       | 139        | DR. HOOK'S GREATEST HITS/Capitol SOO 12122 (G)                                       |
| 130       | 98         | CREDENCE CLEARWATER REVIVAL: THE CONCERT/Fantasy<br>MPF 4501 (G)                     |
| 131       | —          | DIRTY MIND PRINCE/Warner Bros. BSK 3478 (G)  |
| 132       | 140        | PLASTIC ONO BAND JOHN LENNON/Capitol SW 3372 (G)                                     |
| 133       | 147        | SHARON REDD/Prelude PRL 12181 (G)  |
| 134       | 138        | ROCK AND ROLL PART I BEATLES/Capitol SN 16020 (X)                                    |
| 135       | 128        | DIVINE MADNESS (ORIGINAL SOUNDTRACK) BETTE<br>MIDLER/Atlantic SD 16022 (H)           |
| 136       | 146        | HOUSE OF MUSIC T.S. MONK/Mirage WTG 19121 (Atl) (G)                                  |
| 137       | 143        | ROCK AND ROLL PART II BEATLES/Capitol SN 16021 (X)                                   |
| 138       | 145        | SECTOR 27 TOM ROBINSON BAND/I.R.S. SP 70013 (A&M) (G)                                |
| 139       | —          | ELOISE LAWS/Liberty LT 1063 (G)  |
| 140       | —          | I'M NO HERO CLIFF RICHARD/EMI-America SW 17039 (G)                                   |
| 141       | —          | KANO/Emergency EMLP 7505 (G)   |
| 142       | —          | 4 OUT OF 5 DOCTORS/Nemperor NJJ 36575 (G)  |
| 143       | —          | BACK ON THE STREETS DONNIE IRIS/MCA 3272 (G)   |
| 144       | 148        | HEARTLAND MICHAEL STANLEY BAND/EMI-America SW<br>17040 (G)                           |
| 145       | 150        | WALLS AND BRIDGES JOHN LENNON/Capitol SW 3416 (G)                                    |
| 146       | —          | BETTER DAYS BLACKBYRDS/Fantasy F 9602 (G)  |
| 147       | 119        | ODORI HIROSHIMA/Arista AL 9541 (H)   |
| 148       | 149        | URBAN COWBOY II (ORIGINAL SOUNDTRACK) VARIOUS<br>ARTISTS/Full Moon/Epic SE 36921 (G) |
| 149       | 134        | MAGICAL MYSTERY TOUR BEATLES/Capitol SMAL 2835 (G)                                   |
| 150       | —          | KILIMANJARO TEARDROP EXPLODES/Mercury SRM 1 4016<br>(PolyGram) (G)                   |



## The Coast

(Continued from page 15)

Kinky Friedman will be returning to the Palomino on February 28 with his group, the fabulous **Shalom Retirement Village People**. Look for said People to include L.A. Herald-Examiner columnist and all-around crazy guy **John Mankiewicz**, as well as real musicians like **Kenny Edwards** and **Van Dyke Parks** (just kidding, Mank) . . . The first single from **Rick Nelson's** new Capitol album, "Playing to Win," is the **John Hiatt** song "It Hasn't Happened Yet." Release date was January 26 . . . **Janis Ian** has been commissioned by Hill/Mandelker Films to write original music for the ABC-TV film "Freedom." . . . BMI, in association with the L.A. Songwriters Showcase, will be hosting a bash on February 3 to celebrate the sesquicentennial of the United States Copyright Act, which, for those of you not up on music business history, was signed into law by **Andrew Jackson** in 1831. Victuals, libations and surprise entertainers are said to be in the offing for the event, and we're just hoping that the occasion will merit a commemorative ballad by **Red River Dave**.

AND WHO IS RED RIVER DAVE? Why, he's **Dave McEney**, of course, a self-styled "old time radio singing cowboy" who can usually be found yodeling, rope-spinning or singing up a storm at the Orange County theme park, Knott's Berry Farm. Ol' Dave's "Song Of The U.S. Hostages" was the first of many such lyrical compositions to arrive in our offices last week, and though we were personally rather partial to the **Johnny Eagle and The Patriots** composition on the subject, we were duly impressed by Red River's credentials. Red River Dave's event songs span several decades of American history, beginning with "Amelia Earhart's Last Flight" and moving right along through his most recent Christmas ballad, "The Night Ronald Reagan Rode With Santa Claus." And who can forget such titles as "The Ballad of Patty Hearst," "D.B. Cooper, Where Are You?," "The Reverend Jimmy Jones" or "When Ol' Bing Crosby Said Goodbye"? Alas for BMI's sesquicentennial celebration, McEney is an ASCAP writer.

THE MOVIES: Danny Goldberg, who co-produced last year's "No Nukes" concert documentary, is hoping that the motion picture academy will take note of the film as Oscar nomination time approaches. The last time the academy recognized an essentially rock 'n' roll film in the "best documentary" category was in 1970, when "Woodstock" walked away with the prize . . . **Bill Wyman**, who recently wrote the score to **Sir Lew Grade's** upcoming feature, "Green Ice," arranged for **Maria Muldaur** to fly into London to record two of the picture's key vocal tracks at **Jimmy Page's** studio. The **Rolling Stones'** bassist has apparently been a fan of Maria's since her **Jim Kweskin Jug Band** days. "Green Ice," which stars **Omar Shariff** and **Ryan O'Neal**, is expected to be released by ITC in the U.S. in late spring or early summer.

FYI: South-east Londoner **Jools Holland**, ex of Squeeze, was in these parts recently, performing in the sandwiched position at the **Police-Sector 27** concert at the Sports Arena, something he's also done in places like Madison Square Garden. Sans his new band, **The Millionaires**, Jools sat solitary behind a piano, giving folks a taste of an album that's sure to arrive (from A&M) this coming March. Jools tells us his music is "very up, in the same way that early Motown Records were, but quiet." The band is distinguished by its absence of guitar, and is doing its debut record with producer **Pete Wingfield**, immortal for his "18 With A Bullet" hit of some years ago. The band has only played one live gig together, a New Year's Eve party at a friend's house and they're not the rich kids their name implies. Jools is optimistic. Having had a taste of it with Squeeze, he hopes to introduce the band to lady fortune with a U.S. tour set to follow the album's release.

RECORDING: **Ray Manzarek** is currently producing an EP by local stalwarts, **The Zippers**, who are still open for a label deal but, per their doggedly determined manager **Danny Sugerman**, have several companies interested. Manzarek, by the way, will soon be in the studio with **X**, whose second Slash Records album may get called "Wild Gift," but who knows? Meanwhile, up north at the Automatt, they're busy with **Herbie Hancock**, **Amii Stewart** and **Wanda Walden** sessions, the latter for a debut Elektra LP.

## Red Seal (Continued from page 4)

of Broadway cast LPs, including "Sweeney Todd" and the recent "42nd Street," and such classical projects as the current series of

Mahler symphonies conducted by James Levine. Prior to joining RCA, he had been director of Masterworks at CBS Records.

## E/A Sales Jump (Continued from page 4)

a few days into the new year.

"But just as importantly," Smith continued, "our current hit and catalogue albums sold very briskly." The chairman cited the healthy sales activity of Queen's "The Game" and "Flash Gordon" soundtrack and releases by Eddie Rabbitt, the Pointer Sisters, Grover Washington, Jr., and Hank Williams, Jr. Smith also noted that a number of Elektra/Asylum releases experienced a resurgence in sales during the holiday buying season, including "Urban Cowboy;" Johnny Lee's first solo album; Jackson Browne's "Hold Out;" The Car's "Panorama;" "Twennynine with Lenny White;" and Mel Tillis' "Southern Rain."

### Strong Nashville Year

While a breakdown of the sales increase by division is still a few weeks away, E/A vice chairman Mel Posner reported that the label's Nashville and black music divisions and None-such, E/A's classical label, all tallied substantial sales increases in 1980 compared to 1979. "Nashville without question had its greatest year last year, the first year of real profits," said Posner. Ewell Rousell, E/A Nashville general manager added, "During 1980 we doubled the

1979 total. We had 15 country singles making the top ten, with six that went to number one."

### Special Markets

"The special markets, or black music division, lost money through the end of 1979," said Posner, "but in 1980, the first full year of the division's guidance by vice president Oscar Fields and his staff, special markets turned a profit." Fields noted, "We had a significant crossover success with Grover Washington, Jr., Patrice Rushen and Queen's "Another One Bites the Dust."

Smith pointed out that None-such Records only released 18 albums in 1979. However, under the directorship of Keith Holzman, the label released 35 albums in 1980 and pulled in a 47 percent increase in sales activity over 1979.

This year, according to Smith, will see the release of albums by Queen, Jackson Browne, Linda Ronstadt, the Eagles, Joe Walsh, Joni Mitchell, and the Cars, among many others. Emerging artists, such as Shoes, Sue Saad & the Next, the Cretones, the Korgis and the Kings will also be following up on the foundation they built with their debut albums in 1980, Smith said.

## Cars and Rings



MCA recording artists the Rings greeted some old Boston friends, Rick Ocasek and Dave Robinson, of the Cars, after the Rings' recent performance at the Roxy in Los Angeles. Pictured from left are: Mike Baker of the Rings, Ocasek and Robinson.

## CBS International Names Lori Somes

■ NEW YORK — Julian Shapiro, associate director, press and public information, has announced the appointment of Lori Somes to the position of manager, press and public information, CBS Records International.

Somes joined the press and public information department of Columbia Records in October 1978 and went on to the product management department of Epic Records in December 1979.



Lori Somes



## Dialogue

(Continued from page 10)

**Ezrin:** Let's not get hung up on anything. If we did try to develop a cube that played all this stuff, the expense of it right now would be horrendous. In fact there doesn't exist at this moment a memory dense enough to give us a whole album on a two-inch by two-inch cube. So there is a lag between today and the day that will come. Of course, 25 years ago if anyone had told you you might one day have a computer in your home for \$700 and it would perform the same functions as an IBM two-million-dollar machine you would have said bullshit. But it's happened; it's true. So there's a possibility this could be developed.

**RW:** One opinion you've expressed in this interview is that the quality of music today leaves something to be desired. How does one go about improving the quality of music?

**Ezrin:** See, there's a missing element in the music industry that was there in the early days of rock 'n' roll. Radio was a vibrant and supportive medium then. There was such a thing as a local market, then a regional market, and finally national and international markets. Today, in order to amortize the cost of making an album, and because this 40-minute thing, this LP, this twelve-inch disc which all groups know exists and on which they all insist when they sign a contract, the company is obligated to spend more money than it could ever recoup from a local or regional hit. So they are immediately taking something from the ground floor and trying to make it nationally acceptable overnight. Boom! It has to go straight from the streets of Detroit and be successful in all the United States of America first time out of the box—or else the act is dropped from the label and that's all we ever hear about it. But there was a time when a group could release a single in Detroit, play a lot of clubs, make a living because radio would support them, and the public, in turn, would go out to see them play. That excitement would spill into the next territory and it would become a regional success and that would spread across the nation. By that time these guys would have been playing their buns off and getting better and better and better. By the time they got to the national arena they were of a caliber that was sufficiently high that they could handle it and they could survive.

How does a starting band develop chops, how do they develop this professionalism, how do they learn to write, how do they learn to perform and learn to deal with an audience if it's not through experience? If we sign them too early we damn them immediately because we take them out of a very parochial setting, we take them out of maybe two years of club experience or three or four or whatever it is in one tiny little place, and put them on stage playing backup to the Cars—and they get killed! There's no way they can survive in that arena. So where do we develop this talent, where do we develop these performers, where do they play, who supports them and how do they get good?

**RW:** Maybe you should propose that each record company set up its own farm system.

**Ezrin:** If they were smart they would. Football has and look what's happened to it. The football business is a great example of someone's good idea made even better. They realized that the way to get people into the stadiums, that the way to turn football into a superstar sport, was to generate local excitement. You see ads on NFL Football saying "Support high school football." They're selling high school football every day of the week, because if people love that then they're going to love college and if they love that then they're really going to love the NFL. And by the time you've followed that kid from the local high school where he makes all-league to the college where he makes All-America and wins the Heisman Trophy finally into the NFL where he's running for Detroit, you feel like you've participated; there's a great deal of excitement behind his career and you feel like you're involved.

We have not promoted anything on a local level in this industry. We say we do, but where are the A&R offices? Who's got A&R offices in Memphis or Atlanta or Seattle or Houston? What has to happen is that a cottage record industry has to develop again like there once was with the Era Records and Cameo and American Recorders. Small companies, locally-based, that derive material from local talent pools and develop that stuff. Those are the people who will bring quality back into the business, simply by virtue of supporting, working with and offering the experience to local talent. When I say local label I mean a label that sells records in its own town or in a three- or four-city area. The reason they don't exist today is because of the problem with radio's tight playlists. Without the kind of saturation airplay that makes a record a local milestone and makes a local group really stars with a capital S, then you don't get to the next stage where it spills over into regional success and then develops into national. So what happens is that the small label develops really

with an eye to the world.

**RW:** What you've suggested here in toto amounts to a cataclysmic upheaval of the way the industry operates today with regard to pricing policies, A&R philosophy, marketing and promotion—everything.

**Ezrin:** Well, I think we better face something, and that's that there is a cataclysmic upheaval in the process right now, and we're all participating. If you look around you'll see that everybody's grabbing a lamppost in the middle of the earthquake. What I'm saying is that instead of standing still and letting the earthquake happen to us, let's examine what's causing it and see if we can't either arrest the thing or alter our techniques of doing business or creating music to suit the modern market, so that we aren't buried . . .

**RW:** In the same way that auto manufacturers here are threatened to be buried because they ignored thousands of people buying Toyotas instead of U.S.-made chrome buffaloes.

**Ezrin:** Exactly. There's a better parallel between the current situation and the advent of the automobile. At that time the manufacturers of bicycles believed that this horseless carriage was a complete piece of hogwash. They believed, quite correctly, that the world wanted to go forward on wheels. But they miscalculated the way the world wanted to power those wheels. We believe, quite correctly, that the world wants music, but we're ignoring the way in which they want it; and we're ignoring the fact that we're in the space age and that we must remain consistent with that in order to remain the suppliers of music. We can be preempted; we have no monopoly, no patent on music. We may have a patent on the disc, but when consumers have left that behind, where do we stand?

### Phil Collins Signs To WEA Intl.

■ NEW YORK — Nesuhi Ertegun, president of WEA International, has announced the signing of Phil Collins to a long-term exclusive contract for the world excluding the U.S. and Canada, where Collins is signed to Atlantic Records, and the U.K. and Ireland, where he is signed to Virgin Records. Collins' debut solo album, "Face Value," will be released February 13 in all major markets. The first single from the record, "In the Air Tonight," is already high on the British charts.

### Goody Exec Resigns

■ NEW YORK—Robert A. Miles, executive vice president of Sam Goody Inc. has announced his resignation effective February 27, 1981.

### April/Blackwood Names Denny Diante

■ NEW YORK—Michael Stewart, president, April-Blackwood Music Publishing, has announced the appointment of Denny Diante as director, creative services.

Diante, who will be based in Los Angeles, will be responsible for directing the activities of April-Blackwood's creative and professional offices in New York, Los Angeles and Nashville.

Diante has been vice president, A&R, RCA/WindSong Records since 1978. From 1973-1977 he was vice president, A&R, United Artists Records, and from 1968-1972 he was west coast professional manager, Peer-Southern Organization. He has also produced albums by Maxine Nightingale, Paul Anka, Michel Colombier, Bobby Goldsboro, and others.

### Great Scott



Columbia recording artist Tom Scott recently appeared at New York's Bottom Line. The performance was recorded for a live album, with Scott producing. Pictured backstage are, from left: Bruce Lundvall, president, CBS Records Division; Scott; Arma Andon, vice president, product development, Columbia; Stan Monteiro, vice president, Columbia label promotion; and Marvin Cohn, vice president, business affairs, CBS Records.



# Record World Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ The Institute of New Cinema Artists has started its second annual record industry training program, providing music-related training and placement for 30 disadvantaged 18-to-22-year-olds from the New York area. Many of last year's graduates went on to success in the industry: **Vincent Davis** (Arista marketing manager), **Rosa Howell** (engineer at Soundworks recording studio), **Tanyette Willoughby Nurradin** (writer of *Change's* "Lover's Holiday," member of Elektra group **Twennynine**), and **Cedric Maxwell** (CBS finance department). This year deputy program director **Victor Brown** and industry relations director **Ken Simmons** hope for similar success. Among this year's regular instructors are PolyGram publicist **Ken Reynolds**, T-Electric president **Jim Tyrell**, and record producer (**Kurtis Blow**)/journalist **Robert Ford, Jr.** Other industry figures are expected to lecture during the 30-week semester. **Wayne Garfield**, the originator of the program, has left, but is expected to contribute some time. Companies hiring INCA graduates can utilize the government's targeted tax credit, allowing them to claim a tax credit equal to 50 percent of a salary up to \$6,000 the first year and 25 percent the second.

**A LOOK BACK:** One of the least remembered of the great '50s R&B acts was **Chuck Willis**. With his smooth, bluesy delivery and his introspective songs of heartbreak, Willis presented a persona of vulnerability and quiet charm. Today Willis is best known for wearing turbans onstage, for his title of "King of the Stroll," and for his version of "C. C. Rider" recorded in January 1957 in New York with **Ahmet Ertegun** and **Jerry Wexler** producing. Last year Columbia's Contemporary Masters Series released "Chuck Willis—My Story," a compilation of 14 Okeh Records sides with fine liner notes by **Peter Guralnick**.

**LOTS OF SHORT STUFF:** The New York City Players (headed by Cameo's leader **Larry Blackmon**) and a management company called Atlanta Artists are consolidating offices in that popular Southern city effective March 1. The merger relocates about 20 people and \$1 million in office equipment. Atlanta Artists manages **Randy Brown**, **Seventh Wonder**, and **Mantra**, and is Cameo's management consultant. Blackmon and all ten of the members of Cameo are expected to move to Atlanta as well . . . Word is that original Supreme **Mary Wilson** is writing a book about her life with Motown . . . Mango Records' **Lister Hewan-Lowe** taught a special two-day course in reggae at U.C.L.A. on Jan. 30 and 31. This was Hewan-Lowe's second semester at the university . . . Philly promoter **Jimmy Walker** of Sherjam Concerts feels as if Associated Booking and promoter **Larry Magid** are squeezing him out of the marketplace. In a widely distributed letter he seeks the support of the record industry in his "struggle" . . . **Evelyn King** is no longer Champagne. She has dropped the nickname

and also producer **T. Life**, who won't handle her next release . . . To no one's surprise **Lionel Richie** will produce **Kenny Rogers'** next Liberty LP . . . **Ullanda McCullough's** self-titled Atlantic Records debut is due in February. Business and personal friends **Ashford & Simpson** are behind the board . . . **Jack the Rapper's** having a fish fry down in Florida on Feb. 6-7. Call (305) 828-2828 for info.

Former WDIA program director **Lee Armstrong** has taken that job at Chicago's **WVON**. **Velam Brazelton** was named **WVON's** station manager . . . **KACE's Cal Shields** is looking for a lady jock. Send tapes and resumes . . . "Outlook," a series of 90-second radio narratives discussing prominent figures and issues in the black community, is

(Continued on page 35)

## Black Oriented Album Chart

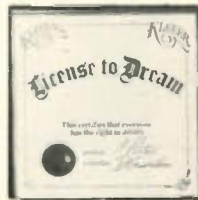
FEBRUARY 7, 1981

- HOTTER THAN JULY**  
STEVIE WONDER/Tamla T8 373M1 (Motown)
- GAP BAND III**  
Mercury SRM 1 4003 (PolyGram)
- FANTASTIC VOYAGE**  
LAKESIDE/Solar BXL1 3720 (RCA)
- THE TWO OF US**  
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- CELEBRATE**  
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- TRIUMPH**  
JACKSONS/Epic FE 26424
- IMAGINATION**  
WHISPERS/Solar BZL1 3578 (RCA)
- STONE JAM**  
SLAVE/Cotillion SD 5224 (Atl)
- FEEL ME**  
CAMEO/Chocolate City CCLP 2016 (PolyGram)
- TOUCH**  
CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)
- WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
- ARETHA**  
ARETHA FRANKLIN/Arista AL 9538
- LIVE AND MORE**  
ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004
- THREE FOR LOVE**  
SHALAMAR/Solar BZL1 3577 (RCA)
- FACES**  
EARTH, WIND & FIRE/ARC/Columbia KC2 36795
- AT PEACE WITH WOMAN**  
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- IN OUR LIFETIME**  
MARVIN GAYE/Tamla T8 474M1 (Motown)
- TP**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- AS ONE**  
BAR-KAYS/Mercury SRM 1 3844 (PolyGram)
- DIRTY MIND**  
PRINCE/Warner Bros. BSK 3478
- JERMAINE**  
JERMAINE JACKSON/Motown M8 948M1
- SKYYPORT**  
SKYY/Salsoul SA B537 (RCA)
- CITY NIGHTS**  
TIERRA/Boardwalk FW 36995
- LET'S BURN**  
CLARENCE CARTER/Venture VL 1005
- THIS IS MY DREAM**  
SWITCH/Gordy G8 999M1 (Motown)
- CANDLES**  
HEATWAVE/Epic FE 36873
- TROMBIPULATION**  
PARLIAMENT/Casablanca NBLP 7249 (PolyGram)
- I HAD TO SAY IT**  
MILLIE JACKSON/Spring SP 1 6730 (PolyGram)
- SHADES OF BLUE**  
LOU RAWLS/Phila. Intl. JZ 36774 (CBS)
- SHINE ON**  
L.T.D./A&M SP 4819
- INHERIT THE WIND**  
WILTON FELDER/MCA 5144
- KANO**  
Emergency EMLP 7505
- IRONS IN THE FIRE**  
TEENA MARIE/Gordy G8 997M1 (Motown)
- BETTER DAYS**  
BLACKBYRDS/Fantasy F 9602
- THE AWAKENING**  
REDDINGS/Believe in a Dream JZ 36875 (CBS)
- HOUSE OF MUSIC**  
T.S. MONK/Mirage WTG 19121 (Atl)
- GUILTY**  
BARBRA STREISAND/Columbia FC 36750
- GREATEST HITS**  
MANHATTANS/Columbia JC 36861
- HURRY UP THIS WAY AGAIN**  
STYLISTICS/TSOP JZ 36470 (CBS)
- POSH**  
PATRICE RUSHEN/Elektra 6E 302
- GAUCHO**  
STEELY DAN/MCA 6102
- ELOISE LAWS**  
Liberty LT 1603
- DIANA**  
DIANA ROSS/Motown M8 936M1
- GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
- SWEAT BAND**  
Uncle Jam JZ 36857 (CBS)
- DEE DEE**  
DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370 (CBS)
- SWEET VIBRATIONS**  
BOBBY BLAND/MCA 5145
- BACKATCHA**  
TWO TONS/Fantasy/Honey F 9605
- VOICES IN THE RAIN**  
JOE SAMPLE/MCA 5172
- JOY AND PAIN**  
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087

## PICKS OF THE WEEK

### LICENSE TO DREAM

KLEER—Atlantic SD 192BB



This aggregation of New York-area musicians has put together an entertaining eight-song collection with the emphasis on rock-tinged funk. "De Kleer Ting", "Running Back To You", and "Hypnotized" are fine, funky jams that illustrate Kleer's progression from straight-ahead disco. Could be a sales surprise. The single "Get Tough" is a tribute to the former American hostages.

### THE BOYS ARE BACK

STONE CITY BAND—Gordy GB-1001M1



When a backup band releases a solo album one doesn't expect quality vocals. But the singing of Stone City Band keyboardist Levi Ruffin, Jr. makes this Rick James production a pleasure. On the uptempo "Feel Good 'Bout Yourself" and the ballads "Keep Love Happy" and "Lovin' You Is Easy" Ruffin displays a dry, masculine tenor that serves him well. Three songs—"Ganja", "Freaky", and "Funky Reggae"—have that trademark Rick James funk sound.

### THERE MUST BE SOMETHING BETTER

B.B. KING—MCA-5162



This is King's best album in several years. His distinctive vocals and pinched guitar sound are beautifully supported by five Dr. John-Doc Pomus tunes, Bernard Purdie's drums, Dr. John's keyboards, Hank Crawford's horn charts, and Stewart Levine's relaxed production. While this is not strictly a blues recording, it is closer in tone and style to King's early ABC LPs than much of his recent studio work.

### GUARANTEED

DENISE LA SALLE AND SATISFACTION—MCA-5161



This is a solid album of contemporary Memphis R&B sung and produced by soul veteran Denise La Salle. "I'm Trippin' On You", "Tighten Up On Your Good Thing", and "Got Myself A Handyman" are excellent vehicles for La Salle's convincing vocals, but it is her pro-women's rights rap "E.R.A. (Equal Rights Amendment)" that is the LP's humorous highlight.



# Record World

# Black Oriented Singles



FEBRUARY 7, 1981

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

FEB. 7	JAN. 31		WKS. ON CHART
1	1	<b>FANTASTIC VOYAGE LAKESIDE</b> Solar 12129 (RCA) (3rd Week)	10
2	2	<b>HEARTBREAK HOTEL</b> JACKSONS/Epic 19 50959	9
3	6	<b>BURN RUBBER</b> GAP BAND/Mercury 76091 (PolyGram)	7
4	5	<b>DON'T STOP THE MUSIC</b> YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	9
5	3	<b>CELEBRATION</b> KOOL & THE GANG/De-Lite 807 (PolyGram)	15
6	9	<b>I JUST LOVE THE MAN</b> JONES GIRLS/Phila. Intl. 6 3121 (CBS)	8
7	7	<b>TOO TIGHT CON FUNK</b> SHUN/Mercury 76089 (PolyGram)	10
8	4	<b>UNITED TOGETHER</b> ARETHA FRANKLIN/Arista 0569	11
9	8	<b>LOVE OVER AND OVER AGAIN</b> SWITCH/Gordy 7193 (Motown)	12
10	10	<b>BOOGIE BODY LAND</b> BAR-KAYS/Mercury 76088 (PolyGram)	9
11	17	<b>I AIN'T GONNA STAND FOR IT</b> STEVIE WONDER/Tamla 54320 (Motown)	6
12	15	<b>TOGETHER TIERRA</b> /Boardwalk 8 5702	10
13	19	<b>WATCHING YOU SLAVE</b> /Cotillion 46006 (Atl)	7
14	23	<b>IT'S A LOVE THING</b> WHISPERS/Solar 12154 (RCA)	4
15	11	<b>KEEP IT HOT</b> CAMEO/Chocolate City 3219 (PolyGram)	13
16	12	<b>REMOTE CONTROL</b> REDDINGS/Believe in a Dream 9 5600 (CBS)	16
17	18	<b>MAKE THE WORLD STAND STILL</b> ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	8
18	13	<b>LOVE T.K.O.</b> TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	15
19	14	<b>AGONY OF DEFEET</b> PARLIAMENT/Casablanca 2317 (PolyGram)	10
20	16	<b>I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU)</b> MANHATTANS/Columbia 11 11398	12
21	28	<b>8TH WONDER</b> SUGARHILL GANG/Sugarhill 753	6
22	24	<b>MELANCHOLY FIRE</b> NORMAN CONNORS/Arista 0581	8
23	22	<b>SHINE ON LTD</b> /A&M 2283	11
24	27	<b>WHO SAID?</b> ISLEY BROTHERS/T-Neck 6 2293 (CBS)	5
25	25	<b>LOOK UP</b> PATRICE RUSHEN/Elektra 47067	13
26	20	<b>YOU EARTH, WIND &amp; FIRE</b> /ARC/Columbia 11 11407	10
27	21	<b>MASTER BLASTER (JAMMIN')</b> STEVIE WONDER/Tamla 54317 (Motown)	18
28	26	<b>WHEN WE GET MARRIED</b> LARRY GRAHAM/Warner Bros. 49581	15
29	33	<b>I HEAR MUSIC IN THE STREETS</b> UNLIMITED TOUCH/Prelude 8023	5
30	50	<b>ALL AMERICAN GIRLS</b> SISTER SLEDGE/Cotillion 46007 (Atl)	2
31	38	<b>HERE'S TO YOU</b> SKYY/Salsoul 2132 (RCA)	6
32	36	<b>YOU'RE THE BEST THING IN MY LIFE</b> DRAMATICS/MCA 51041	5
33	46	<b>FANCY DANCER</b> TWENNYNINE FEATURING LENNY WHITE/Elektra 47087	4
34	51	<b>THIGHS HIGH (GRIP YOUR HIPS AND MOVE)</b> TOM BROWNE/Arista/GRP 2510	3
35	37	<b>WHAT WE HAVE IS RIGHT</b> BLACKBYRDS/Fantasy 904	5



36	40	<b>BE ALRIGHT (PART I)</b> ZAPP/Warner Bros. 49623	4
37	41	<b>GLAD YOU CAME MY WAY</b> JOE SIMON/Posse 5005	5

### CHARTMAKER OF THE WEEK

38	—	<b>AND LOVE GOES ON</b> EARTH, WIND & FIRE ARC/Columbia 11 11434	1
39	39	<b>LITTLE GIRL DON'T WORRY</b> JERMAINE JACKSON/Motown 1499	9
40	42	<b>I'M READY</b> KANO/Emergency 4504	11
41	43	<b>PASSION</b> ROD STEWART/Warner Bros. 49617	7
42	45	<b>DANCE</b> SILVER PLATINUM/Spector Intl. 00009 (Capitol)	5
43	47	<b>FULL OF FIRE</b> SHALAMAR/Solar 12152 (RCA)	4
44	52	<b>BON BON VIE (GIMME THE GOOD LIFE)</b> T.S. MONK/Mirage 3780 (Atl)	4
45	49	<b>LOVE CALLING</b> ZINGARA/Wheel 5001	4
46	48	<b>TURN OUT THE LAMPLIGHT</b> GEORGE BENSON/Qwest/WB 49637	4
47	60	<b>MAGIC MAN</b> ROBERT WINTERS & FALL/Buddah 624 (Arista)	2
48	—	<b>PERFECT FIT</b> JERRY KNIGHT/A&M 2304	1
49	29	<b>GANGSTERS OF THE GROOVE</b> HEATWAVE/Epic 19 50945	12
50	30	<b>LOVELY ONE</b> JACKSONS/Epic 9 50938	18
51	54	<b>I AIN'T JIVIN', I'M JAMMIN'</b> LEON HUFF/Phila. Intl. 63122 (CBS)	4
52	—	<b>YOU'RE TOO LATE</b> FANTASY/Pavillion 6 6407 (CBS)	1
53	—	<b>SUKIYAKI</b> A TASTE OF HONEY/Capitol 4953	1
54	34	<b>LOOK IN YOUR EYES</b> MAZE FEATURING FRANKIE BEVERLY/Capitol 4942	9
55	53	<b>JESUS IS LOVE</b> COMMODORES/Motown 1502	5
56	57	<b>I WANT YOU</b> NARADA MICHAEL WALDEN/Atlantic 3783	3
57	59	<b>UNDERSTANDING</b> TRUTH/Devaki 4002	3
58	—	<b>HOW 'BOUT US</b> CHAMPAIGN/Columbia 11 11433	1
59	61	<b>BABY, LET'S RAP NOW</b> MOMENTS/Sugarhill 758	6
60	58	<b>STRENGTH OF A WOMAN</b> ELOISE LAWS/Liberty 1388	8
61	—	<b>JUST THE TWO OF US</b> GROVER WASHINGTON, JR./Elektra 47103	1
62	44	<b>INHERIT THE WIND</b> WILTON FELDER/MCA 51024	11
63	69	<b>DIRTY MIND</b> PRINCE/Warner Bros. 49638	2
64	31	<b>LOVE X LOVE</b> GEORGE BENSON/Qwest/WB 49570	16
65	65	<b>DON'T SAY GOODNIGHT</b> FIRST LOVE/Dakar 4566 (Brunswick)	6
66	66	<b>I'LL NEVER LOVE THE SAME WAY TWICE</b> BARBARA MASON/WMOT 8 5352	3
67	32	<b>HAPPY ANNIVERSARY</b> RAY, GOODMAN & BROWN/Polydor 2135 (PolyGram)	12
68	35	<b>COULD I BE DREAMING</b> POINTER SISTERS/Planet 47920 (E/A)	11
69	55	<b>FREAK TO FREAK</b> SWEAT BAND/Uncle Jam 9 9901 (CBS)	12
70	73	<b>MESSING WITH MY MIND</b> LENNY WILLIAMS/MCA 51033	3
71	56	<b>DO ME RIGHT</b> DYNASTY/Solar 12127 (RCA)	12
72	62	<b>STRETCH</b> B. T. EXPRESS/Columbia 11 11400	5
73	74	<b>HEY YOU</b> SYMBA/Venture 137	2
74	63	<b>UPTOWN</b> PRINCE/Warner Bros. 49559	17
75	64	<b>PROVE IT</b> MICHAEL HENDERSON/Buddah 623 (Arista)	11

## Black Music Report (Continued from page 34)

dedicating its February programming to Black History Month. The Army ROTC-sponsored series is heard in 150 markets . . . **B. B. King's** new MCA album, "There Must Be A Better World Somewhere," is a journey back to the source. Saxophonists **Hank Crawford** and **David "Fathead" Newman** and songwriters **Dr. John** and **Doc Pomus** add some missing grit to King's music. With his authorized bio out from Doubleday, "The Arrival Of B. B. King," and a tour underway, King is having a media-conscious 1981 . . . For those who didn't know, the rap label Enjoy records, home of the **Treacherous 3**, is owned by **Bobby Robinson**. This legendary Harlem businessman "discovered" **Gladys Knight** and produced **Wilbert Harrison's** classic "Kansas City." For more info on Enjoy try (212) 662-2230 . . . **Dee Dee Sharp Gamble** is visiting press on the east coast in support of her "Dee Dee" album . . . **Wayne Garland**, a ventriloquist, has been signed to Sugarhill Records. He works with two dolls, one black and one white. For rea-

sons best known to Garland, the white dummy is gay.

**BLACK ORIENTED MUSIC CHART ACTION:** PolyGram's "Gap Band III" and Yarbrough & Peoples' "The Two Of Us" albums continue their impressive climbs, the Gap Band to #2 and Y&P to #4. PolyGram's Cameo moved from 11 to 9. **Grover Washington's** "Winelight" (15 to 11), **Clarence Carter's** surprising "Let's Burn" (30 to 24) **Tierra's** debut "City Lights" (31 to 23), **Kano's** self-titled disco breakout (37 to 32), and **Steely Dan's** "Gaucho" (47 to 41) all showed significant progress. **Marvin Gaye's** "In Our Lifetime" debuts at 17, a promising start.

On the singles side the **Gap Band** (6 to 3), **Yarbrough & Peoples** (5 to 4), and the **Jones Girls** (9 to 6) glide through the top ten. Prime movers are **Stevie Wonder's** "I Ain't Gonna Stand For It" (17 to 11), **Slave's** "Watching You" (19 to 13), and the **Whispers'** "It's A Love Thing" (23 to 14).



## Pacific Arts Stops Pressing Records To Concentrate Full-Time on Video

■ LOS ANGELES—Michael Nesmith's Pacific Arts Corporation has announced a "total" commitment to what Nesmith calls the "video record business." Effective immediately, the Carmel, California-based company, now called Pacific Arts Video Records, will cease manufacturing phonograph records to concentrate on the manufacture of video cassettes.

### Orderly Transition

A spokesman for Pacific Arts told *Record World* that despite the decision to stop making phonograph records, the label will continue to make available two current Pacific Arts LPs, the Mark/Almond Band's "Best Of ... Live" and the soundtrack to the film "The Elephant Man." Said the spokesman, "Existing inventory will be shipped to meet retail and consumer demand for these two selections."

A press release supplied by Pacific Arts noted that Nesmith expects "an orderly transition of Pacific Arts' existing record manufacturing and distribution system into the video record (video cassette) field." Said Nesmith,

"Some of the job functions involved in video records are almost the same as in the audio record business, and many are identical." For that reason, he added, "I don't anticipate any reduction of staff."

Pacific Arts' first "video record," entitled "An Evening with Sir William Martin," is due for release on February 16, Nesmith said.

Calling the complete commitment to video "a tremendous step of progress for Pacific Arts," Nesmith was also quoted as saying that "everyone in the industry who knows us knows that this change has been coming for a long time. Our activities in the video business have become so large and profitable that we are effectively unable to continue on the audio-only field, since we need all our work force in the growing video area."

When contacted by *RW*, Nesmith declined to comment further on the change. He is expected to elaborate on Pacific Arts' move into video this week.

## Ferris

(Continued from page 6)  
been in government for 25 years this spring, he would not be eligible for his pension of \$20,000 a year if he leaves of his own accord. He would have to wait until 1996, when he reaches the age of 62.

Ferris has handed in a letter of resignation effective April 10—the day his 25 years of service are completed—but he has structured it so it can be accomplished as an officially involuntary departure.

### Other Changes

After Ferris' "dismissal," President Reagan will have a chance to fill a total of four vacancies on the seven-member Commission by mid-year. Commissioner Tyrone Brown has resigned, although his term was not up until 1986. Commissioner Robert E. Lee, a Republican member since 1953, probably will be stepping down as well—although he is expected to serve as acting chairman for a few months. Commissioner James Quello, who was not reappointed by former President Carter when his term expired last June, will leave unless Reagan reappoints him—which insiders say may happen.

In the meantime, Ferris has decided not to participate in any more agency proceedings. His last major decision was the vote to deregulate radio (*Record World*, Jan. 24).

## Ellington Clarinetist Russell Procope Dies

■ NEW YORK—Russell Procope, whose clarinet playing was a key element in the sound of the Duke Ellington orchestra for 29 years, died here last Wednesday (21). He was 72.

Procope, who also played alto saxophone, joined Ellington in 1945 on what was originally intended as a temporary basis. He ended up staying with the band until Ellington's death in 1974, but he did not return to the band when it was reorganized under the direction of Ellington's son Mercer. In recent years he had been leading a quintet called Ellingtonia in New York.

Procope had played in the bands of Jelly Roll Morton, Chick Webb, Fletcher Henderson and John Kirby before joining Ellington. He is survived by a brother and a sister.

## Fool Circle Mgmt. Bows in London

■ LONDON—Fool Circle Management has been established here, with A&M recording artists Nazareth as its first clients. The following appointments have been made to Fool Circle's staff: Jim White, formerly general manager of Mountain Management and Mountain Records, has been named managing director. Tristan Rich, who had also been with Mountain Management, has been named general assistant. Harry Williams has been named tour manager, and Diane Humbles has been named secretary to the managing director. Fool Circle is located at 35A High Street, Chiselmhurst, Kent. Phone: 01 468-7084.

## New Jazz Label Bows

■ WASHINGTON—JAM Records, a new label devoted to jazz, has been formed here, with its first releases scheduled for early this year.

Among those involved in the management of the label are Bob Weinstock, founder of the Prestige label, and Michael Cuscuna, one of the most active independent producers in jazz. Weinstock, who built Prestige into a successful jazz independent before selling it to Fantasy Records in 1971, will serve as a management consultant. Cuscuna's title is music director.

### Releases Scheduled

The label is headed by Richard Spring, former press spokesman for National Public Radio. Distribution will be handled through a network of independents.

The first four releases on JAM (the letters stand for Jazz America Marketing) are: "JAM #001," an all-star album featuring violinist Michal Urbaniak and four other musicians; "City Lights," by organist Jimmy McGriff; "Farewell (Mingus)," by the Akiyoshi-Tabackin Big Band, and "Black and Tan Fantasy," by the Lew Tabackin Trio.

## Catlin Named To K-Tel Board

■ MINNEAPOLIS—David E. Catlin has been elected to the board of directors of K-Tel International. Catlin, who has been active in the company's operations since 1971, is currently vice president and general manager of U.S. operations for K-Tel.

## Haywood

(Continued from page 6)  
them over when the opportunity presents itself. But crossover is not a life or death situation for these artists.

### Starmakers

"It is unfortunate that crossover is not a matter of sales. If it was just a certain number of sales before pop radio would pick up black product, we could bring them the figures. But radio's attitude that it is 'too black' or 'too ethnic' precludes them from playing highly successful records. For example, in Chicago it is very easy for a black record to sell 70,000 to 80,000 units and not get played on the leading pop station. They say that if their listeners wanted to hear this they'd listen to black radio. Well, many of their listeners do.

"In contrast, black radio has always been receptive to playing new artists, since they base their playlist on the sound of a record and not other considerations."

Ironically, Haywood says, he sometimes feels it's easier to get a new artist on black radio than an established act with three or four hits. Haywood, formerly a program director at Washington's WOL, feels that black programmers enjoy playing starmaker ("I know I did"), and this accounts for their interest in new acts.

## The Jazz LP Chart

FEBRUARY 7, 1981

1. **WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
2. **LATE NIGHT GUITAR**  
EARL KLUGH/Liberty LT 1079
3. **GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
4. **CARNAVAL**  
SPYRO GYRA/MCA 5149
5. **NIGHT PASSAGE**  
WEATHER REPORT/ARC/Columbia JC 36793
6. **VOICES IN THE RAIN**  
JOE SAMPLE/MCA 5172
7. **INHERIT THE WIND**  
WILTON FELDER/MCA 5144
8. **ODORI**  
HIROSHIMA/Arista AL 9541
9. **POSH**  
PATRICE RUSHEN/Elektra 6E 302
10. **REAL EYES**  
GIL SCOTT-HERON/Arista AL 9540
11. **FAMILY**  
HUBERT LAWS/Columbia JC 36396
12. **MR. HANDS**  
HERBIE HANCOCK/Columbia JC 36578
13. **CIVILIZED EVIL**  
JEAN-LUC PONTY/Atlantic SD 16020
14. **SEAWIND**  
A&M SP 4824
15. **80/81**  
PA1 METHENY/ECM 2 1180 (WB)
16. **TOUCH OF SILK**  
ERIC GALE/Columbia JC 36570
17. **THIS TIME**  
AL JARREAU/Warner Bros. BSK 3434
18. **GOTHAM CITY**  
DEXTER GORDON/Columbia JC 36853
19. **4 X 4**  
MCCOY TYNER/Milestone M 55007 (Fantasy)
20. **RODNEY FRANKLIN**  
Columbia JC 36747
21. **THE HOT SHOT**  
DAN SIEGEL/Inner City IC 1111
22. **LOVE APPROACH**  
TOM BROWNE/Arista/GRP GRP 5008
23. **TWENNYNINE WITH LENNY WHITE**  
Elektra 6E 304
24. **ROUTES**  
RAMSEY LEWIS/Columbia JC 36423
25. **SAVANNA HOT-LINE**  
NATIVE SUN/MCA 5157
26. **RHAPSODY AND BLUES**  
CRUSADERS/MCA 5124
27. **CHICK COREA AND GARY BURTON IN CONCERT**  
ECM 2 1182 (WB)
28. **COMING TO YOU LIVE**  
CHARLES EARLAND/Columbia JC 36449
29. **MAGNIFICENT MADNESS**  
JOHN KLEMMER/Elektra 6E 284
30. **THE CELESTIAL HAWK**  
KEITH JARRETT/ECM 1 1175 (WB)



## MIDEM (Continued from page 3)

atmosphere more apparent than at the MIDEM gala concerts, with their traditionally reserved audiences. This year's fair was highlighted by dynamic performances from James Brown, the Fania All-Stars and especially Billy Preston and Syreeta. Again this year, the Variety Club of France was unable to attract a major star for its charity gala. Instead, the club sponsored the European premiere of Bette Midler's film "Divine Madness." Another MIDEM '81 debut was the feature length concert/docufilm "Dance Craze," part of Chrysalis' increasing involvement in film/video. And the film of Angelo Branduardi in concert, "Concerto," also was shown.

Eastern Europe again was well represented, particularly Poland, Czechoslovakia, Hungary and the Soviet Union. A Polish journalist noted that due to labor unrest in his country, the availability of new recordings was limited. But he estimated that 90 percent of Poland's international music business is done each year at Cannes.

Other nations well represented at MIDEM (most with governmental support) were Australia,

Ireland and Canada. The Aussies even celebrated Foundation Day last Monday (26) with Australian wine and beer in the Palais. The U.S., U.K., West Germany and France again sent the largest delegations to MIDEM.

The fair's video room was in constant use, but many stands in the Palais had their own video facilities, too. Although another Chevy fair, VIDCOM, specializes in video marketing, MIDEM '81 reflected increasing interest by the music business in this field. Representatives of several video software distributors took stands, or operated from their hotels.

As always, most deals announced at MIDEM had been concluded earlier, and those reached in Cannes must now be finalized by the lawyers. Among the new accords completed, Aaron Sixx of Aura Records reached agreement with Musidisc for France and Switzerland and with Pickwick. Robbie Fields concluded Poshboy pacts in Japan (Watanabe), Spain (Auvi) and Finland (Polavox). Rolf Budde Music of Berlin won Aerosmith, Ted Nugent and Peter Frampton.

## England

By VAL FALLOON

■ LONDON—It was definitely an indies MIDEM. The U.S. majors, apart from RCA, were barely represented, whereas that most successful of independents, Chrysalis, had the largest contingent, and a huge stand right by the entrance to the Palais. Sixty-four British companies were listed, though the number of personnel from the U.K. was way down from last year, as anticipated. Many deals started before and continuing after MIDEM are yet to be finalized. Small labels and publishers were daily reporting sub-publishing deals with European and other territories, one-off master agreements, catalogue placings and other busy if not vastly profitable activities. Various company executives announced their forthcoming solo activities, including **Geoff Goy** of Chrysalis with his White Line Group. This involves promotions, records, publishing, management and production, and Goy has already clinched several discs for release. Up for grabs (along with huge publishing catalogues too expensive to mention in this modest column) were the disc rights to **Bill Wyman's** soundtrack for the movie "Green Ice," previewed at MIDEM and published by ATV Music. RCA held the only yacht party this year, to announce the signings of three labels: Celebrity, the M.O.R. specialists; **Nigel Grainge's** Ensign, and Scratch Records. . . . The **Peter Frohlich** group of companies announced the formation of a label, and **John Cooper**, formerly of Arista and Fabulous Records, discovered that his Waterloo production company became an overnight label when European interest resulted in license rather than master deals. . . . **Denise Nolan** of the successful Nolan sisters has gone solo and was looking for a deal. . . . Manager **Peter Rix** has started Midnight Records. First is **Marcia Hines**, Australia's top black female recording artist. . .

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## Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ **Rod Stewart** is appearing on a TV commercial for the first time. The sponsor who finally managed to get Stewart is Nikka Whiskey Co. Ltd., which has previously used such stars as **Orson Welles** and **Paul Anka** in its TV ads. This time they chose Stewart to promote Nikka Black-50, a whiskey aimed at the young. The background music is "Oh God, I Wish I Was Home Tonight" from Stewart's latest album, "Foolish Behaviour." A poster has made its appearance at all railroad stations, national and private railways as well as the subways, and will be used in various magazines starting in February. Rod's Japan concert tour in April and May will be a timely way to highlight this campaign.

Kyodo has been presenting the American Music Festival. Kicking off the festival was **Tony Sciuto**, who released his debut album, "Island Night," on Epic Sony last spring. Tony performed on Jan. 10, 11 and 12 in Tokyo, Jan. 13 in Nagoya, Jan. 14 in Osaka and Jan. 16 in Fukuoka.

The music scene is getting better and better in Japan; we have become so lucky that we can see almost any internationally famous artist here. But only a handful of the new artists have measured up to expectation in concert. Tony is a rare exception. He impressed us beyond our expectation. A good-looking singer-songwriter, he managed to attract the audience with an enthusiastic and dynamic performance. He showed us that he has the potential to become a popular artist of Billy Joel's class, given the chance and a little help from Epic Sony's famous promotion department.

About 40,000 copies of both his album and single were sold, which is a good start for a new artist. His second album is scheduled to be released in May.

After the concert Epic executives said that they were more than satisfied with Tony's friendly manner and his dynamic rock 'n' roll performance, and doubly glad to detect early Tony's potential to become a great star. Epic originally promoted him as an AOR artist. But after watching this performance, they are ready to make a few adjustments, targeting him to a wider range of people, including the younger rock 'n' roll fans. Epic's reputation stands very high since their success with the **Doolies** and the **Nolans**. The label's next challenge is to make Tony's talent blossom.

CBS Sony's roster of AOR artists, which includes such names as **Boz Scaggs**, **Billy Joel**, **J. D. Souther**, **Karla Bonoff** and **Bobby Caldwell**, helped the company increase its share of foreign records sales last year. All these artists did well, but Billy Joel's sales performance was the most remarkable. His three albums, "The Stranger," "52nd Street" and "Glass Houses," each sold about 300,000 copies; together, they have surpassed the one million mark. All ten of his singles which were released during this period placed high on the charts. Showing their appreciation, CBS Sony presented gold discs to radio stations all over Japan for their efforts to make Billy's records big hits.

## Australian Gold for Rita



Jack Losmann, A&M international vice president, presents Rita Coolidge with gold and platinum awards from Festival Records, Australia for the albums "Love Me Again" and "Anytime . . . Anywhere" respectively. Pictured are from left (standing): Doug Haverly, international communications/operations manager; Jason McCloskey, international publicity/promotion director; Louk de Mol, international creative promotion manager; and Losmann. Seated are Terry Rogers, road manager, and Coolidge.



## Lawyers Group Meets at MIDEM

By JIM SAMPSON

■ CANNES—At their previous five MIDEM meetings, the International Association of Entertainment Lawyers encouraged a dialogue between themselves and music professionals on topics affecting the industry. This year, however, the complexity of the subject, tax law, proved too technical for a dialogue. Attendance at the afternoon session dropped to only 30. Rather than make recommendations for the industry, the tax specialists exchanged advice and urged lay listeners to obtain legal counsel in every country where they record or appear professionally.

A highlight of the lawyers' meeting was the appearance of French communications and culture minister Jean-Philippe Lecat, who announced a change in French television taxation. Lawyers association head Frederic Chartier noted that the minister had shown great interest in

(Continued on page 46)

## Tokyo Music Fest Chooses Finalists

By JIM SAMPSON

■ CANNES—Six American artists, including Jermaine Jackson and the Manhattans, head the list of 15 finalists for the 10th Tokyo Music Festival. They will be joined by representatives of nine other nations for the three-hour festival finals on March 29, to be aired live on the Tokyo Broadcasting System's radio and television networks to an estimated audience of 20 million. Prize money exceeds seven million yen.

As this is the tenth jubilee of what TBS officials call the biggest showcase of international talent in Japan, special effort was made to attract prominent guest stars. On hand at Tokyo's famous Budokan Hall will be Stevie Wonder, Perry Como and Engelbert Humperdinck.

Other festival finalists include Randy Crawford, Terry DeSario and the new Alfa America Records band Billy and the Beaters (all U.S.), Leslie McKeown and the

(Continued on page 46)

# England's Top 25

## Singles

- 1 IMAGINE JOHN LENNON/Capitol
- 2 ANT MUSIC ADAM AND THE ANTS/CBS
- 3 WOMAN JOHN LENNON/Geffen
- 4 IN THE AIR PHIL COLLINS/Virgin
- 5 DO NOTHING SPECIALS/2 Tone
- 6 YOUNG PARISIANS ADAM AND THE ANTS/CBS
- 7 I AM THE BEAT THE LOOK/MCA
- 8 VIENNA ULTRAVOX/Chrysalis
- 9 TOO NICE TO TALK TO BEAT/Go Feet
- 10 RAPTURE BLONDIE/Chrysalis
- 11 DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury
- 12 FLASH QUEEN/EMI
- 13 I AIN'T GONNA STAND FOR IT STEVIE WONDER/Motown
- 14 (JUST LIKE) STARTING OVER JOHN LENNON/Geffen
- 15 WHO'S GONNA ROCK YOU NOLANS/Epic
- 16 HAPPY XMAS (WAR IS OVER) JOHN & YOKO AND THE HARLEM COMMUNITY CHOIR/Apple
- 17 SCARY MONSTERS DAVID BOWIE/RCA
- 18 ROMEO & JULIET DIRE STRAITS/Vertigo
- 19 FADE TO GREY VISAGE/Polydor
- 20 STOP THE CAVALRY JONA LEWIE/Stiff
- 21 RUNAROUND SUE RACEY/RAK
- 22 RABBIT CHAS & DAVE/Rockney
- 23 THE FREEZE SPANDAU BALLET/Reformation
- 24 BURN RUBBER ON ME GAP BAND/Mercury
- 25 EMBARRASSMENT MADNESS/Stiff

## Albums

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

(Courtesy: Record Business)

## England (Continued from page 37)

The Zany cult TV show "Hitch Hikers Guide to the Galaxy," spawned from the book of the radio series, has given birth to a recording artist: Marvin the Paranoid Android, the manic depressive robot. The single, yet to set a release, is titled "Marvin's Song." Humor was well evident this year, with a group, to use the term loosely, of dollops—giant inflatable creatures—parading outside the Palais to promote their new disc "Nobody Loves You Like the Dollops Do," a typical example of British idiocy, poised to outdo the **Wombles** and Holland's **Smurfs**. . . **Stephen James** of DJM was very active: picking up masters from Champagne Records and the Vintage label, the first of which is the **Sylvia Striplin** U.S. chartbreaker . . . and **Peter Kiersten's** Global Music for the U.K., now that its Rondon contract has expired (the Global label is licensed to CBS here) . . . The first Vintage release is the sixth reissue here of **Freda Payne's** "Band of Gold," but this time it will be on a twelve-inch . . . but James' coup was to be able to announce the release of a maxi single of the three **John Lennon** tracks recorded at **Elton John's** Madison Square Garden concert in 1974. DJM Records has world rights to the single version (with EMI retaining LP rights) and release is set for early February. Lennon joined John for "I Saw Her Standing There" and "Lucy in the Sky with Diamonds," and sang on "Whatever Gets You Through the Night." The rest of the concert was released as part of the Elton John "Here and There" album on DJM in 1975. This was, incidentally, Lennon's final live performance. . . Magnet Records once again hosted an elegant luncheon and presented its new product to its worldwide licensees. Three new signings and new releases from Magnet's chart artists were premiered. These included **Matchbox**, who have had hits in 18 countries and sold two million singles and 500,000 LPs. A new Band, the **GB Band**, will have its second single out in February; the new **Darts** lineup was premiered and is scheduled for a launch in Japan later this year. **Chris Rea** is still being heavily supported, and the controversial new band **Doll by Doll** was seen but not heard. **Bad Manners** is about to tour Europe, and new outfit **Modern Jazz** has its first release soon . . . Magnet boss **Michael Levy** presented Teldec with a special award for Germany, Austria and Switzerland. Magnet artists were never out of the charts in those territories throughout 1980, qualifying Teldec for the title of licensee of the year . . . Chrysalis premiered its Ska movie "Dance Craze," which it is premiering in London this week to an under-18 audience . . . Those searching MIDEM for the next musical trend were somewhat puzzled to hear that psychedelic rock is on its way back. The scope for video tie-ups might, however, make this a logical progression.



# Publishers Meet at MIDEM

By VAL FALLOON

■ CANNES — The International Federation of Popular Music Publishers (IFPMP) met at MIDEM for what has become an annual event.

Led by president Ron White, of EMI Music UK, the federation invites publishers to exchange views on current problems and achievements during the previous year. Discussions included a summary by secretary general Peter Smits of country-by-country reports during 1980 on subjects such as copyright rulings, parallel import problems, adjustments in royalty rates, and accounting procedures.

Newer developments such as cable TV and videograms were also discussed. Vice president Hans Sikorski of Gema announced that he has received his first videogram royalty check, for around \$8,000, and was "very pleasantly surprised." The rate in Germany is high, as much as 12 percent, and a total of 250,000 DM was collected by Gema in 1980 from videogram producers. But Leonard Feist, also a vice president of the federation, reported no real progress in the U.S. from last year, though the Harry Fox Agency had sent out thousands of letters in the hope

## N.Y. ARBs

(Continued from page 19)

their rapid rise in market dominance and signaled an end to rock music as New York's leading radio format.

All-talk WOR retained third place with a 6.2 share, up from 5.7, while the battle for all-news supremacy went to WINS (4.9, up from 4.6) which edged out WCBS (4.8, down from 5.1) for fourth place.

Elsewhere in the top ten, rock WNBC remained at 4.7 and sixth place while rock WABC fell again, 4.2 to 3.6. Two beautiful music stations took seventh and eighth place respectively: WRFM (0.7 to 4.3) and WPAT-FM (stable at 3.9). Album-oriented rocker WPLJ fell from 4.2 to 3.7.

In other New York ratings, A/C WYNY gained strongly (2.2-3.2), oldies WCBS-FM held at 2.9, big band-A/C WNEW fell slightly (3.1-2.7), and so did AOR WNEW-FM (2.9-2.8). Country WHN remained at 2.6, A/C WTFM held at 1.8, rock WPIX gained slightly, 1.6-1.8, and urban contemporary WXLO fell, 1.6-1.1.

Country WKHK posted a 0.6 share in its first book since its controversial format change last fall. WKHK was formerly WRVR, the only commercial jazz station in the city. The latter's final audience share last summer was 1.3.

of publicizing the problems and helping publishers with information. But in terms of active licensing, the U.S. is "still where we were," said Feist.

Britain's Ron White summarized what was a difficult year for UK publishers, particularly since recommended retail price has been dropped by UK majors. A typical compromise had been reached, he said, with a percentage of dealer price now the basis for royalty payment. The other ticklish UK problem was the continuing argument between the Mechanical Rights Society and the record/video companies on the videogram royalty rate. Some video producers have now accepted the MRS rate, but still do business with publishers on individual cassettes.

One producer had recently been taken to court for failure to pay royalties, and this was seen as a test case. "This is the beginning of many such activities," warned White.

Sikorski reminded the meeting of the continuing problem of piracy, now hitting video cassettes in massive proportions. In Germany alone, he said, there were 50,000 pirate videos of the movie "Caligula."

Another grey area is the royalty credit on returns. The returns percentage and time limit varies from country to country, causing immense problems for publishers.

Other topics covered during the long afternoon session were the perennial and apparently insoluble problem of home taping and the progress to date in copyright legislation in developing countries.

## A&M Names Haverty To International Post

■ LOS ANGELES — Jack Losman, A&M vice president international, has named Doug Haverty to the post of international communications / operations manager.

Haverty joined the international department in 1977 as administrative assistant, and last year was named international operations manager. He was responsible for tracking royalties and sales, special couplings, international charts and day-to-day office administration functions.

## Goddard Taps Sherwin

■ LOS ANGELES — Jane Elizabeth Sherwin has been named account executive with the Goddard Company the Los Angeles-based public relations firm, it was announced by Jennifer Goddard, president.

## Ariola Pacts With Jack White

■ CANNES — Ariola has expanded its relationship with German producer Jack White to include new English language productions for international exploitation. The first Ariola/White product debuted during MIDEM. It is set for European release in February, with other markets to follow.

Jack White is no stranger to the German charts. Ariola estimates his sales at over five million recordings in Germany alone during the past two years. Deciding the time had come for an international breakout, White spent three months in the U.S., getting a feel for American studio production and international tastes. He also signed five new artists, singing material selected and produced by himself.

### Ben Vereen

Best known of the artists is Ben Vereen, one of the busiest entertainers in America, with theatrical, film and television ("Roots") experience. White's discoveries include Valerie Horton-Brown, Stevie Woods, Sandy Powers and the group Empire. All product is termed "Dance Music" by Ariola export/licensing chief Geiso Mampell, who is set to issue singles by all five artists plus albums by Horton-Brown and Woods.

## Bravo Sets Programs

■ NEW YORK — Bravo, the pay cable television service devoted exclusively to the performing arts, has announced its program schedule for February. The network presents opera, ballet, symphonic music and dance events, and also features Bravo Magazine, with an interview show, and Bravo News, an all-cultural newscast.

Among the performances on Bravo during the next several weeks are: Ballet Folklorico Mexicano, and Tonkuenstler Orchestra of Vienna, February 1; The Academy of St. Martin-in-the-Fields, February 2; Verdi's "Aida," Feb. 8; the Bolshoi Ballet, Feb. 9; the Cleveland Orchestra, February 15.

All of the programs will be repeated during the second and third weeks of February. For more information contact Bravo at 100 Crossways Park West, Suite 200, Woodbury, New York 11797. Phone: (516) 364-2222.

## Capitol Ups Hathorne

■ LOS ANGELES — Rich Hathorne has been named district manager, Cleveland, for the Capitol/EMI America/Liberty Records Group, announced Walter Lee, vice president, sales, Capitol/EMI America/Liberty Records group.

## Chappell Ups Fret

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

Fret, who joined Chappell in 1978 as assistant to the director of finance, was promoted to assistant controller in October 1979 and has served as controller since July 1980.

## Peppermint Lounge

(Continued from page 28)

The history of the Peppermint Lounge is certainly part of the new club's allure. The New York rock scene has long been enamored by late '50s rock and early '60s soul, both in music and fashion. The new Peppermint Lounge accents these trends.

In 1961, a New Yorker reporter wrote about the Peppermint Lounge: "(It's the) hot spot on west forty-fifth where new dance step known as the twist has fantastic following. Place always jammed. Huge line outside. Portals closely guarded. Finally made it last night, after hour's wait. Exhilarating experience! . . . Hit Peppermint close to midnight, in blue mood. Inside, found pandemonium. Dance floor packed and popping. Was battered by wild swinging of hips and elbows. Drinkers at bar four rows deep."

Almost twenty years later, the description still fits the club. "We're trying to tie in the excitement of the old Peppermint Lounge to the excitement of the new one," said Goodkind. "The old club was a mecca for a certain type of person—Tom Wolfe used to come, the Beatles came here. We want to bring out that feeling of nostalgia."

Roccio said that the club is trying to go beyond nostalgia though. "The '60s was a very advanced period," he said, "in terms of the government we had, and in terms of the social consciousness. We're trying to recapture the spirit of abandon that seems to have disappeared."

Musically, Roccio calls the new Peppermint Lounge primarily a dance club. "With this in mind, it allows us the freedom to book acts like Tito Puente (who played the club in November) and also acts like X (who recently played the club)."

While the club's capacity (600) makes it hard to compete with some of New York's larger rooms for the biggest-name acts, Roccio said he hopes that as the reputation of the club grows, acts will choose to play there just for the experience.



## Latin American Album Picks



### EL HULK DE LA SALSA

SOCIEDAD 76 Y JOHNNY ZAMOT—Fania JM 582

En producción de Louie Ramirez, Sociedad 76 y Johnny Zamot llenan de ritmo y sabor el ambienteailable con "La música es mi vida," Sandioval y G. Gonzalez) "La salsa ahora," (Fernandez-Zamot) "La humanidad" (G. Grimaud) y "Olvidame." (J. Fernandez-Zamot)

■ Produced by Louie Ramirez, Sociedad 76 and Johnny Zamot, this package is starting to move well among salsa fans. Very danceable. "Amor trágico," (A. Villalor) "Yo soy boricua," (J. Zamot) "Ay corazón," more.



### YURI

Profano PI 3036

Bajo la dirección de R. Trabucchelli y Julio Jaramillo, Yuri luce sus facilidades vocales e interpretativas en "Primer amor," (Vaona-Ballesteros) "Eso que llaman amor," (N. Mendez) "Si me recuerdas" (Bayer Sager-Hamslich-Ballesteros) y "Regresarás." (Puerto-Luz) Arreglos Vaona, Trabucchelli, Rodrigo Alvarez y Agustín Serrano.

■ Directed by Trabucchelli and J. Jaramillo, Yuri offers a very commercial and contagious performance. "Ease On Down the Road," (Ch. Small-Bermejo) "Goma de Mascar," (Milian) and "Bailad" (Chose).



### ASI SOY

KRISTIAN—Dino K710

Con arreglos de Louis de la Torre, Rafael Benitez, Kiki Villalba y Gonzalo Fernandez, Kristian interpreta temas de corte baladístico y romántico que pudieran pegar. Entre otros "Como eres tú," (Silvia Rodriguez-Luis Oscar) "Tendrás que extrañarme," (L. de la Colina) "Voy a ser feliz" (J. Estadella) y "No me canso de hacerlo." (Kristian)

■ Very good arrangements and performances by Kristian could make this package of romantic tunes such as "No me canso de hacerlo," "Voy a ser feliz" and "No te puedo pedir más" (Kristian) a top seller.



### OSCAR DE FONTANA

Citation CLPS 1010

En producción de Oscar de Fontana y Lilian B. Olivaresy con arreglos de Toly Ramirez, Oscar de Fontana comienza a recibir promoción fuerte en algunas áreas con "Se solicita una aventura" (R/Cantoral) Otros temas son "Con una condición" (Fontana) y "Déjame." (Fontana)

■ Produced by Fontana and Olivares and arranged by Toly Ramirez, this new album by Oscar de Fontana is selling well in several areas with such romantic tunes as "Se solicita una aventura," "Dejame," "Ven corazón," (Fontana) and a terrific medley with "Ay Cariño," "Trampa," "Mi manera de Amar" and others.

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Sam Goff, presidente de Coco Records de Nueva York, acaba de comunicarme con carácter exclusivo que su firma acaba de firmar como artista exclusivo y productor al talentoso músico salsero Larry Harlow, premiado por nuestra revista en varias ocasiones. El contrato firmado por el "Judío Maravilloso" de largo tiempo, comenzará a funcionar de inmediato, anunciandome Sam que saldrá un primer long playing producido por Larry, presentando la voz del talento puertorriqueño

Gary Carrion. Tiene a su haber Larry seis discos de oro infinidad de distinciones por sus producciones con Ismael Miranda, Fania All Stars, Orquesta Harlow y otras. Su "Tributo a Arsenio Rodríguez" y "For me and my Monkey" serán largamente recordados. ¡Vaya nuestra felicitación a ambos!

El grato amigo Ray Gruart, a cargo del departamento promocional de Musical Records de Hialeah, (Musart) me hizo escuchar un cassette exclusivo con la última grabación del talento español Alejandro Jaen, músico y compositor que ha logrado impacto en el mercado internacional con sus temas, en la voz de grandes intérpretes, entre



los cuales se cuenta el éxito actual de Vikki Carr titulado "Disculpame." Los temas incluidos y el impulso promocional que el sello mexicano y su filial en Estados Unidos planean, me dan la impresión que es posible que Alejandro se sitúe fuertemente como interprete de sus temas. Entre ellos me lucieron de gran impacto "Estúpida," "Perdoneme señora" (me pareció genial) "Disculpame." Los temas incluidos y el impulso promocional que el sello mexicano y su filial en

Estados Unidos planean, me dan la impresión que es posible que Alejandro se sitúe fuertemente como interprete de sus temas. Entre ellos me lucieron de gran impacto "Estúpida,"



"Perdoneme señora" (me pareció genial) "Disculpame" y "La gente me pregunta" . . . Muy buena la grabación del intérprete ranchero Marco Antonio Vazquez, que Peerless acaba de lanzar al mercado con "Te ví llorando," (M.A. Vazquez) "Inolvidable," (M.A. Vazquez) "Y ya," (José A. Espinoza) y "Creo." (M.A. Vazquez) . . . Muy bueno el "Disco de Oro" de Ivan Cruz que Infopesa de Perú me ha hecho llegar. Entre los temas se

destacan "Vagabundo soy," (Julio Carhuajuca) "Mozo deme otra copa" (I. Cruz) y "Ficha marcada." (J. Castro) Con el impulso que



Alberto Maraví, propietario de la firma le imparte a sus producciones, entre las cuales se cuentan Los Pasteles Verdes, no dudo que Ivan comience a descollar en el mercado internacional, a pesar de "errores garrafales" que a veces Maraví comete. Es innegable que el hombre es básicamente un brillante promotor de artistas . . . "Soy una Gata" de Las Deblas me pareció con grandes posibilidades. Entre los temas suenan a éxito "Dime quien es esa," (C. Morgan-C. Morgan-L. Lopez)

"Mi amor Fernando," (A. Bernal) "No es usted un matador, señor" (A. Bernal) y "Soy una gata." (Herrero-Armenteros-Moreno) . . . Bello el long playing "Ay mi pueblo" de los Hermanos Flores que Alhambra Records lanzó en Estados Unidos. Entre los temas se cuentan "El Carretón," (Valenzuela) "Brujería," (J. Borrego) y "Mata Siguaraya." (L. Frias)

Uno de los principales problemas que están afectando la venta de los "sencillos" de muchos de los artistas de habla inglesa que han  
(Continued on page 41)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Hollywood, Ca.

By KALI (PEPE REYES)

1. PERDONAME  
CAMILO SESTO—Ariola
2. PRIMER AMOR  
YURI—Gamma
3. EL DIA QUE PUEDES  
EMMANUEL—RCA
4. ADIVINA DE DONDE SOY  
JOSE LUIS RODRIGUEZ—T.H.
5. ASI NO TE AMARA JAMAS  
AMANDA MIGUEL—Melody
6. PALABRAS TRISTES  
YONICS—Atlas
7. AHORA O NUNCA  
ANGELA CARRASCO—Ariola
8. DESILUCION  
PAULINA—A.C.
9. SOLITARIO TRISTE  
IAN SIMMONS—Orfeon
10. SI TU QUISIERAS  
LOS BUKIS—Profono

### Costa Rica

By RADIO TITANIA

1. TENGO MUCHO QUE APRENDER DE TI  
EMMANUEL
2. LADY  
KENNY ROGERS
3. DONDE ENCONTRARE  
GAVIOTA
4. VALE LA PENNA  
MATHIAS
5. NO TE APARTES DE MI  
ROBERTO CARLOS
6. THE TIDE IS HIGH  
BLONDIE
7. INSACIABLE AMANTE  
JOSE JOSE
8. JUST LIKE STARTING OVER  
JOHN LENNON
9. TODO SE DERRUMBO DENTRO DE MI  
EMMANUEL
10. HE'S SO SHY  
THE POINTER SISTERS

### San Antonio

By KVAR FM (JOSE RICARDO BRIONES)

1. EL CHUBASCO  
CARLOS Y CARLOS—T.H.
2. FELIZ CUMPLEANOS MI AMOR  
YOLANDA DEL RIO—Arcano
3. TODO SE DERRUMBO DENTRO DE MI  
EMMANUEL—Arcano
4. INOCENTE PORRE AMIGA  
LUPITA D'ALESSIO—Orfeon
5. NO ME ARREPIENTO DE NADA  
ESTELA NUNEZ—Pronto
6. LO SIEN TO MI AMOR  
LUPITA D'ALESSIO—Orfeon
7. OUE ME GANO  
CHELO—Musart
8. VAI F MAS OIIE LO CREAM  
BEATRIZ ADRIANA—Peerless
9. LENA VERDE  
NAPOLEON—Raff
10. EL RETRATO DE MAMA  
JOSE LUIS RODRIGUEZ—T.H.

### Miami

By FM 92 (BETTY PINO)

1. QUERER Y PERDER  
DYANGO
2. PERDONAME  
CAMILO SESTO
3. ME VAS A ECHAR DE MENOS  
JOSE LUIS RODRIGUEZ
4. DISCULPAME  
VICKI CARR
5. DEJAME  
OSCAR D'FONTANA
6. SAMBA  
CAMILO SESTO
7. AMAR ES ALGO MAS  
JOSE LUIS RODRIGUEZ
8. UN DIA MAS  
JOSE LUIS PERALES
9. NUNCA CAMINES  
BETTY MISSIEGO
10. ESPERANDOTE  
ALBERTO CORTEZ

## Ventas (Sales)

### Puerto Rico

1. LA RUEDA  
ORQUESTRA LA SOLUCION—LAD
2. TRISTEZA ENCANTADA  
LALO RODRIGUEZ—Tierrazo
3. NO ME ARREPIENTO DE NADA  
ESTELA NUNEZ—Pronto
4. EL LICOR DE TU BOQUITA  
EL GRAN COMBO—Combo
5. LA MERENGUITA  
OSCAR L'LEON—T.H.
6. MANUELA/EL NACIMIENTO DE  
RAMIRO  
RUBEN BLADES—Fania
7. SENORA  
ROCIO JURADO—Arcano
8. MAESTRA VIDA  
RUBEN BLADES—Fania
9. PROHIBICIONES  
LOLITA—CBS
10. LA DICHA MIA  
CELIA, JOHNNY & PETE—Vaya

### New York

1. EL AMIGO Y LA MUJER  
CUCO VALOY—Discolor
2. PERDONAME  
CAMILO SESTO—Pronto
3. SINCERA CONFESION  
OSCAR D'LEON—T.H.
4. TU NO SABES QUERER  
LALO RODRIGUEZ—Tierrazo
5. SENORA  
ROCIO JURADO—Arcano
6. TE REGALO UN CORAZON  
EL GRAN COMBO—Combo
7. LO NUESTRO SE ACABO  
MILLIE Y LOS VECINOS—Algar
8. EL SABIO  
HECTOR LAVOE—Fania
9. MAESTRA VIDA  
RUBEN BLADES—Fania
10. BODA NEGRA  
LOS INVOLVIDABLES—LAD

### Spain

By JAVIER ALONSO

1. PERDONAME  
CAMILO SESTO—Ariola
2. NACHA POP  
NACHA POP—Hispanavox
3. TE AMARE  
MIGUEL BOSE—CBS
4. LLORAS  
DON MCLAN—EMI
5. SANTA LUCIA  
MIGUEL RIOS—Polydor
6. HEY  
JULIO IGLESIAS—CBS
7. TODO QUELLO QUE ESCRIBI  
FRANCIS CABREL—CBS
8. QUERER Y PERDER  
DYANGO—EMI
9. EXTRANOS JUEGOS  
ZOMBIES—RCA
10. PEDRO NAVAJA  
ORQUESTA PLATERIA—Ariola

### Sao Paulo

By NOPEM

1. WOMAN IN LOVE  
BARBRA STREISAND—CBS
2. THE WINNER TAKES IT ALL  
ABBA—RCA
3. CEDO PRA MIM  
KATIA—CBS
4. A PRIMEIRA CARTA  
BARROS DE ALENCAR—RCA
5. GRAFFITTI  
THE PARIS GROUP—RCA
6. DE DO DO DO DE DA DA DA  
THE POLICE—CBS
7. STARTING OVER  
JOHN LENNON—Geffen
8. HEY  
JOSE AUGUSTO—EMI
9. BABOOSKA  
KATE BUSH—EMI
10. QUERO COLO  
FABIO JUNIOR—RGE

## Nuestro Rincon (Continued from page 40)

grabado recientemente en Español, es el precio de venta en el mercado, que es marcadamente más alto que el normal de los discos sencillos de artistas latinos, lo cual está demostrando que aún cuando las ventas se ven un poco aguantadas, a fin de cuentas, cuando el disco está pegado, la gente paga el precio estipulado. De todas maneras, el mercado latino, siempre reacio a llevar sus precios a niveles en los cuales se puedan cubrir todos los compromisos y recibir utilidades que permitan su propia expansión, despertará de nuevo e irá a nuevas cifras que equiparen la inversión en producción y promoción.

Para qué negarlo, agradezco carta de G. Díez, Director Gerente de Sociedad Internacional de Sonido, que dice textualmente: "Con sorpresa recibí su reacción a mi carta de fecha Diciembre 26, 1980, en su columna de la edición de Record World de Enero 17, 1981. Al dirigirle la citada carta solo quise darle alguna información interna sobre la producción general de la Charanga Vallenata, de la cual no tenía Ud. conocimiento y citaba las razones por las cuales lo hacía. En ningún momento le reprochaba por no haberme dado el crédito correspondiente. De todas formas, si así fué entendido, le ruego aceptar mis disculpas. De nuevo le agradezco el magnífico despliegue que le ha brindado a la Charanga Vallenata, el cual nos ha sido de gran utilidad. Aprovecho la oportunidad para informarle que durante el mes de Diciembre pasado, la Charanga Vallenata fué uno de los long playings de mayor venta en Venezuela, lanzado por Grabaciones Mundiales, con una gran campaña publicitaria en Radio Caracas Televisión y ventas que ya superan las 40,000 unides" . . . Y ahora . . . ¡Hasta la próxima!

Sam Goff, president of Coco Records in New York, has just announced the exclusive signing of the talented salsa musician Larry Har-

low. His contract takes effect immediately with Harlow's production of an LP with vocals by the talented Puerto Rican singer Gary Garrion. Harlow has won six gold records and several awards for his production of Ismael Miranda, Fania All Stars, Orquesta Harlow and others. Congratulations!

Our good friend Ray Guart, in charge of promotion for Musical Records in Hialeah, brought me a cassette containing the latest album by Spanish singer and composer Alejandro Jaen, whose tunes have achieved international success as done by such performers as Vikki Carr. The tunes included, and the big promotional campaign that the Mexican label is planning, should bring Alejandro Jaen to the top. Among the best tunes are: "Estupida," "Perdoneme Señora" (beautifully rendered), "Disculpame" and "La gente me pregunta" . . . Peerless has just released an excellent LP by "ranchera" singer Marco Antonio Vazquez with the tunes "Te ví llorando" (M.A. Vazquez), "Inolvidable" (M.A. Vazquez) "Y ya" (Jose A. Espinoza) and "Creo" (M.A. Vazquez) . . . Alberto Maraví, president of Infopesa Records in Perú, sent me the latest LP by Ivan Cruz, "Disco de Oro." Among the best tunes are: "Vagabundo soy" (Julio Carhuajaca), "Mojo deme otra copa" (I. Cruz) and "Ficha marcada" (J. Castro) . . . Las Deblas' latest album, containing the hit tune "Soy una Gata," already looks like a winner. Among the other tunes are: "Dime quien es esa" (C. Morgan-L. Lopez), "Mi amor Fernando" (A. Bernal), and "No es usted un matador, señor" . . . Alhambra Records has released in the States an LP by Los Hermanos Flores entitled "Ay mi pueblo" with the tunes "El carretón" (Valenzuela), "Brujería" (Borrego) and "Mata Siguaraya" (L. Frias).

I deeply appreciate the letter sent to me by Guillermo Díez, general manager of Sociedad Internacional de Sonido, in which he clarified several aspects of his letter printed in RW a few weeks ago. Thank you! And now, that's it!



# Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Hace poco visité Buenos Aires, coincidiendo con la permanencia que en plan promocional lo hacía el autor-intérprete mexicano Napoleón, y en esta visita, pude ratificar una vez más lo importante que es musicalmente la República Argentina. Muchos son los aspectos que destacan, por ejemplo: a pesar de las distancias, las actuaciones en vivo de las figuras más cotizadas del mundo artístico de habla hispana son permanentes todo el año; una y otra vez—según pude comprobar— las estrellas de la interpretación de hispano-america están en contacto directo con el mercado argentino. Julio Iglesias, Camilo Sesto, Rocio Dúrcal, José Luis Rodríguez, Angela Carrasco, Raphael, José José, Enrique y Ana, Alberto Cortés, José Luis Perales y los locales Sandro, Torres Vila etc., acababan de tener actuaciones personales, unos en plan promocional y otros cumpliendo su itinerario de trabajo de la temporada. Por otro lado, a nivel empresas discográficas, la transformación se nota en extremo positiva, destacando notablemente lo ocurrido con el prestigiado sello Microfón de los respetados local é internacionalmente hermanos Kaminsky. Tanto Mario como Norberto, han llegado con esfuerzo y profesionalismo a convertir a Microfón en un sólido imperio discográfico, el mismo que actualmente cuenta con una infraestructura firme, solvente é independiente que otorga las máximas posibilidades de éxito tanto al producto de su elenco propio como al que representan de compañías extranjeras. Esto, ha dado como resultado que se coloquen como la empresa número uno en ventas superando a las transnacionales, hecho que difícilmente se dá en otro mercado de hispanoamerica. La agresividad con que Microfón despliega sus armas promocionales en favor de sus producciones, es un trabajo que dá gusto verlo y vivirlo. La muestra, la tenemos con lo realizado con José María Napoleón desde el momento que tuvieron la licencia para la explo-

tación. La exposición en radio de los lanzamientos de Napoleón, es permanente y nutrida, así como el apoyo en televisión y prensa, abarcando todo este demoledor "ataque" hasta las ciudades más alejadas de la inmensa República Argentina. Y como consecuencia de este completo trabajo, el talentoso goza actualmente en Argentina de un prestigio que va en aumento, siendo muy gustada su creación "Eres." En este recorrido, también fué muy grato compartir diálogos con los buenos amigos Augusto Conte, Leo Rivas, Smirnoí, Richard Mochulske y su esposa Sonia Rivas triunfadora en México y Argentina con el tema "Lo nuestro era amistad," Rubén Lotes y pospuestamente con Mario y Norberto Kaminsky, quienes comandan un staff de directivos que bien podrían ser valiosos ejecutivos en cualquier empresa de hispanoamerica dadas las características que exhiben. En resumen, una visita agradable con sorpresas que dá satisfacción vivirlas. ¡Hasta la próxima desde México!.

## E/P/A Promotes Kim

■ NEW YORK—Carmel Kim has been appointed manager, artist development, west coast, Epic/Portrait/CBS Associated Labels, it was announced by Al DeMarino, vice president, artist development.

Kim most recently was coordinator, artist development, west coast, E/P/A. She joined CBS Records in 1978 as coordinator, artist development, black music marketing.

## Cross Signs Deal With Arista Music

■ LOS ANGELES — Tim Neece, president of Artist Communications, and Billy Meshel, president of Arista/Interworld Music, have announced the signing of singer / songwriter Christopher Cross to an unusual agreement with Arista Music. The arrangement is for songs Cross has selected for Arista to exploit as covers.

# Radio Action

## Most Added Latin Record

(Tema más programado)

(Internacional)  
"Perdóname"  
(Camilo Blanes)  
CAMILO SESTO  
(Ariola-Pronto)

(Salsa)  
"La Dicha Mía"\*  
(Johnny Pacheco)  
CELIA, JOHNNY & PETE  
(Vaya)  
\* Second Time-Segunda Vez

# The Sugarhill Label Dominates Rap Market

By NELSON GEORGE

■ NEW YORK—It began in Harlem and the South Bronx, in nondescript neighborhood hangouts where teens merged urban imagery and turntable technology for a little weekend fun. Eddie Cheeba, Kurtis Blow, Grand Master Flash, and Hollywood: these deejays used their ability to mix (or "cut") music and, most importantly, "rap" over records to become local legends.

For several years these rapping deejays were an underground phenomenon, with New York's minority community privy to the secret. Outsiders, if they paid attention, caught snatches of the rapping style as it exploded from huge cassette players around town. The Fatback Band's "King Tim III (Personality Jock)" on Spring records was the first record to document the rap style on disc.

## Worldwide Hit

But it was the Sugarhill Gang's 1979 single "Rapper's Delight" that, quite literally, made the world aware of rapping deejays. "Rapper's Delight," released on the then-new Sugarhill label, was a major domestic and international success. According to Sugarhill president and producer Sylvia Robinson, it sold in the millions worldwide and went top five in several foreign markets, including Canada, Israel, and South Africa.

Most industry observers thought this success was a fluke and that rap records would soon be passe. Instead, rapping has become an accepted musical style, influencing all of black pop music as well as new wavers like Blondie ("Rapture") and the Clash (several cuts on the new "Sandinista!" LP). A multitude of New York-based rap labels are prospering, but it is the Englewood, New Jersey-based Sugarhill label that dominates the market.

Robinson, formerly head of the now-defunct All Platinum label, has built a highly profitable operation solely on rap records with the profits of "Rapper's Delight" as the foundation. Currently the Sugarhill roster includes the Sugarhill Gang, the Funky Four Plus One, Spoonie Gee, Sequence, and Grand Master Flash and the Furious Five. The only non-rappers on Sugarhill are a new version of the former All Platinum vocal group the Moments.

The Sugarhill Gang's latest single, "8th Wonder," is moving up the BOS Chart. Grand Master Flash's intense "Freedom" peaked

at #8 last fall. But Robinson feels that charts don't really reflect the appeal of rap records. "With the sales that 'Rapper's Delight' generated we should have been at least top five pop," she claims. "Rap records often don't get reported by radio stations, but then they don't need airplay to sell. '8th Wonder' had sold a quarter million 12-inch singles before we got any airplay. That shows you how strong their appeal is." But, Robinson adds, "on the whole black radio has been very receptive to rap records, letting the people hear what they want."

## Young Audience

Young people are the basic rap audience and New York the key market, but "sales are nationwide, ranging from our younger fans to some surprising older listeners." Rap records are sold primarily through club play and word of mouth, the latter often augmented by the play of popular raps on portable cassette players. "Record stores often call us for orders even before a 12-inch is officially released, the grape vine is so strong," she notes.

The backing tracks of Sugarhill rap records are usually adaptations of music popularized by others. Chic's "Good Times" was the basis of "Rapper's Delight" (Chic's Bernard Edwards and Nile Rodgers receive composer credit on it), while the hook on the Funky Four Plus One's new single "That's the Joint" borrows from Taste of Honey's "Rescue Me." "That's just my secret" is Robinson's only comment on why these tracks were selected for use.

Rapping has been very good to Robinson and the Sugarhill operation. The company owns a building in Englewood, employs 25 people, and has two recording studios (one of which was just renovated). Sugarhill also employs an in-house band that supplies all its music.

## Future Projects

As for future projects: Sugarhill is releasing albums by the Sugarhill Gang, the Funky Four Plus One, Grand Master Flash and the Furious Five, and Sequence in May. Robinson also plans to produce an album by R&B veteran Chuck Jackson this summer.

A few years ago, while operating under the All Platinum banner, Robinson acquired the masters to the historic Chess-Checker-Cadet catalogue, and she says a re-packaging of much of that music is due late in 1981.



# Record World Classical

## A Winter Potpourri of Albums

By SPEIGHT JENKINS

■ NEW YORK—Klaus Tennstedt is steadily building an important standing for himself in the United States. He bowed at the New York Philharmonic for one week of well-received subscription concerts last year and has occasionally returned. In other cities, his appearances have been more numerous. He has conducted extensively in Philadelphia and has recently been appointed principal guest conductor of the prestigious Minnesota Orchestra.

Every performance he has given in New York has shown both an acute musical mind and a strong personality. But for all his personal feeling about the music he conducts, he seems free of the willful idiosyncrasy that distorts so many performances today. His work in opera has not been sampled, unfortunately, but that should change soon. He is the kind of highly talented maestro needed at the Metropolitan Opera—without, hopefully, too many permanent commitments to make the necessary lengthy stay in New York impossible.

### New Angel Release

On his Angel recordings, the insights have spilled from his baton—excellent, perceptive Mahler recordings, with the Ninth particularly memorable; remarkably fresh readings of Schumann and Mendelssohn (the "Italian" Symphony of Tennstedt cannot be bettered on any recording that I know); and other high quality recordings. Now comes a truly memorable dip into Brahms. Angel has just released the composer's Violin Concerto with the North German Radio Symphony Orchestra (of which Tennstedt is music director) and Ulf Hoelscher as soloist.

The results are wonderful. Rarely has Brahms sounded any richer and mellower, yet it does not sound at all heavy. The orchestral tone is ideal and the tempos seem exactly right. Hoelscher's tone is mellow and strong; his bow control shows the kind of command necessary in Brahms, and his lyrical ability in the Adagio movement makes his violin highly expressive. What makes the whole concerto so extraordinary is its lack of routine: one of the real standards of the repertory sounds, in the hands of Hoelscher and Tennstedt, completely unhack-

neyed. It is a digital recording, and the sound is excellent.

Philips has issued two recordings which should delight many chamber music enthusiasts. No trio has won more acclaim over the years than the Beaux Arts. Their ongoing survey of Haydn Trios stands as one of the great achievements in chamber music. The three artists—Menahem Pressler (piano), Isidore Cohen (violin) and Bernard Greenhouse (cello)—play distinctively, and complement one another impressively. Particularly notable is the brilliant pianistic ability of Pressler, a virtuoso artist with a warm, rich tone, lyrical and sensitive, accurate and strong. Others may have a larger sound than cellist Greenhouse, but he combines perfectly with the piano and with the sweet, pure sound of violinist Cohen.

To celebrate the Beaux Arts Trio's 25th anniversary, Philips is issuing a distinguished recording of Beethoven's "Archduke" Trio. Though there are many moving serious passages, this is an Archduke full of joy and elegance. Again and again its sweet eloquence is striking, and it completely avoids the heaviness which sometimes passes for drama in Beethoven.

### Torroba Concerto

One of the older composers who is still hard at work is Francisco Morena Torroba. Last summer his new opera, *El Poeta*, received its premiere in Madrid, and now Philips has just issued his *Concierto Iberica* for four guitars and orchestra, composed in 1976. The honorees of the composition were the Romero family, and they are heard on this Philips recording with the Academy of St. Martin-in-the-Fields conducted by Neville Marriner. It is an easy, charming work with plenty of opportunity for the kind of guitar virtuosity that the Romeros find so easy. The other side of the record is a 1974 piece, *Dialogos for Guitar and Orchestra*, created in 1974 for Andres Segovia. On this recording it is brilliantly played by Pepe Romero, to whom Segovia presented the work. The piece is descriptive, with sections representing different parts of Spain and one section offering a romantic picture of trees. The playing is superb, and Marriner's leadership is exactly right in its feeling and commitment.

## Classical Retail Report

FEBRUARY 7, 1981

### CLASSIC OF THE WEEK



### MOZART

DIE ZAUBERFLOETE

Mathis, Araiza, Karajan

DG Digital

### BEST SELLERS OF THE WEEK

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

GOUNOD: MIREILLE—Freni, Vanzo, Plasson—Angel

LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital

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

SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London Digital

BEVERLY SILLS: A FAREWELL—Angel

VERDI: FALSTAFF—Taddei, Panerai, Karajan—Philips Digital

### SAM GOODY/EAST COAST

BRAHMS: PIANO CONCERTO NO. 1—Pollini, Boehm—DG

CHOPIN: PIANO CONCERTO NO. 2—Zimerman, Giulini—DG

JAMES GALWAY PLAYS STAMITZ—RCA

PACHELBEL: KANON—Paillard—RCA

LUCIANO PAVAROTTI: O SOLE MIO—London

PAVAROTTI: VERISMO—London Digital

SCHUBERT: PIANO MUSIC—Kempff—DG Budget Box

SHOSTAKOVICH: SYMPHONY NO. 7—London Digital

VERDI: FALSTAFF—Philips Digital

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

### KING KAROL/NEW YORK

LAZAR BERMAN LIVE AT CARNEGIE HALL—CBS Digital

BRAHMS: PIANO CONCERTO NO. 1—Pollini, Boehm—DG

JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA

GOUNOD: MIREILLE—Angel

MOZART: DIE ZAUBERFLOETE—DG Digital

PERLMAN & PREVIN: DIFFERENT BLUES—Angel

RAVEL: DAPHNIS ET CHLOE—Slatkin—Telarc

PAVAROTTI: VERISMO—London Digital

SHOSTAKOVICH: SYMPHONY NO. 7—London Digital

VERDI: FALSTAFF—Philips Digital

### RECORD & TAPE, LTD./

WASHINGTON, D.C.

BRUCKNER: SYMPHONY NO. 6—Karajan—DG

MANNHEIM SCHOOL—Camerata Bern—Archiv

MOZART: COMPLETE SYMPHONIES, VOL. III—Hogwood—L'Oiseau Lyre

MOZART: COMPLETE SYMPHONIES, VOL. IV—Hogwood—L'Oiseau Lyre

PACHELBEL: KANON—Paillard—RCA

PAVAROTTI'S GREATEST HITS—London

SHOSTAKOVICH: SYMPHONY NO. 7—London Digital

LA SPAGNA: 14TH CENTURY DANCES—Atrium Musicae Madrid—Bis

STRAVINSKY: LE SACRE DU PRINTEMPS—Ozawa—Philips

### SPECS/MIAMI

GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA

MOZART: COMPLETE SYMPHONIES, VOL. IV—Hogwood—L'Oiseau Lyre

MOZART: DIE ZAUBERFLOETE—DG Digital

PAVAROTTI: VERISMO—London Digital

PERLMAN & PREVIN: DIFFERENT BLUES—Angel

ROSSINI: WILLIAM TELL—Freni, Pavarotti, Milnes, Chailly—London

SCHUBERT: WINTERREISE—Fischer-Dieskau—DG

BEVERLY SILLS: A FAREWELL—Angel

STRAUSS: ALSO SPRACH ZARATHUSTRA—Mehta—CBS Digital

TCHAIKOVSKY: PIANO CONCERTO NO. 1—Gilels, Mehta—CBS Digital

### ROSE DISCOUNT/CHICAGO

BEETHOVEN: MOONLIGHT, OTHER SONATAS—Brendel—Philips

JAMES GALWAY PLAYS STAMITZ—RCA

GOUNOD: MIREILLE—Angel

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

MOZART: DIE ZAUBERFLOETE—DG Digital

MUSSORGSKY: PICTURES AT AN EXHIBITION—Solti—London Digital

PAVAROTTI'S GREATEST HITS—London

PERLMAN & PREVIN: DIFFERENT BLUES—Angel

BEVERLY SILLS: A FAREWELL—Angel

VERDI: FALSTAFF—Philips Digital

### SOUND WAREHOUSE/DALLAS

BRUCKNER: SYMPHONY NO. 6—Karajan—DG

GOUNOD: MIREILLE—Angel

MARTINU, PISTON: SYMPHONY NO. 6—Munch—RCA

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

MOZART: DIE ZAUBERFLOETE—DG Digital

PACHELBEL: KANON—Paillard—RCA

PUCCINI: TOSCA—Ricciarelli, Carreras, Karajan—DG

SHOSTAKOVICH: SYMPHONY NO. 5—Bernstein—CBS Digital

BEVERLY SILLS: A FAREWELL—Angel

STRAVINSKY: PETRUSHKA—Mehta—CBS Digital



## Weiser and Adams To Head Largo Music

■ NEW YORK—Largo Music, a newly formed music publishing subsidiary of Lebar-Friedman, Inc., has completed deals in the jazz, contemporary, Spanish and black music areas, and is currently represented in the jazz and Latin charts, according to vice president and general manager Norman Weiser.

Weiser is joined at Largo's helm by Stanley Adams, writer relations and standard catalog chief. Immediately previous to the formation of Largo Music, Adams and Weiser held presidential posts at ASCAP and SECAC, respectively. Other Largo executives include professional manager Gary Robbins and creative director Don Love. Lebar-Friedman president Roger Friedman is also Largo Music president.

Operating as an independent

publisher, with emphasis on writer relations, Largo presently represents such writers as Joe Pass, Oscar Peterson and Chico O'Farrill in the jazz area; Frank Luther, noted composer of children's works; and Carlos Oliva, the Clouds and Oscar de Fontana in the Latin field. Lrycist C. J. Ellis is Largo's first exclusive and staff writer signing.

### Duties

Largo will handle copyrights and administration for catalogs including Tomi Music, Pablito, Salle Music, the Ella Fitzgerald Company and Lupe Music. The company's ASCAP firm is Minstrel Music and its BMI affiliate is Chilly Wind Music.

Largo will also be involved in two major film and theater music projects: an upcoming musical featuring C. J. Ellis' lyrics and two films scored by Oscar Peterson.

## New York, N.Y. (Continued from page 13)

turing some of the top names in jazz. The first such concert, scheduled for March 6, will recreate **W. C. Handy's** first Carnegie Hall appearance in 1928. On the bill are **Carrie Smith, Bobby Short, Don Shirley, the Jubilee Handy Orchestra** led by **Dick Hyman**, and special guest **Katharine Handy Lewis**, daughter of W.C., who sang in that 1928 concert.

The second program, on Friday, March 13, stars the **Chick Corea Quartet** with special guest **Dizzy Gillespie. Count Basie** and his Orchestra close out the series on March 20. Special guests will be **Sarah Vaughan** and **Joe Williams**.

Tickets for the first two concerts range from \$8 to \$15; tickets for the Basie concert will be scaled slightly higher.

ELWOOD BUNN, the "Mouth of the South" first lionized in this column, has been chosen by the New York City Department of Parks and Recreation to produce and perform in a series of country music concerts to be held on Sunday afternoons in each of the five boroughs of New York City come this spring. The concerts, all free to the public, will include bluegrass music, square-dancing, clogging, magic shows, mine and other types of "wholesome" entertainment. Any bluegrass or country bands interested in participating should contact Bunn at (212) 448-1615. Bunn is also slated for a repeat appearance on the NBC-TV soap opera, "Texas."

JOCKEY SHORTS: Musicians United for Safe Energy (MUSE) has scheduled five MUSE No Nukes benefit concerts throughout New England next month, each headlining **Bonnie Raitt** and the **John Hall Band**, with special guest **Tom Rush**. On February 11 the groups will be at the University of Rhode Island in Kingston, R.I.; on February 12 at Yale University; on February 13 at Smith College, North Hampton, Massachusetts; on February 14 at the University of New Hampshire, Durham, N.H.; on February 15 at Connecticut College, New London, Connecticut . . . **Eric Clapton** is set to begin a four-month, 60-concert tour of the U.S. in March. Clapton's next LP, "Another Ticket," will be released on February 27. **Tom Dowd** produced . . . **Dolly Parton** makes her Las Vegas debut next month, headlining the Riviera Hotel from February 19 through March 4. Prior to that she will be at Hurrah's Tahoe in Lake Tahoe, from February 6 through 12. Last year Parton signed a multi-million dollar pact with the Riviera calling for six weeks of appearances each year over the next three years . . . **Melissa Manchester** will be the special guest star on the "Muppet Show" scheduled to air nationally between February 6-11 (it'll be seen in New York on February 9). In addition to performing her hit "Don't Cry Out Loud," Manchester will match vocals with the formidable **Sgt. Floyd Pepper** of **Dr. Teeth and the Electric Mayhem** (voted Best New Group of the Year by New York, N.Y. in 1977) on the song "Whenever I Call You Friend" . . . **Louis St. Louis** is the musical director for the **Lily Tomlin** special set to air on February 2 at 10 p.m. on CBS-TV . . . **Ziggurat** embarks on a tour of major northeastern cities following a February 6 headlining date at the Fox Theatre in Atlanta.

## Sam Goody (Continued from page 3)

earlier (*Record World* January 31, 1981) had to be redacted.

Goody lawyer Kenneth Holmes had subpoenaed thousands of pages of documents last summer in an effort to prove that counterfeiting is widespread in the industry and the Goody chain unknowingly dealt in counterfeits. The RIAA had been unwilling to turn over the documents for fear of hurting the progress of ongoing investigations and because the RIAA didn't think the documents were pertinent to Goody's defense.

After months of arguing the issue Kulcsar and Holmes reached a compromise whereby the RIAA would turn over only those documents with specific references to counterfeiting activity, and the RIAA would redact (delete) the names of people still working undercover or currently under investigation.

When Kulcsar turned over the first six months' worth of documents, Goody's lawyers weren't content with what they received. On Wednesday Goody lawyer Barry Singer said that the documents turned over by the RIAA were a "hodgepodge" and were "redacted to the point to make them meaningless." Singer added that the RIAA had made a "deliberate effort to destruct (Goody's attempt to see the papers)" and was "hiding what was in the documents."

Singer also produced two documents, allegedly written by or received by the RIAA's Joel Shoenfeld, who has worked undercover in the FBI's Modsoun investiga-

## Lawyers at MIDEM

(Continued from page 38)

MIDEM, and in conclusions of the lawyers meeting in particular.

That income is taxed in all countries does not vary. What does vary is the rate of taxation, and the ways of keeping after-tax income as high as possible without breaking the law. Tax treaties play a key role. But there are questions of residence and of employment relationship where some good advice can save a performer money. In many cases (U.S., U.K., Germany, Holland), a loan-out company can be used.

One of the most interesting holes in international tax law may be exploited by a Swiss artist recording in West Germany. The Germans treat recording income as royalties, to be taxed in the country of permanent residence. The Swiss, however, think payment for doing a recording should be taxed in the country where the recording is done, leaving Swiss artists taxfree on German recording payments.

tion. Singer said that the documents were relevant and should have been turned over. If these documents were missing, he implied, there are no doubt others.

Yarnell, who said that he left a sickbed in order to appear in court, read over twenty documents on the witness stand with Platt questioning him. Each time a redaction appeared in a document, Platt asked what the significance was of the name or place taken out. In the majority of the documents reviewed, U.S. prosecutor John Jacobs rose to say that the names redacted were those of investigators, or retailers currently being investigated, and that he had asked to have the information deleted. In these cases, Platt sustained the RIAA's redactions. In approximately six documents, the RIAA itself had redacted names of retailers being investigated for civil charges. Platt ordered these restored and turned over to Goody's lawyers. "This is a serious criminal case," said Platt. "The defendants face the loss of business. I'm not going to let a civil investigation keep the defendants from information."

Platt, who said that he was reaching the end of his rope over the issue, maintained that, if need be, he would go over every single document to determine its relevancy and that the parties would meet on Saturdays and Sundays to finish the project. The documents reviewed last week were taken from part of the first six-month period relevant to Holmes' subpoena. Holmes has subpoenaed documents from a two-and-a-half-year period in total.

Platt ordered Yarnell to appear in court again this Monday (1) to continue the review of documents. Platt also ordered Kulcsar to bring to court the file cabinet that appears in Schoenfeld's office that allegedly contains more RIAA documents. Holmes told the court several weeks ago that he knew of such a cabinet and that it contained relevant RIAA documents.

## TokyoFestFinalists

(Continued from page 38)

Nolans (U.K.), Lam (Hong Kong), Bessy Argyraki (Greece), Becca Godinez (The Phillipines), Janet Basco (Singapore), Guam Mu-Chun (Republic of China), Shooody (Mozambique), Yeon, Si Nae (Republic of Korea) and four Japanese Artists.

During their press conference at MIDEM, representatives of the festival announced that in order to strengthen European participation in future competition, a Paris office has been opened.



# Record World Country

## Jacky Ward's Game Plan for a Big Year

By AL CUNIFF

■ NASHVILLE—"I've got a whole new dedication to my career—this is going to be my year. I've worked hard all my life, but this year I'm going to work even harder."

That's no novice recording artist talking, it's Mercury/PolyGram artist Jacky Ward, who has become a consistent top 10 country artist with his recent single releases. Ward, who enjoyed a national hit with "Big Blue Diamonds" before signing with Mercury in late 1974, solidified as a chart contender in late 1977 with "Fools Fall in Love," which peaked at number 5 on *Record World's* Country Singles Chart.

Since then, Ward has scored with "A Lover's Question" (which

reached number 5), "Rhythm of the Rain" (7), "Wisdom of a Fool" (8), "Save Your Heart for Me" (8), and "That's the Way a Cowboy Rocks and Rolls" (9).

His latest offering, "Somethin' on the Radio," bulletted at 43 in its third week, could break new ground for Ward, who has dedicated himself to searching for "the big song," as well as "doing more TV, more concerts and fairs, and spending more time in the studio" this year.

Ward said the business side of  
(Continued on page 48)

## Surprise Gold for Crystal



Columbia artist Crystal Gayle and her producer Allen Reynolds were presented gold LPs for "Miss the Mississippi" at a recent surprise champagne lunch-reception held in their honor by CBS Records-Nashville. Shown from left are: Rick Blackburn, VP and GM, CBS Records-Nashville; Reynolds; Gayle; and Roy Wunsch, VP of marketing, CBS Records-Nashville.

## Nashville Report

By AL CUNIFF

■ MCA Records has high hopes for its newly-cut version of "Tie a Yellow Ribbon," by **Johnny Carver**. The label originally ordered 50,000 copies of the record, which honors the Americans freed by Iran, but at last check had upped that order to 300,000 copies. **Irwin Levine** and **L. Russell Brown**, the song's original composers, penned new lyrics for Carver, who sang over the original music tracks.

Speaking of cutting new vocal tracks over the original music, Asylum artist **Johnny Lee** reports that he recently cut "Lookin' for Love" and "Dreams Die Hard" in Spanish, for release to the Latin American market. WEA has had success with similar "custom" cuts by the **Pointer Sisters** and **Christopher Cross**. Lee cut the lyrics phonetically, as he knows no Spanish.

The Combine Music Group is bringing its in-house R.A.T.S. Hole studio from 16 to 24 tracks, according to studio manager **Alan Rush**, who is also a songwriter and demo musician. Rush said the renovation will also bring a 30-in, 24-out console to the studio. "We feel that demos have to be as good as contemporary records are, to show off our songs properly," Rush said. By the way, did you know that R.A.T.S. stands for Royal Amalgamated Tune Shop? That's what the Combine guys called their setup in the four-track stage.

Columbia artist **Andy Williams** recently started work on an LP at the Sound Emporium, produced by **Steve Popovich** and **Bill Justis**. About half of the songs are said to be by Nashville writers. Williams cut an album at the same studio in late 1979.

CBS Records-Nashville and Top Billing, Inc. joined forces in planning the recent **Ronnie McDowell** major-market sweep of the west coast in support of his current "Going, Going . . . Gone" LP. Ronnie capped the tour by headlining a show at the Palomino in Los Angeles on Jan. 23.

Epic recording stars the **Charlie Daniels Band** will perform at the  
(Continued on page 48)

## RCA Country Div. Names Norro Wilson Exec. Producer, A&R

■ NASHVILLE—Jerry O. Bradley, division VP, Nashville operations for RCA Records, has announced that Norro Wilson has been named executive producer of artists and repertoire for the label's country division.

Wilson recently served as an independent producer, and before that headed A&R activities for Warner Bros. Records' country division. Wilson's first RCA project is directing sessions for Jerry Reed's upcoming LP, followed by an effort to sign new talent to the label.

Wilson signed as a songwriter to Acuff-Rose Publications in the late 1950s. He plugged songs for Al Gallico and Screen Gems publishing in the 1960s, and rose to produce such artists as Margo Smith, Con Hunley, and Buck Owens for Warner Bros., in addition to penning a string of successful chart songs.

## Five-Year Chart Run For Statlers' Hits LP

■ NASHVILLE—With this issue of *Record World* the Statler Brothers mark their fifth year on RW's Country Album Chart with their Mercury/PolyGram "Best Of" LP, creating an all-time album chart record for any format in this magazine. The album has charted for a total of 260 weeks.

The Statlers, represented at 41 with the "Best Of" album, also have "The Best of the Statler Brothers Rides Again, Vol. II" (49), and "10th Anniversary" (38) on this week's chart.

## IHT To Book Gibbs

■ NASHVILLE — Dale Morris, president of the International House of Talent, has reached an agreement to book MCA artist Terri Gibbs.

IHT also represents Capitol artist Billy "Crash" Craddock and RCA's Alabama. Gibbs is currently represented with her first single and album, both titled "Somebody's Knockin'."

## PICKS OF THE WEEK

**SINGLE** **MERLE HAGGARD**, "LEONARD" (prod.: Jimmy Bowen) (writer: M. Haggard) (Shade Tree, BMI) (3:37). Haggard shines on this even-paced story-song about a special country music figure from a while back who has known his ups and downs. MCA 51048.

**SLEEPER** **MAX D. BARNES**, "DON'T EVER LEAVE ME AGAIN" (prod.: Brien Fisher) (writer: M. D. Barnes) (Blue Lake/Plum Creek, BMI) (2:27). Barnes' deep voice and sure delivery present this well-crafted country ballad in chartworthy fashion. Ovation 1164.

**ALBUM** **MARTY ROBBINS**, "EVERYTHING I'VE ALWAYS WANTED." Marty's compositions are the highlights on this LP, including "Occasional Rose" and "Completely Out of Love," his previous and current singles, and the touching ballad "Crossroads of Life." The heartfelt "Gene Autry, My Hero" is also a special moment here. Columbia JC 36860.





# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Johnny Lee — "Pickin' Up Strangers'

Alabama — "Old Flame"

Billy "Crash" Craddock — "It Was You"

Mundo Earwood — "Blue Collar Blues"

Mickey Gilley — "A Headache Tomorrow"



Johnny Lee

Merle Haggard pays tribute to one of country music's all time great songwriters and singers in "Leonard"; should be an easy chart topper. Already on WTSO, KRMD, KSO, KFDI, KEBC, KBUC, WBAM, WSM, KKYX, WYDE, KSSS, WCXI, KGA, WMZQ, WDEN, KMPS, KEEN, KWMT.

Keith Stegall is off to a running start with "Anything That Hurts you (Hurts Me)" at KCKC, KMPS, KVOO, KFDI, KRMD. John Rex Reeves is being heard with "Jamaica Farewell" at WFAI, WPNX, WKKN, KEBC.

Johnny Lee's "Pickin' Up Strangers" from the "Coast To Coast" movie soundtrack, is pickin' up adds at WIRE, KNIX, KCKC, KIKK, KSSS, WMAY, WSM, WMZQ, KEEN, KENR, WKHK, KSON, WTSO, KWJJ, WJQS, KWKH, WXCL, WGTO, WSOC, WMAQ, WHK, WIL, WBAM, WYDE, WSLR, WCXI, WTOD, KGA, KMPS. From the same soundtrack also comes Gene Watson's "Any Way You Want Me," an instant add at WESC, KENR, KCUB, WIRK, WFAI, WPNX,



Rosanne Cash

KMPS, WDEN, WYDE, KGA, KKYX, WXCL, WSLR, KEBC, KRMD, WSOC, WBAM, KSOP, WMAY, KFDI, KWKH, KVOO, KBUC, WHK, KSSS, KYNN, WTOD, WQIK.

Super Strong: John Conlee, Cristy Lane, Jacky Ward, Hank Williams, Jr., Barbara Mandrell, Crystal Gayle, Debby Boone.

Charlie Rich is doing well with "Are We Dreaming The Same Dream" at KENR, KSSS, KMPS, WSLR, KKYX, WBAM, WGTO, KBUC, KFDI, KEBC, KRMD, KSOP, WPNX.

Rosanne Cash has good moves on "Seven Year Ache" at KRMD, KSO, KEBC, WGTO, WBAM, WSM, KKYX, WYDE, KSSS, WMZQ, WDEN, KMPS, WQQT, WKHK.

## SURE SHOTS

Merle Haggard — "Leonard"

Larry Gatlin — "It Don't Get No Better Than This"

Mickey Gilley — "A Headache Tomorrow (Or A Heartache Tonight)"

## LEFT FIELDERS

Marty Haggard — "Charleston Cotton Mill"

Ava Barber — "I Think I Could Love You Better Than She Did"

Jody Payne — "There's A Crazy Man"

## AREA ACTION

Riders in the Sky — "Blue Bonnet Lady" (KENR, WDLW)

Kris Carpenter — "My Song Don't Sing The Same" (KFDI, KEBC, WPNX, KMPS)

Gene Kennedy & Karen Jeglum — "I Want To See Me In Your Eyes" (KSOP, KFDI, KYNN, WPNX)

## Jacky Ward (Continued from page 47)

his career has been revitalized since he linked up with personal manager and booking agent Jerry West, president of Farris International, a Nashville-based management company that also handles the group Memphis, the

Rangers, and several smaller acts.

"I started to book Jacky in April of 1980, and took over as his manager in June of that year," West said. "I started in the music business as an artist

(Continued on page 50)

## Congratulating Logan



Buddy Killen (left), president of Tree International, and Donna Hilley, VP of Tree, congratulate Bud Logan on his recent appointment as head of Tree Productions. Logan, formerly of Jim Reeves Enterprises, will continue to produce MCA artists John Conlee and Judy Taylor, as well as other major label acts and several Tree writers.

## Merlin Littlefield Returns to ASCAP

■ NASHVILLE — Connie Bradley, ASCAP's southern regional executive director, has announced that Merlin Littlefield has been appointed associate director of ASCAP's Nashville operations.

Littlefield was associated with ASCAP from 1975-79, then moved to Southern Music Publishers last year. He had previously worked in record promotion for Capitol Records and Capricorn Records.

## Country Radio Seminar Sets Theme, Deadline

■ NASHVILLE — Mac Allen, president of the 12th annual Country Radio Seminar, has announced that "Country Radio: Nobody Does It Better" is the theme for the upcoming seminar, to be held March 13 and 14 at the Hyatt Regency hotel here.

In addition, Allen announced that Feb. 20 is the deadline for advance registration for the event. After this date registration will cost \$175, up from \$140. Registration forms may be obtained from Country Radio Seminar, P.O. Box 120548, Nashville, Tenn. 37212. Phone is (615) 327-4488.



Merlin Littlefield

## Nashville Report

(Continued from page 47)

NARM Convention April 12 at the Diplomat Hotel in Hollywood, Fla. According to Barrie Bergman, chairman of the 1981 NARM gathering, this marks the first time the entire NARM evening has been devoted to the style of music called at various times "southern rock 'n' roll, country rock, and jazz blues."

Music City Recorders, the former 16-track facility owned by Farris International here, has gone 24-track. Phone is (615) 327-4927 . . . The American Radio Network, a new outfit that plans to include artist interviews, country music specials, and other features with host Johnny Kaye, has announced opening headquarters in Winchester, Va., with offices in Nashville. The address here is P.O. Box 8401, 37207.

Cristy Lane has recorded her first gospel LP, "One Day at a Time," for Liberty. The album will be marketed through TV and radio by Suffolk Advertising . . . David Frizzell and Shelly West ("You're the Reason God Made Oklahoma") play the Magic Mountain Amusement Park amphitheater in California Feb. 14, according to their manager, Jackson Brumley . . . Dolly Parton makes her Las Vegas debut at the Riviera Hotel Feb. 19-March 4.

IN THE STUDIO: Here's a wrapup on who's cutting material for release at local studios: Audio Media (Bobby Braddock, Ricky Scaggs), CBS (Margo Smith), Creative Workshop (Taffy, Debbie Williams), Hilltop (Stoneman Family), LSI (Vern Gosdin), Quadraphonic (Don King, Dotsy, Grinder Switch), Music City Music Hall-RCA (Sylvia, Jerry Reed), Sound Emporium (Don Williams, Paul Anka, Andy Williams), Soundshop (Regeneration, New Grass Revival, T. G. Sheppard), Sound Stage (Dave & Sugar, Sterling Whipple, the Rambos, Statler Brothers, Nancy Sinatra), Woodland (Joe Simon, Oak Ridge Boys, Sonny James, Billy "Crash" Craddock, John Wesley Ryles, Ronnie Milsap), and Masterfonics (Tom Jones, Paul Anka, Bobby Goldsboro, Janie Fricke, and Kris Kristofferson).

Tennessee governor Lamara Alexander has appointed Nashville-based TV syndication producer Jim Owens a member of the Tennessee Film, Tape, and Music Commission . . . The International Federation of Elvis Presley Fan Clubs formed recently in Memphis to launch a drive to raise \$10 million to establish a burn and trauma center in the new City of Memphis Hospital. Cheryl Smith of Marysville, Wash. is president of the new group . . . The Dallas Record Company has announced opening offices at 9646 Rylie Road in Dallas.

(Continued on page 49)



# Country Single Picks

## COUNTRY SONG OF THE WEEK

**MICKEY GILLEY**—Epic 19-50973

**A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT)** (prod.: Jim Ed Norman) (writer: C. Rains) (Blue Lake/Chick Rains, BMI) (3:29)

This sad, strident cut from Mickey's "That's All That Matters" album is another top-notch Gilley/Norman collaboration destined to earn immediate country radio appeal.

**AVA BARBER**—Oak 1029

**I THINK I COULD LOVE YOU BETTER THAN SHE DID** (prod.: Ray Ruff) (writers: B. Morrison, D. Hupp) (Southern Nights, ASCAP) (2:05)

Ava offers a strong, energetic cut on a great country song just waiting for its hit version.

**LARRY GATLIN AND THE GATLIN BROTHERS BAND**—Columbia 11-11438

**IT DON'T GET NO BETTER THAN THIS** (prod.: Larry Gatlin, Steve Gatlin & Rudy Gatlin) (writer: L. Gatlin) (Larry Gatlin, BMI) (3:05)

This self-penned ballad with the characteristic Gatlin Brothers sound is taken from the group's "Help Yourself" LP.

**MARTY HAGGARD**—Dimension 1016

**CHARLESTON COTTON MILL** (prod.: Ray Pennington) (writers: R. Lane, D. Kirby) (Tree, BMI) (3:18)

Merle's son will get the radio attention he deserves with this toe-tappin' song dedicated to the working man.

**KAY AUSTIN**—E.I.O. 1129

**LOVE IN THE MOONLIGHT SONG** (prod.: Jack Boles) (writers: A. L. Owens, G. Vowell) (Tuck-A-Hoe, BMI) (2:20)

There's a smooth, easy, singalong mood to the sound here, as Kay caps this pleasant cut with a light, easy vocal.

**HARRY CHAPIN**—Boardwalk WS8-5705

**REMEMBER WHEN THE MUSIC** (prod.: Howard Albert & Ron Albert) (writer: H. Chapin) (Chapin, ASCAP) (3:51)

Chapin will grab some country radio interest with this somewhat nostalgic tune delivered with bright, rhythm-oriented production.

**WAYLON & JESSIE**—RCA JH-12176

**STORMS NEVER LAST** (prod.: Richie Albright & Waylon Jennings) (writer: J. Colter) (Baron, BMI) (3:02)

Jennings and Colter get together for an airy, laid-back duet on Jessi's hit composition.

**ROSANNE CASH**—Columbia 11-11426

**SEVEN YEAR ACHE** (prod.: Rodney Crowell) (writer: R. Cash) (Hotwire/Antalantic, BMI) (3:15)

Rosanne wrote this moody, pop-flavored tune that matches a very contemporary lyric with a solid, danceable beat.

**ROSS LEWIS**—Churchill 7765

**GOD SAVE THE CAJUN QUEEN** (prod.: Bob Millsap) (writer: R. Lewis) (Dobbins, BMI) (3:16)

This story of a hellfire-and-brimstone cajun queen deserves play, as Lewis handles the all-country lyric and sound with finesse.

**JODY PAYNE**—Kari 117

**THERE'S A CRAZY MAN** (prod.: Jody Payne and Earl E. Owens) (writer: M. Williams) (Almo, BMI) (3:11)

Willie Nelson sings and plays backup guitar on this, his band member's Kari debut. The husky-voiced Payne offers an unusual, rough-edged story of a guy who can't control the crazy man in his soul.

## Lee Inks Cash, Monroe

■ NASHVILLE—Buddy Lee Attractions has announced the signing of artists Tommy Cash and Bill Monroe for exclusive booking representation. According to Lee, this marks the first time that Monroe, a long-time Opry performer, has signed exclusively with an agent.

## E/A Music Pacts Margo Pendarvis

■ NASHVILLE — Dixie Gamble-Bowen, GM of Elektra/Asylum Music here, has announced signing writer Margo Pendarvis to a long-term, exclusive contract with the firm. Pendarvis has penned songs recorded by Joe Stampley and Mary K. Miller.

# Country Album Picks

## A MAN FOR ALL SEASONS

**EDDY ARNOLD**—RCA AHL1-3914

The title is apt here, as Eddy offers an LP that's much more than a collection of tracks—it has warm feeling that shows through in such "radio" tracks as "Don't Look Now (But We Just Fell in Love)," "Lovin' in the Good Old Days" and "Two Hearts Beat Better Than One," as well as special moments such as "Bally-Hoo Days" and "Love Can Move Mountains."



## INVICTUS MEANS UNCONQUERED

**DAVID ALLAN COE**—Columbia JC 36970

One of country music's more unconventional figures, Coe continues to deliver material that ranges from traditional to provocative, including the true-country "Purple Heart," the steamy duet with Karen Brooks "As Far As This Feeling Will Take Us," a sincere "Stand By Your Man," and "Rose Knows."



## TAKE ME HOME

**BOXCAR WILLIE**—Column One AL-C-1011

A major country act in Europe, Boxcar has yet to realize his potential in the States, but this LP is further proof that his vocals, linked with the right songs, could launch him in America as well. Almost all the tunes are Boxcar originals; the best cuts here are "Trouble," "Hank, You Still Make Me Cry," and "From a Rolls to the Rails."



## RCA Signs Sue Powell



Jerry O. Bradley, division VP, Nashville operations, RCA Records, has announced the signing of country vocalist Sue Powell to the label. Powell, who joins RCA as a solo artist after a four-year stint with Dave & Sugar, will release a single in early spring.

## E/A Ups Tillisch

■ NASHVILLE — Jimmy Bowen, vice president of Elektra/Asylum Records here, has announced the appointment of Ginger Tillisch to the position of director of administration for E/A Nashville.

Tillisch will report directly to Bowen and Suzanne Helms, vice president of administration for E/A in Los Angeles. Her duties will include coordinating label copy and sales reports, as well as maintaining the E/A local checking account. Tillisch joined E/A in May, 1980 as an assistant to Ewell Roussell, the office's GM.

## Nashville Report

(Continued from page 48)

Zip is 75217. The company is headed by David A. Coffey and David Gage.

Sun artist Dave Dudley seems to be the latest country music idol in Germany. A German band called Truck Stop recorded a song called (translation) "I Want to Hear More Dave Dudley," setting off a demand for Dudley and his music that caught everyone—even Dudley—by surprise. "I sold out 35 one-nighters in Germany alone," Dudley said. "They were selling a double album of my songs called 'Portrait' for the equivalent of \$22.50 in marks." Dudley, who "did" a lot of radio and TV promotion while in Germany, is obviously very interested in going back. He may make another visit in March.





# Record World Country Albums

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

FEB. 7 JAN. 31

				WEEKS ON CHART
1	1	<b>KENNY ROGERS' GREATEST HITS</b> Liberty LOO 1072 (14th Week)		16
2	2	<b>ANNE MURRAY'S GREATEST HITS</b> /Capitol SOO 12110		18
3	5	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276		30
4	7	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133		16
5	3	<b>HONEYSUCKLE ROSE</b> (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752		22
6	4	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002		38
7	6	<b>THE OAK RIDGE BOYS GREATEST HITS</b> /MCA 5150		13
8	10	<b>9 TO 5 AND ODD JOBS</b> DOLLY PARTON/RCA AHL1 3378		9
9	9	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378		91
10	11	<b>RONNIE MILSAP'S GREATEST HITS</b> /RCA AHL1 3772		16
11	8	<b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571		26
12	13	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 6E 309		13
13	19	<b>LOVE IS FAIR</b> BARBARA MANDRELL/MCA 5136		19
14	21	<b>BACK TO THE BARROOMS</b> MERLE HAGGARD/MCA 5136		13
15	24	<b>URBAN COWBOY II</b> (ORIGINAL SOUNDTRACK)/Full Moon/Epic SE 36921		5
16	12	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305		142
17	23	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS/Casablanca NBLP 7239 (PolyGram)		17
18	18	<b>MUSIC MAN</b> WAYLON JENNINGS/RCA AHL1 3602		35
19	20	<b>ANY WHICH WAY YOU CAN</b> (ORIGINAL SOUNDTRACK)/Warner/Viva HS 3499		8
20	32	<b>THE BEST OF THE KENDALLS</b> OVATION/OV 1756		7
21	17	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE/Columbia JC 36476		33
22	31	<b>I AM WHAT I AM</b> GEORGE JONES/Epic JE 36586		20
23	14	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H		111
24	28	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235		63
25	25	<b>HELP YOURSELF</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582		16
26	27	<b>THESE DAYS</b> CRYSTAL GAYLE/Columbia JC 36512		20

## CHARTMAKER OF THE WEEK

27 — ROWDY

HANK WILLIAMS, JR.

Elektra 6E 330



28	22	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	162
29	16	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 2 35642	113
30	15	<b>GIDEON</b> KENNY ROGERS/United Artists LOO 1035	42
31	30	<b>ENCORE</b> MICKEY GILLEY/Epic JE 36851	12
32	36	<b>MY HOME'S IN ALABAMA</b> ALABAMA/RCA AHL1 3644	34
33	34	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	96

## Jacky Ward (Continued from page 48)

myself, in 1970. I charted with 'Rockin' Robin,' and tried to get things going for myself until 1978, when I decided to take a new direction."

Ward feels that he and West have both benefitted from the lack of success in West's artistic career. "What I think is great is that all the things Jerry knew should have been done for him but weren't, he does for me," Ward explained.

West agreed: "No one fought

on my side. I knew what it was to not get on a TV show in the area where you're doing a show, just because no one phoned them for you. And I knew what it was like not to get a job in a town you're passing through, because no one phoned them for you." West admits he knew little about booking and management before his involvement with Ward, but feels he has been guided by his memories as an ignored artist.

"I first worked for Berger Artist Management, which was managing Jacky then," West recalled. "I started work without even a rolodex. I looked names up in the trades, and gathered names of club owners I knew or Jacky knew, then I'd run the people down and talk to them."

"Today I feel because of the energy Jacky's got, the excitement he can create, I have the best product on the market to sell." West is in on every aspect

of Ward's career now—he even helped structure a contract that Ward is negotiating with Mercury/PolyGram on, which maps out a "long-term future," according to Ward and West.

Ward's biggest shows to date include playing for 100,000-plus people at the San Antonio River Festival, 60,000-plus at the WIVK-sponsored fest in 1979 in Knoxville, and 30,000-plus at a pre-game show for the Milwaukee Brewers baseball team.

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34	35	<b>SONGS I LOVE TO SING</b> SLIM WHITMAN/Epic/Cleveland Intl. JE 36786	16
35	26	<b>KENNY KENNY ROGERS</b> /United Artists LWAK 979	71
36	29	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	68
37	37	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca NBLP 7202 (PolyGram)	44
38	33	<b>10TH ANNIVERSARY</b> STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)	25
39	38	<b>ROSES IN THE SNOW</b> EMMYLOU HARRIS/Warner Bros. BSK 3422	37
40	60	<b>WHO'S CHEATIN' WHO</b> CHARLY McCLAIN/Epic JE 36730	9
41	42	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037 (PolyGram)	260
42	50	<b>DREAMLOVERS</b> TANYA TUCKER/MCA 5140	14
43	41	<b>TOGETHER</b> OAK RIDGE BOYS/MCA 3220	48
44	39	<b>CLASSIC CRYSTAL CRYSTAL GAYLE</b> /United Artists LOO 982	65
45	40	<b>WILLIE NELSON SINGS KRISTOFFERSON</b> /Columbia JC 36188	63
46	68	<b>REST YOUR LOVE ON ME</b> CONWAY TWITTY/MCA 5138	24
47	44	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/Epic KE 35751	90
48	43	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	94
49	47	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II</b> /Mercury SRM 1 5024 (PolyGram)	54
50	52	<b>ELECTRIC HORSEMAN FEATURING WILLIE NELSON</b> (ORIGINAL SOUNDTRACK)/Columbia JS 36327	55
51	67	<b>HARD TIMES</b> LACY J. DALTON/Columbia JC 36763	18
52	46	<b>SMOKEY &amp; THE BANDIT 2</b> (ORIGINAL SOUNDTRACK)/MCA 6101	23
53	54	<b>THAT'S ALL THAT MATTERS TO ME</b> MICKEY GILLEY/Epic JE 36492	31
54	51	<b>OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135	95
55	53	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	47
56	65	<b>A WOMAN'S HEART</b> CRYSTAL GAYLE/Liberty LOO 1080	9
57	57	<b>HANK WILLIAMS, SR. 24 GREATEST HITS</b> /MGM SE 4755	25
58	48	<b>LIGHT OF THE STABLE—THE CHRISTMAS ALBUM</b> EMMYLOU HARRIS/Warner Bros. BSK 3484	14
59	49	<b>COAL MINER'S DAUGHTER</b> (ORIGINAL SOUNDTRACK)/MCA 5107	45
60	69	<b>SOUTHERN RAIN</b> MEL TILLIS/Elektra 6E 277	8
61	—	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 5173	1
62	55	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	90
63	59	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	67
64	56	<b>HABITS OLD AND NEW</b> HANK WILLIAMS, JR./Elektra/Curb 6E 278	33
65	58	<b>JUST GOOD OLE BOYS</b> MOE BANDY & JOE STAMPLEY/Columbia JC 36202	67
66	45	<b>PRETTY PAPER</b> WILLIE NELSON/Columbia JC 36189	17
67	62	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119	103
68	66	<b>FRIDAY NIGHT BLUES</b> JOHN CONLEE/MCA 3246	31
69	72	<b>RAZZY BAILEY</b> /RCA AHL1 3688	22
70	71	<b>LOOKIN' GOOD</b> LORETTA LYNN/MCA 5148	13
71	64	<b>THERE'S A LITTLE BIT OF HANK IN ME</b> CHARLEY PRIDE/RCA AHL1 3548	48
72	73	<b>SONS OF THE SUN</b> BELLAMY BROTHERS/Warner/Curb BSK 3491	8
73	75	<b>TOGETHER AGAIN</b> GEORGE JONES & TAMMY WYNETTE/Epic JE 36764	13
74	70	<b>THE LEGEND OF JESSE JAMES</b> VARIOUS ARTISTS/A&M SP 3718	10
75	74	<b>GEORGE BURNS IN NASHVILLE</b> /Mercury SRM 1 6001 (PolyGram)	4



# Record World Country Singles



FEBRUARY 7, 1981

TITLE, ARTIST, Label, Number  
FEB. 7 JAN. 31

WKS. ON CHART

Rank	Weeks on Chart	Title	Artist	Label/Number
1	10	9 TO 5	DOLLY PARTON	RCA 12133 (2nd Week)
2	9	I FEEL LIKE LOVING YOU AGAIN	T. G. SHEPPARD/Warner/Curb 49615	
3	11	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC	RAZZY BAILEY/RCA 12120	
4	12	BEAUTIFUL YOU	OAK RIDGE BOYS/MCA 51022	
5	11	1959	JOHN ANDERSON/Warner Bros. 49582	
6	10	I'LL BE THERE IF YOU EVER WANT ME	GAIL DAVIES/Warner Bros. 59592	
7	10	WHO'S CHEATIN' WHO	CHARLY McCLAIN/Epic 19 50948	
8	12	YOUR MEMORY	STEVE WARINER/RCA 12139	
9	8	SOUTHERN RAINS	MEL TILLIS/Elektra 47082	
10	10	FOLLOWING THE FEELING	MOE BANDY & JUDY BAILEY/Columbia 11 11395	
11	10	DON'T YOU EVER GET TIRED OF HURTING ME	WILLIE NELSON & RAY PRICE/Columbia 11 11405	
12	11	ANY WHICH WAY YOU CAN	GLEN CAMPBELL/Warner/Viva 49609	
13	14	DOWN TO MY LAST BROKEN HEART	JANIE FRICKE/Columbia 1 11384	
14	8	HILLBILLY GIRL WITH THE BLUES	LACY J. DALTON/Columbia 11 11410	
15	11	SILENT TREATMENT	EARL THOMAS CONLEY/Sunbird 7556	
16	13	ARE YOU HAPPY BABY	DOTTIE WEST/1392	
17	13	GIRLS, WOMEN AND LADIES	ED BRUCE/MCA 51018	
18	9	DON'T LOOK NOW (BUT WE JUST FELL IN LOVE)	EDDY ARNOLD/RCA 12136	
19	7	CAN I SEE YOU TONIGHT	TANYA TUCKER/MCA 51037	
20	9	YOU BETTER MOVE ON	GEORGE JONES & JOHNNY PAYCHECK/Epic 19 50949	
21	8	CUP OF TEA	REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49626	
22	5	ANGEL FLYING TOO CLOSE TO THE GROUND	WILLIE NELSON/Columbia 11 11418	
23	10	COUNTRYFIED	MEL McDANIEL/Capitol 4949	
24	8	WILLIE JONES	BOBBY BARE/Columbia 11 11408	
25	7	WHAT'S NEW WITH YOU	CON HUNLEY/Warner Bros. 49613	
26	7	WANDERING EYES	RONNIE McDOWELL/Epic 19 50962	
27	4	DO YOU LOVE AS GOOD AS YOU LOOK	BELLAMY BROTHERS/Warner/Curb 49639	
28	4	GUITAR MAN	ELVIS PRESLEY/RCA 12158	
29	4	IF DRINKIN' DON'T KILL ME (HER MEMORY WILL)	GEORGE JONES/Epic 19 50968	
30	11	NOBODY'S FOOL	DEBORAH ALLEN/Capitol 4945	
31	8	ANYTHING BUT YES IS STILL A NO	STEPHANIE WINSLOW/Warner Bros. 49628	
32	4	DRIFTER	SYLVIA/RCA 12164	
33	13	I LOVE A RAINY NIGHT	EDDIE RABBITT/Elektra 47066	
34	4	THIRTY-NINE AND HOLDING	JERRY LEE LEWIS/Elektra 47095	
35	9	I JUST WANT TO BE WITH YOU	SAMMI SMITH/Sound Factory 425	
36	3	WHAT I HAD WITH YOU	JOHN CONLEE/MCA 51044	
37	9	YELLOW PAGES	ROGER BOWLING/Mercury 57042 (PolyGram)	
38	7	KILLIN' TIME	FRED KNOBLOCK & SUSAN ANTON/Scotti Brothers 609	
39	5	YOUR GOOD GIRL IS GONNA GO BAD	BILLIE JO SPEARS/Liberty 1395	
40	4	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN	JOE STAMPLEY/Epic 19 50972	
41	4	I HAVE A DREAM	CRISTY LANE/Liberty 1396	
42	9	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE	DANNY WOOD/RCA 12123	
43	3	SOMETHIN' ON THE RADIO	JACKY WARD/Mercury 57044 (PolyGram)	
44	4	YOU'RE THE REASON GOD MADE OKLAHOMA	DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650	



CHARTMAKER OF THE WEEK

45 — TEXAS WOMEN  
HANK WILLIAMS, JR.  
Elektra 47102



46	6	CAROLINA (I REMEMBER YOU)	CHARLIE DANIELS BAND/Epic 19 50955
47	8	A LOSER'S NIGHT OUT	JACK GRAYSON/Koala 328
48	6	READY FOR THE TIMES TO GET BETTER	JOE SUN/Ovation 1162
49	3	PEACE OF MIND	EDDY RAVEN/Dimension 1017
50	2	LOVIN' WHAT YOUR LOVIN' DOES TO ME	CONWAY TWITTY & LORETTA LYNN/MCA 51050
51	3	DIXIE MAN	RANDY BARLOW/P.A.I.D. 116
52	4	TOO LONG GONE	VERN GOSDIN/Ovation 1163
53	15	I THINK I'LL JUST STAY HERE AND DRINK	MERLE HAGGARD/MCA 51014
54	2	EVERY NOW AND THEN	BRENDA LEE/MCA 51047
55	5	I'VE LOVED ENOUGH TO KNOW	JIM RUSHING/Ovation 1161
56	7	GETTIN' OVER YOU	TIM REX & OKLAHOMA/Dee Jay 107
57	7	WHISKEY HEAVEN	FATS DOMINO/Warner Bros. 49610
58	2	CRYING DON	McLEAN/Millennium 11799
59	5	COW PATTI	JIM STAFFORD/Warner/Viva 49611
60	13	DON'T FORGET YOURSELF	STATLER BROTHERS/Mercury 57037 (PolyGram)
61	1	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW	BARBARA MANDRELL/MCA 51062
62	12	WHEN IT'S JUST YOU AND ME	KENNY DALE/Capitol 4943
63	8	YOU ARE A LIAR	WHITEY SHAFER/Elektra 47063
64	1	TAKE IT EASY	CRYSTAL GAYLE/Columbia 11 11436
65	4	SEVEN BRIDGES ROAD	EAGLES/Asylum 47100
66	5	20/20 HINDSIGHT	BILLY LARKIN/Sunbird 7557
67	1	PERFECT FOOL	DEBBY BOONE/Warner/Curb 49652
68	4	RAININ' IN MY EYES	MIKI MORI/Starcom 1001
69	1	DIXIE ROAD	KING EDWARD IV AND THE KNIGHTS/Soundwaves 4626
70	1	COMPLETELY OUT OF LOVE	MARTY ROBBINS/Columbia 11 11425
71	3	MY TURN	DONNA HAZARD/Excelsior 1004
72	6	ROCKABILLY REBEL	ORION/Sun 1159
73	1	IT'S A HEARTACHE	DAVE & SUGAR/RCA 12168
74	3	FOOL THAT I AM	RITA COOLIDGE/A&M 2281
75	16	GIVING UP EASY	LEON EVERETTE/RCA 12111
76	4	SHE'S A FRIEND OF A FRIEND	THE BURRITO BROTHERS/Curb 6 5402
77	3	TWO OUT OF THREE AIN'T BAD	J.W. THOMPSON/NSD 75
78	2	WITHOUT LOVE	JOHNNY CASH/Columbia 11 11424
79	2	I DON'T WANT TO KNOW YOUR NAME	GLEN CAMPBELL/Capitol 4959
80	3	S.O.S.	JOHNNY CARVER/Tanglewood 1905
81	1	ANY WAY YOU WANT ME	GENE WATSON/Warner/Viva 49648
82	1	I REMEMBER YOU	SLIM WHITMAN/Cleveland Intl./Epic 19 50971
83	9	SONG OF THE SOUTH	JOHNNY RUSSELL/Mercury 57038 (PolyGram)
84	5	DARE TO DREAM AGAIN	PHIL EVERLY/Curb Z56 5401
85	17	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 51309
86	6	BYE BYE LOVE	BILLY WALKER & BARBARA FAIRCHILD/P.A.I.D. 107
87	7	I FALL TO PIECES	PATSY CLINE/MCA 51038
88	13	ACAPULCO	JOHNNY DUNCAN/Columbia 1 11385
89	15	GOODBYE MARIE	BOBBY GOLDSBORO/Curb 9 5400
90	13	IF YOU GO, I'LL FOLLOW YOU	PORTER WAGONER & DOLLY PARTON/RCA 12119
91	15	ONE IN A MILLION	JOHNNY LEE/Full Moon/Asylum 47076
92	14	NOBODY IN HIS RIGHT MIND (WOUL'D'VE LEFT HER)	DEAN DILLON/RCA 12109
93	1	BE MY LOVER, BE MY FRIEND	MICK LLOYD & JERRI KELLY/Little Giant 040
94	16	A BRIDGE THAT JUST WON'T BURN	CONWAY TWITTY/MCA 51011
95	11	THERE'S ALWAYS ME	JIM REEVES/RCA 12118
96	2	HAVE ANOTHER DRING	DOUGLAS/Door Knob 80143
97	2	LIVING TOGETHER (LOVIN' APART)	BOBBY G. RICE/Sunbird 7558
98	1	HONKY TONK SATURDAY NIGHT	BECKY HOBBS/Mercury 57041 (PolyGram)
99	1	REACHIN' FOR FREEDOM	RON SHAW & THE DESERT WIND BAND/Pacific Challenger 1639
100	13	DANCE THE TWO STEP	SUSIE ALLANSON/Liberty/Curb 1183





JOURNEY. "CAPTURED!"  
AND BROUGHT BACK LIVE.

Last year Journey's live show captivated almost two million people. With sell-out crowds everywhere the band played.

Now the excitement of those concerts come alive again on "Captured." A two-record set featuring live versions of the best of Journey's platinum albums plus two new songs never before recorded.



"CAPTURED." THE LIVE TWO-RECORD SET  
NEW FROM JOURNEY ON COLUMBIA RECORDS AND TAPES.

Produced by Kevin Elson. Journey Management and Direction: Herbie Hedber, Nightman, Inc., San Francisco, CA. "Columbia" is a trademark of CBS Inc. © 1981 CBS Inc.

