

Record World

FEBRUARY 14, 1981 \$2.50

Don McLean

Hits of the Week

SINGLES

THE DOOBIE BROTHERS, "KEEP THIS TRAIN A-ROLLIN'" (prod. by Templeman) (writer: McDonald) (Tauripin, ASCAP) (3:29). Michael McDonald's sound of the times comes rolling through. Percussion vitality and keyboard cool provide a familiar setting for his vocal desire. WB 49670.

SPINNERS, "YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME" (prod. by Zager) (writers: Carpenter-Bettis/Zager) (Almo/Hammer & Nails, ASCAP/Sumac, BMI) (3:59). The group's phenomenal rebirth owes much to classy cover medleys like this. A clever pop-dancer. Atlantic 3798.

DON WILLIAMS, "FALLING AGAIN" (prod. by Williams-Fundis) (writer: McDill) (Hall-Clement, BMI) (2:47). With the top 15 success of his "I Believe In You," pop audiences discovered what their country cousins have known for years. Williams follows with another perfect valentine. MCA 51065.

JERMAINE JACKSON, "YOU LIKE ME DON'T YOU" (prod. by Jackson) (writer: Jackson) (Jobete, ASCAP) (3:46). As a writer/producer / arranger / vocalist, Jermaine exhibits a sense of maturity and confidence that make this a totally engrossing piece. Motown 1503.

SLEEPERS

THE JAM, "START!" (prod. by Copper-smith-Heaven-Jam) (writer: Weller) (Bryan Morrison, ASCAP) (2:37). This could be the single to break the popular British trio here. Showing their Beatle influences—a recurring "Taxman" riff—the band melds vocal pop with rhythm rock. Polydor 2155.

SHEENA EASTON, "MORNING TRAIN (NINE TO FIVE)" (prod. by Neil) (writer: Palmer) (Unichappel, BMI) (3:20). Already credited with two consecutive top 10 singles in the UK, Easton debuts stateside with this bright, timely ballad from her forthcoming namesake LP. EMI-America 8071.

PHOEBE SNOW, "GAMES" (prod. by Ladanyi-Cannata) (writers: Melamed-Farber) (Jasper Jeeters, BMI/Black Platinum/Analog, ASCAP) (3:37). With fresh production direction and a new label, Phoebe sounds better than ever. Piercing guitars match her vocal intensity. Mirage 3800 (Atl).

ARETHA FRANKLIN, "WHAT A FOOL BELIEVES" (prod. by Mardin) (writers: McDonald - Loggins) (Snug / Milk Money, ASCAP) (3:49). Aretha renders a heavy dose of certified soul to this Doobie Bros. classic. Her wonderful inflections and cries make it all sweet music. Arista 0591.

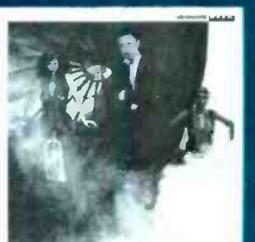
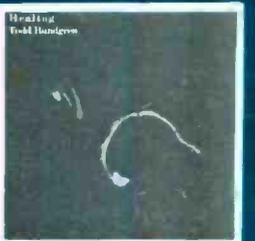
ALBUMS

SISTER SLEDGE, "ALL AMERICAN GIRLS." Production by Narada Michael Walden and increased songwriting by the sisters recalls the best of the old in a title cut with the handclapping spirit of "We Are Family," and explores new directions too. Cotillion SD 16027 (Atl) (8.98).

TODD RUNDGREN, "HEALING." The consummate pop artist's first solo LP since "Hermit Of Mink Hollow" will be welcomed by fans and AOR radio. "Compassion," "Healing Part 1" (with Todd's spacey sax) and "Time Heals" (a 7-inch bonus) are high points. Bearsville BHS 3522 (WB) (8.98).

TOM BROWNE, "MAGIC." The young writer/leader/trumpeter who topped the black-oriented charts (and achieved pop success) with "Funkin' For Jamaica" from his "Love Approach" LP is back with a collection of danceable tunes and instrumentals that will satisfy his fans. Arista/GRP 5503 (8.98).

LANI HALL, "BLUSH." With the songwriting and production of Alee Willis, Hall has found a comfortable vocal niche in an R&B-flavored, melodic pop sound that will appeal to varied formats. A/C radio has begun listening to the first single, "Where's Your Angel?" A&M SP 4829 (8.98).



CONGRATULATIONS, STEPHANIE

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You Followed
Your Yellow Brick
Road To
Success.*

*"NEVER KNEW LOVE
LIKE THIS
BEFORE,"*

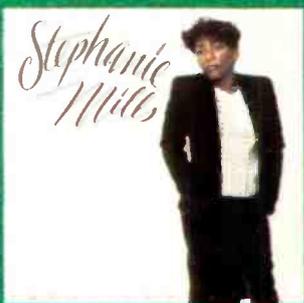
FD-2460

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*From
The RIAA
Gold
Album*

*STEPHANIE
MILLS*

*"Sweet
Sensation"* F-603



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Record World



FEBRUARY 14, 1981

RIAA Lawyers in Goody Case Fined For Delay in Producing Documents

By JOSEPH IANELLO

■ NEW YORK—Recording Industry Association of America (RIAA) special counsel Jules E. Yarnell and attorney Roy R. Kulcsar have been fined \$1000 each per day by Federal District Court Judge Thomas C. Platt for every day the RIAA does not produce documents requested by the defendants in the Sam Goody, Inc. counterfeiting case. Judge Platt's ruling Wednesday (4) also includes a judgment against Yarnell for refusing to testify in open court as to the reasons for deletions made in documents already produced.

Contempt Citation

The Goody chain and its president George Levy and vice president Samuel Stolon are charged with dealing in counterfeit recordings.

Judge Platt's ruling stems from an impasse reached at the year-long pre-trial hearings following the RIAA's refusal to produce subpoenaed documents which

New York To Honor Lennon Posthumously

By PHIL DIMAURO

■ NEW YORK—An official announcement that the Handel Medallion, the City of New York's highest cultural award, will be presented posthumously to John Lennon was the highlight of the initial meeting of the Mayor's Advisory Council to the Music Industry, which took place in the Blue Room at City Hall last Tuesday (Continued on page 47)

the defense contends will prove its innocence in trafficking in counterfeit product. RIAA attorneys hold that the documents are not relevant to the case and that some information involved would impede the progress of other counterfeiting investigations. In refusing to comply with the Judge's order to produce the contested documents, the RIAA was hoping for a contempt citation which—like the one it received last September when the association refused Platt's original subpoena of documents dating back to January 1977—would take the matter before the Circuit Court of Appeals. The Appeals Court overturned Platt's decision in November, deciding (Continued on page 34)

CBS Records President Yetnikoff Sees an Upward Swing for the Industry

By PETER KEEPNEWS

■ NEW YORK—From his vantage point on the eleventh floor of the CBS building, CBS Records Group president Walter Yetnikoff sees the record industry as being "like a large ocean liner." In an interview with *Record World* last week, Yetnikoff suggested that two years ago that ship "was heading into some dangerous waters. Maybe we were in dangerous waters already.

"You don't take the Queen Mary or the QE2 and turn it around on a dime. It takes a little while for that ship to start to turn, and I think it took from the

Retailers Post Slight Gains in January As Catalogue, \$5.98 Lines Remain Strong

By DAVID MCGEE

■ NEW YORK — A brisk post-Christmas selloff period plus continued strong consumer response to catalogue and \$5.98 product were the key factors in getting the first quarter of 1981 off to a promising start, according to a *Record World* survey of accounts reporting to the Retail Report.

On an average, sales were up nearly 10 percent over those of January 1980, despite a lack of superstar product until the final week of the month.

In previous years inclement weather has played a major role in holding down store activity. This year, though, most of the country was blessed with relatively warm, sunny days, with what few storms there were being of short duration. At that, ac-

counts lodged only mild complaints. National Record Mart's George Balicky put it most succinctly: "The weather hurt us a little bit, but that happens every year at one time or another, doesn't it?"

The prevailing sales pattern was a strong first two weeks—the traditional post-Christmas selloff period when consumers "cash in" their gift certificates and money presents—followed by a mild but steady flow of business during the rest of the month. A number of dealers who had been apprised of release schedules were concerned that the momentum built up in December would be largely dissipated before Janu-

(Continued on page 42)

Deregulation Bills Introduced in Congress

■ WASHINGTON—Bills proposing 10-year or indefinite radio broadcasting licenses have been introduced in both the Senate and the House, the former already scheduled for hearing in the Communications Sub-Committee on the Radio Deregulation Act of 1981 by its chairman, Sen. Barry Goldwater (R-Ariz.).

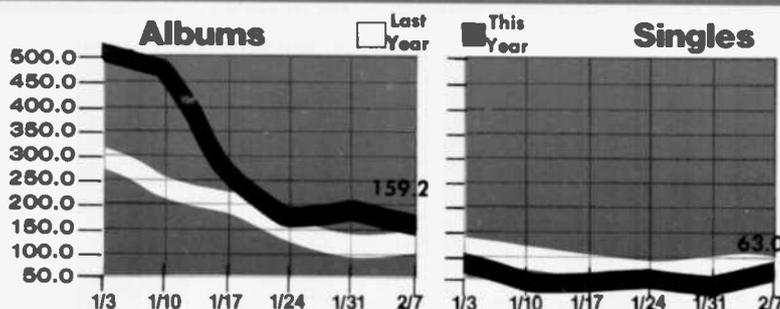
(Continued on page 26)

Martell Foundation Holds Luncheon



The T. J. Martell Memorial Foundation for Leukemia Research last week held a "kickoff luncheon" in New York for its 1981 dinner honoring Dick Asher. Asher, deputy president and chief operating officer of the CBS Records Group, will be presented with the foundation's Humanitarian Award at the May 2 dinner in the Grand Ballroom of the Waldorf Astoria. The luncheon was hosted by Arista Records president Clive Davis, the 1980 honoree and chairman of this year's dinner. Pictured from left are: (seated) CBS Records International president Allen Davis, executive dinner chairman; Tony Martell, vice president and general manager, CBS Associated Labels, and president, T. J. Martell Memorial Foundation for Leukemia Research; Asher; Davis; and Dr. James F. Holland, director, department of neoplastic diseases, Mount Sinai Medical Center. (Standing) A&M Records president Gil Friesen, 1979 honoree and a Foundation director; George Levy, a Foundation director; Aaron Levy, a Foundation director and vice president and treasurer of the Foundation; David Rothfeld, chairman of the board of the Foundation; Floyd Glinert, a Foundation director and executive vice president of the Foundation and this year's dinner chairman; and A&M Records board chairman Jerry Moss, west coast dinner chairman.

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 20.** Is there or is there not a soul revival? The current interest in dance music has seemingly rekindled the careers of Wilson Pickett and Sam & Dave, and even the Godfather, James Brown, is seeing new faces in his audiences these days. RW investigates the scene in an effort to answer the question.



■ **Page 27.** The Clash's "London Calling" proved that the controversial English quartet was something more than critics' darlings. Now the group has released a three-record set entitled "Sandinista!" that poses some special marketing challenges for Epic Records. Details in this week's issue.

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Powerhouse Picks

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

Barbra Streisand/Barry Gibb (Columbia) "What Kind of Fool."

With this record rapidly advancing at radio, this duo is on its way to another smash single. Retail is quickly responding to the airplay.

Ceremonies Observe Copyright Anniversary

By BILL HOLLAND

■ **WASHINGTON** — The 150th anniversary of the music copyright law was celebrated last Tuesday (3) at the Library of Congress with two events: a reception at the new James Madison Memorial Building, home of the Copyright Office, and an evening concert.

Co-sponsor of both events was the National Music Publishers Association (NMPA) which also put the musical program together.

The copyright law's anniversary was also celebrated with events in Los Angeles, New York and Nashville, with the mayors of all three cities calling official attention to the occasion.

It was on Feb. 3, 1831 that President Andrew Jackson signed the legislation that for the first time extended federal copyright protection to apply to music.

The concept of copyright is based on the idea that the product of a person's mind is "a kind of property," according to the Copyright Office, "and that, to encourage people to create music, books, plays and other arts forms which enrich the whole society, those creators should be justly compensated."

(Continued on page 44)

Suzanne de Passe Motown Prod. President

■ **LOS ANGELES** — Suzanne de Passe has been named president of the newly structured Motown Productions, it was announced by Berry Gordy, chairman of Motown Industries, Inc. This represents the first time in its history that Motown Productions will have a president with creative autonomy.



Suzanne de Passe

The newly structured division will be involved in theatrical motion pictures; television production, including motion pictures for television series and variety specials; internal creative development; and a music department

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Loverboy

The rock 'n' roll splurge of the year.



When was the last time a new rock group arrived with this kind of impact? "LOVERBOY," the debut album already platinum-and-a-half in Canada burst onto the rock scene with the subtlety of a major rockslide. Boasting **over 200 radio adds** since early October, "LOVERBOY" made its greatest leap by becoming the 20th most-played album in America... (Radio & Records - 1/30/81)... plus major Top-40 adds pouring in for their highly-demanded single "**Turn Me Loose**." Now everybody wants to see "LOVERBOY" and see them they will... in a soon-to-be-released "LOVERBOY" video to be broadcast over most major television network rock shows.

"LOVERBOY" On Columbia Records and Tapes.

Produced by Bruce Fairbairn.

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No Official Change Yet In Status of RFC Label

By PHIL DIMAURO

■ NEW YORK—The present status and future direction of the dance music department of Warner Bros. Records, headed by Ray Caviano, and RFC Records, the Warners-distributed custom label also headed by Caviano, has been the subject of conflicting rumors and reports within the industry for the better part of 1981. According to an official spokesman for Caviano and RFC, however, no official change in the status of the department or label itself, aside from staff cutbacks ordered by Caviano, had occurred at presstime, although Caviano is considering several options in addition to what the spokesman called a "10 to 15 per cent chance" of remaining with Warner Bros. Records. RFC's contract with Warner Bros. will not end until January 1982.

The spokesman told *Record World* that Caviano is currently in the midst of negotiations to secure a new recording contract with Atlantic Records for RFC recording artists Change. The source emphasized that accompanying rumors that the entire RFC label and staff would also switch to an Atlantic Records distribution setup are completely untrue.

Other sources close to the company contacted by *RW* corroborated the erroneous nature of rumors suggesting a total switch in distribution of RFC Records to Atlantic. The same sources indicated that the second, already-recorded LP by the group Change would certainly be released by Atlantic Records.

While two staff members have recently left RFC, the spokesman indicated that Vince Aletti remains as consultant, A&R; Bob Siegel remains as general manager; and Jack Witherby remains as west coast promotion representative.

The spokesman also relayed Caviano's statement that all reports and rumors of a Warner Bros. Records-initiated break with RFC are untrue.

Huffman Exits RSO

■ LOS ANGELES — Mitch Huffman, RSO Records' vice president of sales, has resigned from the label, it was learned last week. In a related move, it was also learned, the duties of two members of RSO's sales staff will now also encompass promotion. Those staffers are Jay Cuniff and Tommy Teague, according to spokespersons for the company.

Crossovers Continue to Dominate The Top of the RW Singles Chart

By GREG BRODSKY

■ NEW YORK — Crossovers — whether they emanate from black, disco or country roots—continue to dominate the highest positions on the *Record World* Singles Chart. Although the year is still young, 1981 has already produced many songs that have stood atop several charts simultaneously.

Kool & the Gang's "Celebration" has just completed an impressive crossover success. The former number one hit on the *RW* Black Oriented Singles Chart has reached the top spot on the Singles Chart fifteen weeks after its release. The group was one of the major crossover success stories of 1980 as two of their singles, "Ladies' Night" and "Too Hot," reached the top five. "Celebration" has now surpassed the feats of both those hits.

There are plenty of other current crossover success stories on the Singles Chart. Two country crossovers, Dolly Parton's title song from the hit movie "9 To 5" and Eddie Rabbitt's "I Love a Rainy Night," are at #2 bullet and #3 bullet respectively. Both are recent number one hits on the Country Singles Chart.

All told, there are just three out-and-out pop songs in the top ten: REO Speedwagon's "Keep On Loving You," Air Supply's "Every Woman in the World" and Pat Benatar's "Hit Me With Your Best Shot." What

this continues to prove, of course, is that since sales have a great bearing on a record's success on the Singles Chart, it is the rare song that can amass sales strong enough to become number one without the benefit of some crossover response.

Recent accusations that pop radio playlists have become "too tight" seem unjustified when one considers the type of music that has dominated the charts lately. There has been strong representation from all types of music—pop, black, country, disco and A/C—in the top five in recent weeks. Reggae has influenced two of the biggest hits this winter: "The Tide Is High" by Blondie and Stevie Wonder's "Master Blaster (Jammin')." In addition, the Police, who draw from many musical influences including reggae, already have one top twenty success ("De Do Do Do, De Da Da Da") from their current LP and another song, "Don't Stand So Close To Me," at #61 bullet.

It is therefore hard to characterize certain radio stations' formats as being, for example, strictly pop or black music. Many stations have been using the less-constricting "urban contemporary" identification when describing the music that they play. (One step further is WKTU in New York, which dropped its "Disco 92" moniker for "urban")

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Grammy Invites Sent

■ NEW YORK — Invitations to this year's Grammy Awards ceremony, which will be telecast live from Radio City Music Hall on Feb. 25, have been sent out by the National Academy of Recording Arts and Sciences.

The tickets, which are priced at \$75 for members of NARAS (with a limit of two per member), \$100 for non-members and \$175 for patrons, provide admission to a champagne reception at the theater; pre-telecast ceremonies during which about 45 Grammy winners will be announced; the two-hour live telecast; and a dance featuring Woody Herman's orchestra at the New York Hilton.

Jay S. Lowy, the Academy's national president, has announced that anyone wishing to attend who has not received an invitation should contact the New York office at 14 E. 53rd St., 10022, or call (212) 755-1535. In addition, a Grammy ticket hotline will be handling all inquiries concerning the awards ceremony beginning Monday, Feb. 16. That number will be (212) 765-9395.

RCA Promotes Gross

■ NEW YORK—The appointment of Barry Gross as manager, merchandising—west coast, has been announced by Jack R. Craigo, division vice president, RCA Records—U.S.A. and Canada.



Barry Gross

Reporting to Gross under the new merchandising organization will be Roy Battocchio, artist development, west coast, and Muriel DeCunzo, publicity, west coast.

Prior to this appointment, Gross, who joined RCA Records in May 1980, had been manager, product management, based on the west coast. He previously had been a product manager for Warner Bros. Records for two years, and before that association had spent two years in sales and promotion with Lifesong Records. He entered the recording industry in 1968 in a promotion position with ABC Records.

Regional Breakouts

Singles

East:

Donnie Iris (MCA)
Outlaws (Arista)
Police (A&M)

South:

Barbra Streisand/Barry Gibb (Columbia)
Randy Meisner (Epic)
Police (A&M)
Suzy Quatro (Dreamland)

Midwest:

Neil Diamond (Capitol)
Blondie (Chrysalis)
Barbra Streisand/Barry Gibb (Columbia)
Bruce Springsteen (Columbia)

West:

Blondie (Chrysalis)
Don McLean (Millennium)
Bruce Springsteen (Columbia)
Phil Seymour (Boardwalk)
Steve Winwood (Island)

Albums

East:

Elvis Costello (Columbia)
Grace Slick (RCA)
Joe Sample (MCA)
38 Special (A&M)
XTC (Virgin)

South:

Elvis Costello (Columbia)
Grace Slick (RCA)
Joe Sample (MCA)
38 Special (A&M)
Nazareth (A&M)

Midwest:

Elvis Costello (Columbia)
Grace Slick (RCA)
38 Special (A&M)
Nazareth (A&M)

West:

Elvis Costello (Columbia)
Grace Slick (RCA)
Joe Sample (MCA)

REMEMBER WHEN THE MUSIC...



WAS THE BEST OF WHAT WE DREAMED

HARRY CHAPIN

"REMEMBER WHEN THE MUSIC" (WS8 5705)

THE NEW SINGLE FROM THE ALBUM **SEQUEL** (FW 36872)



Presented by the Boardwalk Entertainment Company
Produced by Howard Albert & Ron Albert for Fat Albert Productions, Inc.

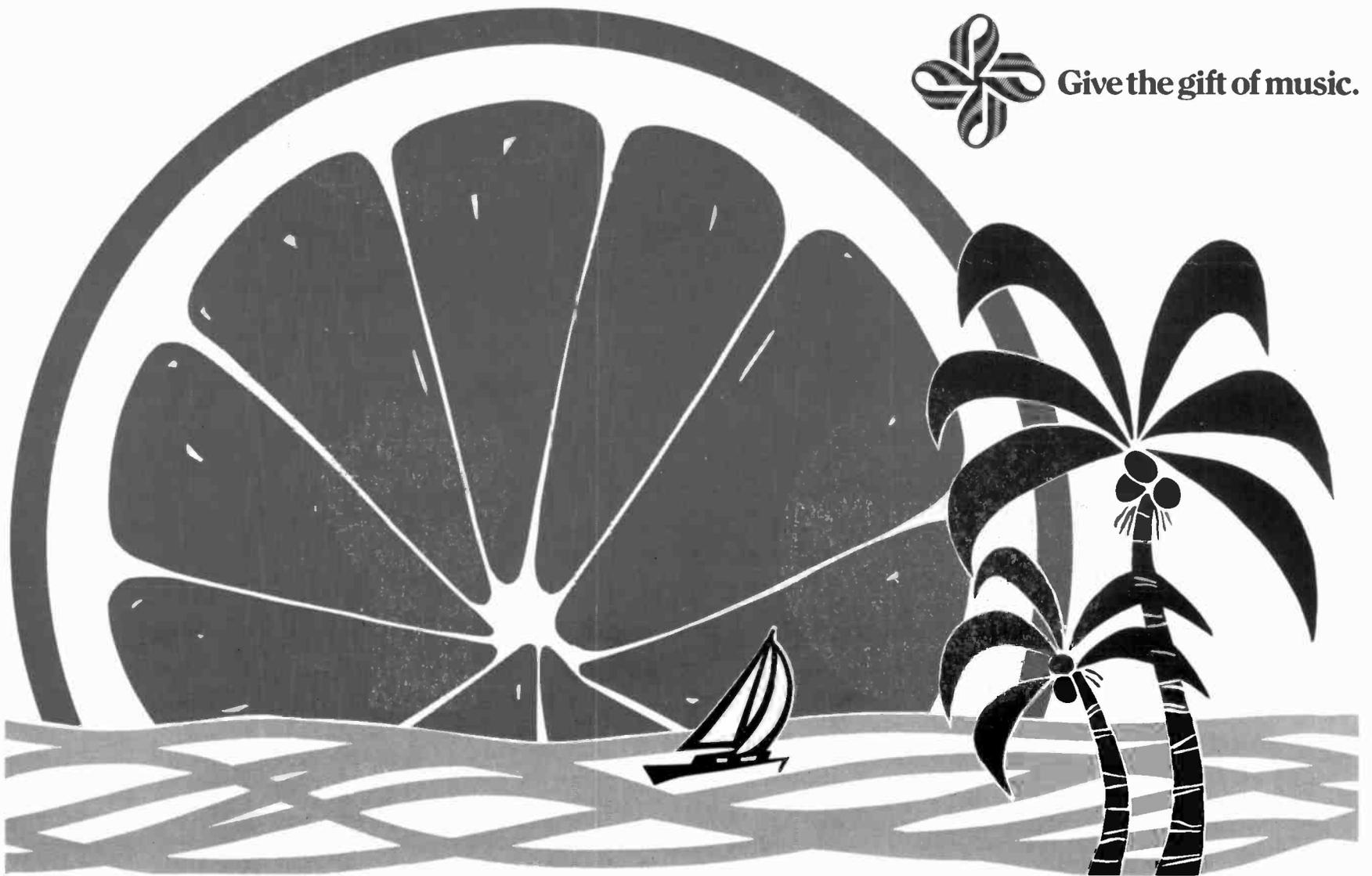


NARM CONVENTION '81

"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.

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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.

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FOR REGISTRATION INFORMATION CONTACT

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RCA Names Gordon Music Service VP

■ NEW YORK — The appointment of Robert Gordon as division vice president, music service, has been announced by Robert Summer, president, RCA Records.



Robert Gordon

In his new position, Gordon will direct the activities of RCA's Record and Tape Club as well as other direct marketing activities.

Prior to joining RCA Records, Gordon held a number of senior management positions with major direct marketing advertising agencies, including senior vice president, Rapp & Collins; partner, TLK Direct Marketing; and executive vice president Maxwell Sroge Company.

Radio City Near Accord With The Grateful Dead

By GREG BRODSKY

■ NEW YORK — Radio City Music Hall's suit against the Grateful Dead and Monarch Entertainment is on its way to being settled. According to a spokesman for the band, "The main problems have more or less been resolved at this point."

The suit stems from the Arista recording artists' eight-show run at Radio City this past October 22-31. The concert on Halloween was simulcast to 25 theaters throughout the country and was punctuated during several breaks in the show with comedy material by the writer/comedian team of Al Franken and Tom Davis. The duo's routine had initially been planned to be included in a videocassette and videodisc taken from the simulcast, but some of the material was allegedly found to be "objectionable" by Radio City Music Hall Productions.

In addition, artwork that the Dead had allegedly authorized for use as posters and as the cover from a forthcoming live album will also not be used. "We ran an ad which had their trademark, just the head of a skeleton close to their name," said Patricia Robert, vice president of communi-

(Continued on page 36)

Youthful Veteran Steve Winwood Decides Rock Music Isn't So 'Juvenile'

By SAMUEL GRAHAM

■ LOS ANGELES—When country singer George Jones sang not long ago that he had "aged 20 years in five," he was referring, perhaps autobiographically, to the ravages of alcoholism. But a lot of rock 'n' rollers can certainly identify with the notion of aging 20 years in five as well; the rigors of the rock world are such that in many instances, five years can be an entire lifetime, not just two decades.

Earlier Contributions

With that in mind, one can only be all the more impressed when meeting Steve Winwood. Come 1984, Winwood will have been a significant figure on the pop scene for a full 20 years. Through a number of band associations—with the Spencer Davis Group, Blind Faith and Traffic—a few guest shots with other musicians, and a solo career that is now two albums strong, Winwood has made a steady, and steadily enjoyable, contribution. That he still looks as boyish—not to mention healthy—as he does is no small accomplishment.

Of course, Winwood was just 16 when he unveiled one of pop's most soulful and expressive voices via the Davis Group's classic "Gimme Some Lovin'." He is in his early thirties now, not particularly old for a veteran of the rock 'n' roll wars; and if appearances are the only criteria, about all that's changed in 16 years is his name, with a more mature "Steve" having long since replaced the "Stevie" by which he was first known.

Winwood has been far less active in recent years than he was in the early stages of his career. "Arc of a Diver," his second solo album for the Island label, was released in late 1980, more than three years after "Steve Winwood," and in a rare interview recently, Winwood talked to *Record World* about the reasons for that inactivity, as well as the new album, the changes in his music and attitude, his plans to tour the U.S. after a seven-year absence, and various other topics.

Three years between albums is a long time, even by today's more relaxed standards, but Winwood dismissed the notion that he is the Steely Dan of solo artists, laboring for hour upon tedious hour over every bar of music that eventually makes it to vinyl. "I must confess," he said, "that the three years between albums weren't all spent making the new one. I've been, I suppose, kind of piddling about. I've been working on other people's projects, as well as trying to develop some writing relationships for myself."

Self Re-examination

There are other reasons for Winwood's withdrawal, not the least of which is the need he apparently felt to re-examine his entire career. "There was a point where I thought maybe I was getting convinced that rock 'n' roll, and writing songs and recording them, was a juvenile thing," he noted. What's more, "The mid-'70s was a strange period in the music business. It went

through a slight sense of not knowing what it was doing I think, and I didn't know what I was doing, either." Now, he added "My opinion's changed. I don't think it's a juvenile thing—I think it's far from it, in fact. And the music industry now is healthier. The listening public is getting more discerning, and although there are as many records released now as there ever were, I think ultimately there'll be fewer. It's getting thinned out a bit—it must, somehow."

Winwood also found himself tiring of what for him had become the drudgery of endless concert tours. "Six years ago, I thought that there must be more to the music business than going from one dressing room to the stage, then to the hotel room, then to the next dressing room and so on. I thought, 'There must be more to it than this. I've been doing this for 12 years. Now I want to see what else there is.' I also wanted to learn a bit more about making records. And I felt I wanted to have the freedom to make more mistakes, without the pressure of maintaining a band and all that."

With "Arc of a Diver" (the first single from which is "While You See a Chance"), Winwood has obviously accomplished the first goal, that of becoming a better record-maker. "Arc" is a completely solo project—he played all the instruments and sang all the parts—and while he said with a laugh that "I don't think I'll do the next one that way," he also said that "had I not done it, I would have always been wanting to."

Big WEA Push

According to Island president Ron Goldstein, "Arc of a Diver" has been designated a "special project" by the Warner/Elektra/Atlantic Corp., resulting in what Goldstein called "a heavy commitment" and "a high amount of concentration" on the product among the WEA field staff. Island and Warner Bros. have also prepared a special promotional cassette, Goldstein said, packaged in a six-by-six-inch box and including excerpts of an interview with Winwood and selections from the album; a brochure with a discography has also been sent to press, radio and retail representatives. Finally, 300 sets of four lithographed reproductions of the "Arc" cover work have been prepared in Europe to be sent to radio and retail people (200 to radio, 100 to retail) in the United States.

(Continued on page 42)

'Catholic Boy' and Friends



Atco recording artist Jim Carroll recently played four sold-out shows at the Whiskey in Los Angeles in support of his debut album, "Catholic Boy." A new single from the LP, "Day and Night," which was co-written by Carroll and Allen Lanier of the Blue Oyster Cult, has just been released. Pictured backstage at the Whiskey are, from left: Atlantic chairman Ahmet Ertegun, Jim Carroll, and Carroll's manager/producer Earl McGrath.

Record World Single Picks



ROCKPILE—Col 11-60503



HEART (prod. by Lowe-group) (writer: Lowe) (Plangent Visions, ASCAP) (2:36)

A great idea for the coming holiday, this single is saturated with Nick Lowe's vocal affection and the band's unbridled enthusiasm. Bursts of joy ring from the piano rolls and guitar surge's while Terry Williams keeps things under control with his steady pump. With a strong tradition and thoroughly modern viewpoint, it's a natural for AOR and pop radio.

NICOLETTE LARSON—Warner Bros. 49666



OOO-EEE (prod. by Templeman) (writer: McLoone) (McLooney Tunes, ASCAP) (3:27)

This initial release from her new "Radioland" LP features many of the familiar elements that have graced Larson's recent string of hits. Bobby LaKind and Ted Templeman create the prominent percussion movement while other Doobies and L.A. session stars provide the instrumental know-how. Ronstadt adds her backing signature on the buxom chorus.

THE JOHNNY AVERAGE BAND
Featuring Nikki Willis
—Bearsville 49671 (WB)



CH CH CHERIE (prod. by McRee-Hodgkinson) (writers: Average-McRee) (Fourth Floor, ASCAP) (3:42)

More than just your average band, Johnny and wife Nikki Willis make a formidable team on this debut from the new "Some People" LP. Nikki's cute vocal calls to mind Debbie Harry, but it has a ring and color all its own. Johnny plays keyboards, guitars and bass with authority, while guest Shane Fontayne adds guitar depth.

LANI HALL—A&M 2305



WHERE'S YOUR ANGEL? (prod. by Willis) (writers: Willis-Philliganes) (Irving/Baby Shoes/Poppy's, BMI) (2:59)

Keyboard twinkles introduce Lani's spirited sweetness. The attractive hook arrives in a smart arrangement with loads of pop rhythm bounce and creamy keyboard textures. The background vocals are courtesy of several of L.A.'s finest—Arnold McCuller, Lauren Wood, Arno Lucas and Tommy Funderburk—and Greg Phillinganes' keyboard/writing/arranging work deserves special plaudits.

Pop

THE RINGS—MCA 51069

LET ME GO (prod. by group) (writer: Baker) (Face Down, ASCAP) (3:32)

The Boston rockers debut with this single from their self-titled LP. Reminiscent of the Cars with their thick rhythm textures, the Rings spotlight Mark Sutton's guitar runs and catchy harmony vocals.

BLUE ANGEL—Polydor 2149

I HAD A LOVE (prod. by Halee) (writers: Lauper-Turi) (Tularue, ASCAP) (2:46)
Cyndi Lauper knows her influences and utilizes them well on this first release from the quintet's debut LP. Her girlish vocal pout and lovelorn emotion are enchanting.

MELANIE—Portrait/Epic 12-51001

ONE MORE TRY (prod. by Schekeryk) (writer: Mueller) (MCA, ASCAP) (3:42)
With her trademark vocal quiver working its old magic, Melanie delivers this touching ballad. Wrapped in a stunning string/keyboard arrangement, it's ready for pop-A/C radio.

DANA VALERY—Scotti Brothers 612 (Atl)

ROSES AND RAINBOWS (prod. by D'Andrea) (writers: Sager-Hamlisch) (Red Bullet, ASCAP/Chappell & Co., BMI) (3:20)

This Sager-Hamlisch tune is a great vehicle for Valery's full, robust vocal. The traditional arrangement is bright and bouncy for A/C airplay.

LESLIE, KELLY & JOHN FORD COLEY—A&M 2311

COME BACK TO ME (prod. by Lubbock) (writers: Coley-Chater) (Ala Jamal/Duchess, BMI) (4:03)

Coley, Leslie and Kelly create an awesome sound in harmony. The vocals glide on a soft keyboard (Coley)/guitar (Steve Lukather)/string cushion with plenty to offer pop-A/C audiences.

KIKI DEE—Posse 5008

NOTHING CAN STOP US NOW (prod. by Masser) (writers: Masser-Goodrum) (Golden Torch/Colgems-EMI/Chappell & Co./Sailmaker, ASCAP) (2:40)

From the "Stir Crazy" motion picture comes this ebullient ballad with Kiki's vocal spark in the spotlight. The optimistic hook is catchy and right for pop-A/C rotation.

THE POINTER SISTERS—Planet 47925 (E/A)

WHERE DID THE TIME GO? (prod. by Perry) (writers: Sager-Bacharach) (Unichappell/Begonia Melodies/Braintree, BMI/New Hidden Valley/Porchester, ASCAP) (3:08)

The songbirds are outstanding on this Sager-Bacharach gem. Singing in forceful harmony choruses throughout, the sisters create a grand sound for pop and A/C.

DOUG AND THE SLUGS—RCA 12167

TOO BAD (prod. by group) (writer: Bennett) (House of Slug, CAPAC) (3:39)

From out of the far north comes this Canadian quintet with a sense of humor and vitality to match. This loveable rocker from the debut "Cognac And Bologna" LP is pure pop that's headed for heavy rotation.

KID CREOLE & THE COCONUTS—ZE/Antilles 4506

MISTER SOFTEE (prod. by Darnell) (writer: Darnell) (Puddle/Island, BMI) (4:14)

Remixed from the "Off The Coast Of Me" LP, this delicious cut tells of one heck of a predicament. The percussion clicks, bass booms, keyboard pizzazz and Coconut charm surround Darnell's hectic vocal.

GENTZ—Parkside 033

PUSHOVER (prod. not listed) (writers: Lane-Brina) (La-Bri, ASCAP) (2:43)

Cheesy keyboards open and break with ear-catching effectiveness while Ricky Lane's hushed vocal delivers a smart hook over the simple, driving rock.

B.O.S./Pop

HEATWAVE—Epic 19-51005

WHERE DID I GO WRONG (prod. by Guthrie-Wilder Jr.) (Gilliard-Phillips-Wilder Jr.) (Johnny Wilder, BMI) (3:45)

Culled from the "Candles" LP, this dreamy ballad spotlights cuddly multi-vocal confection gliding around Johnny Wilder Jr.'s soothing lead. Appropriate for crossover consideration.

THE TRAMMPS—Atlantic 3797

BREATHKING VIEW (prod. by Mass Production) (writers: Redding-Drumgole) (Two Pepper, ASCAP) (3:44)

Bold horn shots cavort freely among the quintet's impressive vocal arrangements—especially in the upper registers—while a powerful funk track sets the pace.

DYNASTY—Solar 12180 (RCA)

SOMETHING TO REMEMBER (prod. by Sylvers, III) (writers: Dozier-Beard-Carriere) (Spectrum VII/Mykinda, ASCAP/Proud Tunes, BMI) (3:54)

Accompanied by a sparse bass and subdued keyboards, the grand harmony chorus comes strutting out on the introduction. Nidra Beard's vocal is super for crossover airplay.

T-CONNECTION—Capitol 4968

EVERYTHING IS COOL (prod. by Chew) (writer: Mackey) (T-Conn/Irving, BMI) (3:30)

The Bahama-based band makes its label debut with this title track from the new LP. Fusing native goombay music with funk and soul, it has appeal for dancers and radio.

HIROSHIMA—Arista 0590

CRUISIN' J-TOWN (prod. by Henderson) (writers: Hata-Kusumoto-Kuramoto-Kuramoto) (Little Tiger, ASCAP) (3:14)

The multi-ethnic collective has a hot-selling fusion LP, "Odori," from which this single is culled. Scintillating keyboards and a hypnotic vocal chant give this pop potential.

VICKI ANDERSON—Dash 5066 (T.K.)

YOU AND ME TOGETHER (prod. by Byrd) (writers: Byrd-Anderson) (Byrd Nest, BMI) (3:16)

Vicki lays down a heavy rap that's drenched in soulful experience. Of the ballad variety, this tale is moving, well-produced and adorned by backing gospel-styled vocals.

ENCHANTMENT—RCA 12163

MOMENT OF WEAKNESS (prod. by Davis) (writers: Garner-Jones) (Groovesville/Forgotten, BMI) (3:45)

The Detroit-based quintet makes this poignant love ballad a memorable listening experience via their luscious harmony sweeps into the upper reaches. Soft and soothing for any format.

ONE WAY—MCA 51054

MY LADY (prod. by Becker-group) (writer: McCord) (Perk's/Duchess/MCA, BMI) (3:35)

A perky, light funk rhythm proceeds at a leisurely pace while falsetto vocal leads and silky chorus interact. A pick for black radio.

Country/Pop

DELBERT McCLINTON & THE RON DELS—LeCam 1220

IF YOU REALLY WANT ME TO I'LL GO (prod. by Smith) (writer: McClinton) (LeBill, BMI) (2:22)

McClinton's current top 20 success should stimulate interest in this cut from an early-sixties session. His guitar playing and vocal phrasing are splendid and appropriate for multi-format airplay.

SLIM WHITMAN—Cleve. Intl./Epic 19-50971

I REMEMBER YOU (prod. by Drake) (writers: Mercer-Schertzinger) (Paramount, ASCAP) (2:31)

Slim applies his patented yodel flights into the heavens to this '62 top five Frank Ifield evergreen. Sure to stir memories, start a toe tappin' and maybe incite a twirl with a favorite old rug cutter.

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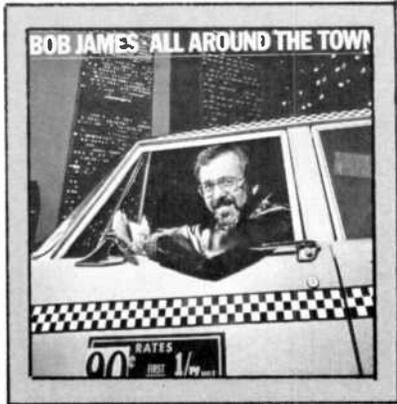
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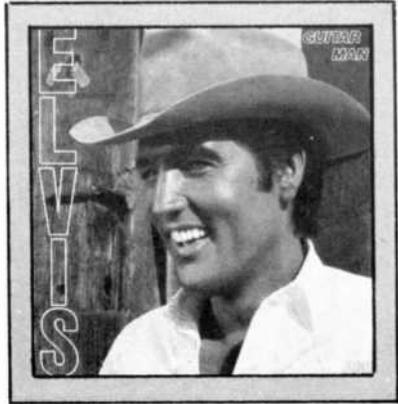
Record World Album Picks



SHADES
J.J. CALE—Shelter/MCA 5158 (8.98)
 Still favoring lots of acoustic guitars, walking bass lines and understated, conversational vocals, the little-seen Cale will probably remain an inspiration to rock's biggest stars rather than a big star himself. For those who care to listen, however, there's delight in tracks like "Packin' Jack" and the traditional "Mama Don't."



ALL AROUND THE TOWN
BOB JAMES—Columbia/Tappan Zee C2X 36786 (11.98)
 If you could own one Bob James LP, this is it. Recorded live in three famous New York venues, it's in eclectic selection including James' own jazz/pop compositions, a triple piano concert with Richard Tee and Joanne Brackeen, a touch of classical and a 1980 version of the big band standard, "Stompin' at the Savoy." Lots of pictures and a program.



GUITAR MAN
ELVIS—RCA AAL1-3917 (8.98)
 This LP compiles previously released sides, reworked so the strings and background voices are mostly gone, while the solo vocals and hot rhythm section take the foreground. While purists might argue against such a rewriting of history, today's pop/rock listeners will be delighted with these versions of tunes like Chuck Berry's "Too Much Monkey Business."



PLAYING TO WIN
RICK NELSON—Capitol SOO 12109 (8.98)
 Longtime rockabilly aficionado Nelson is finally seeing the times catch up to him, and his influences put this LP in the pop mainstream. The burning guitars of the Burnettes' "Believe What You Say" will appeal to rockers, and John Fogerty's "Almost Saturday Night" and Graham Parker's "Back To Schooldays" are wise cover choices.

AIR RAID
 20th Century Fox T-617 (RCA) (7.98)
 Led by writer/guitarist/vocalist Arthur Offen, this new quartet could attract fans of British "progressive" groups and midwest rock-eaters alike with persistent riffs like "You're Mine." Produced by Eddie Kramer.

LICENSE TO DREAM
KLEEEER—Atlantic SD 19288 (7.98)
 From their characteristic positive viewpoint, Kleeer's third LP is set to start the world dancing with tunes like "Running Back To You." Isabelle Coles' lead vocal on the slow song, "Sippin' And Kissin'" will attract airplay.

ONCE UPON A SUMMERTIME
CHET BAKER—Artists House AH 9411 (MCA) (8.98)
 The exceptional trumpeter is joined by Ron Carter and Mel Lewis among others on a beautifully recorded and packaged LP that will benefit from this label's new distribution deal with MCA. Includes Miles Davis' "ESP."

I.R.S. GREATEST HITS VOLS. 2 & 3
I.R.S. SP 70800 (A&M) (9.98)
 One of the best compilations to be released in this or any other year, this double-dip bargain contains samples of many interesting lesser known artists plus unreleased tracks by the Police, Squeeze and John Cale.

LUMINOUS BASEMENT
THE TOURISTS—Epic NJE 36757 (7.98)
 On their second U.S. LP this British rock band is most original and infectious when its distinctive blend of male and female vocals shines through. "Don't Say I Told You No" and "Walls And Foundations" are AOR-ready.

FAMILY
BOB MOSES QUINTET—Sutra SUS 1003 (Buddah) (7.98)
 Moses, one of the more tastefully restrained and musically sensitive drummers around, leads a quintet including tenorman Dave Liebman and bassist Steve Swallow. Includes a lyrical version of Duke Ellington's "Heaven."

LESLIE, KELLY & JOHN FORD COLEY
A&M SP 4841 (7.98)
 Coley has made the best aural and visual (with all due respect to England Dan) decision by harmonizing with these comely twins. "Without You" is multi-format pop, and "Let's Go to the Movies" has the theme and unusual vocal mix to click.

BLUE EYES
THE SCOOTERS—EMI-America SW-17045 (7.98)
 On their latest LP, this quartet offers varied fare for AOR and pop stations. The dramatic rhythmic entrance of "Time" and Beatlish harmonies of "Standing Up Straight" are airplay hooks.

'NARD
BERNARD WRIGHT—Arista/GRP 5011 (7.98)
 Barely old enough to drive a car, Wright is a demon at the '80s, playing mainly funk peppered with chiming Fender piano details a la Zawinul. He also does Miles Davis' "Solar" in an acoustic trio setting.

THERE MUST BE A BETTER WORLD SOMEWHERE
B. B. KING—MCA 5162 (8.98)
 With songs by Doc Pomus and Dr. John (who plays keyboards) and the assistance of Hank Crawford, "Fathead" Newman and Bernard Purdie, the King sings and plays closer to the heart of the blues than he has in some time. Encore!

DON'T FOLLOW ME, I'M LOST TOO
PEARL HARBOUR—Warner Bros. BSK. 3515 (7.98)
 Sans the Explosions and sporting an anglicized surname, Pearl's first solo LP is said to have been influenced by a recent U.K. visit. Theme pieces like "At The Dentist" and "Out with the Girls" work best.

A PIECE OF MY LIFE
BARBARA MASON—WMOT 37060 (7.98)
 The lady whose sensual delivery of "Yes I'm Ready" created a hit is back with a new LP including a new version of that hit and her new single "I'll Never Love The Same Way Twice."

Playboy Jazz Fest Announces Schedule

By SAMUEL GRAHAM

■ LOS ANGELES—Playboy Enterprises has announced plans for its third annual jazz festival, scheduled this year for June 20 and 21. This year's event, like the previous two, will be held at the Hollywood Bowl and will be produced by George Wein of Festival Productions.

Last year's Playboy Jazz Festival was reportedly the most successful two-day musical event in Hollywood Bowl history, with attendance exceeding 35,000. Playboy board chairman Hugh Hefner said in a prepared statement: "The public acceptance of our previous two festivals made it clear that the southern California community would support an annual jazz festival . . . Our talent line-up this year is the strongest ever, and we anticipate bringing an even more divergent group of special events and free community concerts to the public, so they may enjoy a month-long series of jazz-related activities."

Diverse Program

At the February 3 press gathering, held at Hefner's Holmby Hills mansion, at which the plans for this year's festival were announced, Wein spoke of his efforts to again provide "a program that will include every style of jazz: swing, bebop, avant-garde, all of it. In general, we just want to create a happy arrangement where everyone has a good time."

The talent roster for the 1981 event includes Count Basie, who will appear both on the 20th and the 21st; Herbie Hancock, playing with a group that Wein described as "VSOP II" (a mostly acoustic unit that will probably include Tony Williams, Ron Carter and others); Joe Williams; the Don Pullen-George Adams Quartet, an avant-garde group; the Vi Redd

Quartet; the Crusaders; Mel Torme; Earl Klugh; George Shearing; Art Blakey and the Jazz Messengers; Dizzy Gillespie, appearing with "an all-star group" featuring Ray Brown, Bernard Purdie, and Weather Report. Flip Wilson will be the master of ceremonies.

NAB Opposes kHz Shift

■ WASHINGTON—The National Association of Broadcasters, which had refrained from issuing a public statement on the FCC's proposal to "squeeze" the AM dial to open up radio to new owners, came out this past week with a resolution opposing the shift from 10 kHz to nine kHz.

The resolution, passed by the radio board of the NAB at a month's-end meeting, was based on three major factors.

First of all the NAB is concerned that the FCC wants to reduce spacing prior to conducting studies that would weigh the impact of such a move on the public as well as on existing broadcasters.

Also at issue are NAB studies that indicate "very real deficiencies" associated with reduced spacing, including increased interference, receiver obsolescence decreased service areas and the financial costs to broadcasters through hardware implementation.

The NAB also maintained that the FCC statement that the burden of proof for changing the present system "rests more on those who advocate change than on those who defend the status quo" has not been met, because of the apparent lack of research and study on the part of those who want nine kHz—including the FCC itself. **Bill Holland**

Pages Turn to Capitol



The group Pages has signed an exclusive, long-term recording agreement with Capitol Records, it was announced by Rupert Perry, vice president, A&R. The Los Angeles-based group's Capitol debut, produced by Jay Graydon, is scheduled for March release. Pictured after the signing are, from left (standing): George Ghiz, Pages' manager; Dennis White, vice president, marketing, Capitol; Bruce Wendell, vice president, promotion, Capitol; and Mickey Shapiro, Pages' attorney. Seated, from left: Steven George of Pages; Bobby Colomby, vice president, A&R, pop division, Capitol; and Richard Page of Pages.

New York, N.Y.

By DAVID MCGEE

■ During his recent appearance on the "Tomorrow" show, **Elvis Costello**, in discussing the demands of stardom with host **Tom Snyder**, noted that "you have 20 years to write your first album and six months to write your second."

In a conversation with this columnist last spring, **Robin Lane**, whose first album had been released only a few weeks earlier, was already worrying about writing a batch of new songs for a second record. At one point she uttered something similar to Costello's remark and vowed to hide herself away, as much as possible, in an effort to maintain some consistency in the quality of her writing. Never mind that her budding career hinges in no small part on a grueling regimen of live appearances.

The scene is a familiar one: an artist learning to write at peak form under the pressure of deadlines imposed by a recording contract. "You have 20 years to write your first album and six months to write your second." It's a common paradox which inevitably results in disappointing follow-ups to impressive beginnings.

Consider, then, **Rosanne Cash**. Her debut album was a tour de force, arguably the best country record released in 1980. From the first sound of her voice the discerning listener could detect an artist of rare sensibility. Thoroughly schooled by lineage in traditional country idioms, Cash, in the manner of Emmylou Harris, was surrounded by contemporaries whose styles were in-between traditional country and the more raucous, hell-bent-for-leather "outlaw" music. Included in this group was Cash's husband, **Rodney Crowell**, whose well-crafted tunes were doubly striking against his spare, uncluttered production.

Cash didn't have a rigorous schedule of personal appearances awaiting her. What she had was a baby. Take it from one who's been there, the demands a little one makes on your time are, as the saying goes, a whole 'nother smoke. The conclusion is obvious: somehow, some way there will always be an obstacle facing artists during the difficult transition period between first and second albums.

Someone should tell Cash about these things. Her new album, "Seven Year Ache," while not as immediately accessible as her first, is nonetheless challenging, beautiful, different: a bold step forward in all respects. For starters she's ventured farther afield for material, in addition to penning two fine songs herself. Crowell contributes only one song ("I Can't Resist"), and it's a collaboration with **Hank DeVito**. Represented alongside such known quantities as **Merle Haggard** and **Sonny Curtis** are a couple of highly-regarded writers with deep roots in both country and rock (**Keith Sykes** and **Steve Forbert**), plus one of rock's bright lights, **Tom Petty**. Cash surprised no one with her homage to papa, a sprightly version of "Big River," on the first album. But Petty's "Hometown Blues" is a selection even Cash's most devoted fans could hardly have been prepared for. Where will she go next for material? To Bruce Springsteen? Billy Burnette? Lionel Richie? Cole Porter perhaps? Clearly there are no limits.

Two songs in particular amply demonstrate the breadth and scope of performances here: Sykes' "Rainin'" and Cash's "Seven Year Ache."

"Rainin'" opens with swirling organ lines (courtesy **Booker T. Jones**) and a familiar guitar riff played on the top strings and apparently inspired by Lennon-McCartney's "Ticket to Ride." Cash belts it out like a born rocker, yet there's no mistaking the song's solid country groove.

"Seven Year Ache" is the album's best number. A lilting, bitter-sweet recollection of life with an inveterate boulevardier, Cash delivers it with swaggering insouciance that gives way to palpable pain in the beautifully-constructed chorus. Quotable lyrics and intriguing touches abound, such as reverbed handclaps and a steel guitar with an Ebow humming along in the background giving the cut a decidedly European flavor. In places the production smacks of an Alan Tarney job: rather ornate and pristine, but always tasteful.

One could argue with some success that Crowell's attempt to maintain a low profile is admirable but in vain. As producer he is in many ways the star of the record. The decisions he made along the way are designed, it seems, to force the listener to consider the music from a new perspective. For instance, it's impossible to ignore the many references in the arrangements to rock, jazz, soul and pure pop. Crowell and DeVito's "I Can't Resist" is sort of an urban blues cum country bit of internal dialogue that features a haunting, impressionistic saxophone solo similar to those Lew Tabackin contributed to

(Continued on page 42)

Cover Story:

The Disarmingly Eclectic Don McLean

■ "I enjoy taking chances with my songs, and whether I end up with egg on my face, or wearing it on my arm as a badge—I don't care. I like to try these kinds of things," says Don McLean. He's doubtless sporting a clean new badge these days, with his first Millennium single a bulleted 23 on the RW Singles Chart: a remake of Roy Orbison's country/rock classic, "Crying." After amazing music fans and developing an instant worldwide following with his first hit, 1971's monumental "American Pie," McLean has made a career of surprising his listeners, occasionally baffling his record labels, but always displaying a rare brand of integrity and adventure in his irrepressibly versatile folk, rock, country and pop repertoire.

'American Pie'

By the time "American Pie" first was aired (June 26, 1971, over New York's WNEW-FM and WPLJ-FM, upon the closing of the Fillmore East theater), McLean had already worked his way from an upstate New York college folk circuit to club headlining and concert openings on the strength of his first album, "Tapestry." Following the blizzard of media publicity focused on his second album, which contained the Grammy-nominated "American Pie" and the moving ballad, "Vincent," McLean's work has demonstrated an intriguing range, from confessional folk to A/C, traditional country/bluegrass, on classic early rock 'n' roll and even the "Playin' Favorites" album. His influence as writer and performer is aptly demonstrated by the almost concurrent success of his own ballad, "And I Love You So" for Perry Como, and Lori Lieberman's tribute to him, "Killing Me Softly With His Song."

International Popularity

Although his disarmingly personal and eclectic style didn't duplicate the sensational interest of "American Pie" at home, McLean continued to win friends worldwide in concert and on record. "Crying," in fact, went gold first in Britain and the Netherlands, reaching number one while McLean was still arranging the release of his "Chain Lightning" album with Millennium. His popularity overseas has been obvious in the international success of "Vincent" — which surpassed even "American Pie" — and in the attendance records he has set in Britain, Ireland and Australia.

McLean's interest in America's

various popular music forms is evident in his choice of cover material for the Nashville-recorded "Chain Lightning," including songs by Hank Williams, Buddy Holly, Gene Vincent and the Skyliners, as well as Orbison's "Crying"; he credits his style to vocalists from Williams and Bing Crosby to Holly and Elvis Presley. His credibility in naming these influences is certainly bolstered by his collaborators on the album: producer Larry Butler, whose work with Kenny Rogers is well-known, and veteran players whose credits between them include early Elvis Presley sessions as well as work with the Crickets, Johnny Cash and Jerry Lee Lewis. The Jordanares, Elvis' own back-up group, added vocals.

Versatility

McLean's success mirrors his own far-reaching background: inspired by the timeless musical legacy of American pop, he continues to touch and involve his contemporaries with a versatility as uncategorizable as the music itself.

Jimmy Ienner, president of Millennium, says he is proud to have had a long-standing relationship, and adds, "we finally found a reason to be together. Now, neither one of us is 'crying'."

Upstart, Knack Split

■ LOS ANGELES — Scott Anderson, president of Upstart Management, has severed his personal management ties with Capitol recording artists the Knack and is currently looking for new talent to sign.

Eve Moon at Trax



Capitol recording artist Eve Moon whose self-titled debut album is being released this month, recently appeared at Trax in New York. Pictured backstage after the show are (standing, from left): Bobby Colomby, vice president, A&R, pop division, Capitol; Jay Hart, Chicago regional promotion manager, Capitol; Carol Miller, WPLJ; Peter Gourley, production manager, Capitol/Liberty/EMI-A; Eve Moon; Jimmy Ripp, Moon's guitarist; Maureen O'Connor, press and artist relations manager, east coast, Capitol; Tom Wolk, Moon's bass guitarist; and Car Worner lead vocalist of the Elektrics. Front row, from left: Ray Tusken, national AOR promotion manager, Capitol; Dave Morrell, New York regional promotion manager, Capitol; Patti Maturkovic, manager, artist relations, west coast, Capitol; David Munns, label marketing manager, Capitol Canada; and Doreen D'Agostino, press and artist relations coordinator, east coast, Capitol.

Musicians Union Pres. Calls for Ratification

■ LOS ANGELES — Max Herman, president of American Federation of Musicians Local 47, has recommended ratification of the proposed film-TV music contract with producers now being voted on by AFM members. His recommendation contrasts with his board of directors, who have taken a neutral stance on the issue. Local 47 represents almost half the AFM members eligible to vote on the pact.

While conceding certain shortcomings in the agreement, which followed a lengthy strike beginning last July 31, Herman told members of his local that failure to ratify would result in "more bitterness and turmoil, not only in our union, but in the music business in general."

Results of the balloting will be counted on February 18 by the American Arbitration Association.

Many members of the union have criticized the pact for its failure to set a date by which new negotiations for the home video market music begin. The three-year pact calls for a nine percent increase in wage scale rates during each year.

MCA Names Martine

■ LOS ANGELES — Pat Martine has been appointed MCA Records' west coast regional promotion manager, based in Los Angeles, announced Pat Pipolo, vice president of promotion for the label.

Prior to his move to MCA, he was local promotion manager in New York for Columbia. Earlier he had held the same position with Infinity Records in New York. From 1976 to 1978 he was west coast promotion manager for United Artists Records.

ADL To Honor Deikel

■ NEW YORK—Theodore Deikel, senior vice president of the American Can Company, will be honored by the Music and Performing Arts Division of the Anti-Defamation League of B'nai B'rith and the Music and Performing Arts Lodge of B'nai B'rith at a testimonial luncheon on Thursday, February 26, at the Waldorf Astoria Hotel here. He will receive the ADL Human Relations Award.

In addition to his post as senior vice president of American Can Company, Mr. Deikel is chairman and chief executive officer of the Musicland Group, Pickwick Distribution Companies and Fingerhut Corporation.

Charles McC. Mathias, Jr., Senior United States Senator from Maryland, will be the guest speaker for the event.

Cy Leslie, Ira Moss, and Toby Pieniek are chairmen of ADL's Music and Performing Arts Division, and Henry Rosenberg is president of the Music and Performing Arts Lodge of B'nai B'rith.

RCA Red Seal Names Elliott

■ NEW YORK — In his first appointment since RCA Records' Red Seal became a self-contained A&R marketing center last week, Thomas Z. Shepard, division vice president, Red Seal, has named Peter Elliott manager, product management, Red Seal.

Elliott joins RCA Records after having spent seven years with Record Bar, Inc., in Durham, N.C., where he held positions in purchasing and promotions.

Drummer Cozy Cole Dies

■ COLUMBUS, OHIO — Veteran jazz drummer William (Cozy) Cole died of cancer here last Friday (30). He was 71.

Cole, who had been a lecturer at Ohio State University for the last few years, was one of the most versatile drummers of his generation, adept in a variety of different jazz styles. He also became one of the few jazz musicians ever to have an instrumental hit single when his recording of "Topsy" became a surprise success in 1958.

Cole made his debut on records with Jelly Roll Morton in 1930 and went on to work with such notables as Louis Armstrong, Benny Goodman, Cab Calloway and Benny Carter, as well as with his own combo. In 1942 he became the first black member of the CBS Radio staff orchestra. In 1953, he and Gene Krupa founded a highly successful drum school in New York.

He is survived by his wife, a brother and a sister.

1982 World's Fair Set for Tennessee

■ NEW YORK — "Energy Turns the World" is the theme of the 1982 World's Fair to be held in Knoxville, Tennessee. The event, which has been fully licensed and sanctioned by the Bureau of International Expositions in Paris, is the first World's Fair since the one held in Japan in 1975 and the first in the United States since the 1974 exposition in Spokane. The Fair will be the first such exposition to be held in the southeastern United States.

According to S. H. Roberts, Jr., president of the Knoxville International Energy Exposition, the World's Fair will run from May 1 to October 31, 1982 with a projected attendance of 11 million visitors. France, Italy, Great Britain and West Germany were among the first nations to contract for participation, and construction for the international pavilions is well underway.

Performers

Among the members of the entertainment community who are scheduled to perform at the Fair are Bob Hope, actress Patricia Neal, Dolly Parton, violinist Isaac Stern, Stephanie Mills, Red Skelton and Debby Boone.

Phonogram Int'l Names Dalhuisen Exec VP

■ HAMBURG — Aart Dalhuisen has been named executive vice president of Phonogram International, it was announced by Dr. Werner Vogelsang, president of PolyGram Record Operations International, in agreement with PolyGram's Group management.

Background

Dalhuisen, who is also vice president of PRO International, is in charge of Phonogram International's activities in the field of popular music. Prior to joining PolyGram in 1977, Dalhuisen was managing director of the Dutch World Broadcasting System.

NMA Appoints Cornelius



The Nashville Music Association has announced the appointment of Dale Franklin Cornelius as the organization's executive director. Cornelius, second from right, whose music industry experience includes work for the Grateful Dead, the Fillmore East Theater, and the New Riders of the Purple Sage, is shown above with: (from left) NMA board members Norbert Putnam, Bonnie Garner, Jimmy Bowen, Bob Beckham, Bob Montgomery, and Jim Rushing.

Wonder Donates \$15G To Negro College Fund

■ NEW YORK — Stevie Wonder last week presented the United Negro College Fund with a check for \$15,000 generated from his Jan. 16 benefit concert in Washington. Wonder's gift to the non-profit educational organization, the largest so far this year, kicked off its annual fundraising campaign.

Obviously pleased by the large turnout for his Jan. 15 march to make Dr. Martin Luther King, Jr.'s birthday a national holiday, Wonder announced "another kind of festival" to support this cause later in 1981. "This will be more music oriented," he said. "Hopefully it will be held in a large arena of some kind." Wonder also said he'd be resuming his education, probably to study music and political science.

Rock Promoter Sued

■ LOS ANGELES — It has been learned that criminal charges have been filed in the state of Pennsylvania against rock promoter Richard A. Cohen. Cohen, who resides in New Jersey and promotes concerts in New York, New Jersey and Pennsylvania, was charged on September 24, 1980 with knowingly issuing a bad check in the amount of \$22,500. The check was made out to ICA, Ltd., Frank Zappa's production company, in payment for a concert by Zappa on April 27 of last year at Lehigh University.

Application Denied

Following a preliminary hearing on November 24, 1980, before Elizabeth Romig, justice of the District Court in Bethlehem, Pa., an application to dismiss charges against Cohen was denied by the court. According to assistant district attorney Richard Pepper of Pennsylvania's Northampton County, a date for Cohen's trial on felony charges will be set this week.

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ HOW GREEN WAS MY VALLEY: Elton John got started last week on the initial sessions for his Geffen Records debut, sorting through a collection of songs co-written with long-time collaborator **Bernie Taupin**. Just a couple of days earlier, word came through that Bernie's home town of Grantham in Lincolnshire had been selected by a BBC poll as "the most boring city in the United Kingdom." The news came as no surprise to Bernie. "They're right, of course," he told us, "but if they think it's boring now, they should have been there fifteen years ago. Even the cows were yawning." "The Fox," which is the working title for the new album, will be produced by **Chris Thomas**, renowned for his work with the **Pretenders** and his production of **John Cale's** obscure tour-de-force, "Paris 1919."

NOTED: **Hellen Reddy** has filed for divorce from her husband and manager of 12 years, **Jeff Wald**. There has been no official word on whether Wald will continue as her manager. The divorce petition, filed in Los Angeles, cited irreconcilable differences.

RW AT THE MOVIES: **Teddy Pendergrass** (who, rumor has it, will soon be signing with I.C.M.) recently made his first appearance before the cameras for the upcoming Warner Bros. picture, "Soup For One," starring **Gerrit Graham** (close personal friend of this column) and **Marcia Strassman** and due for release next fall. Teddy plays himself in the picture, performing a song written especially for the film by **Chic's Nile Rodgers** and **Bernard Edwards**, and he was slightly disconcerted by the experience. "I never thought I'd have to get up at 6:00 a.m. to sing in a nightclub," he commented. He'll have to get used to it, because reports have it that his management, **Alive Enterprises**, is scouting other film properties . . . In her new film, "All Night Long," **Barbra Streisand** plays a housewife who aspires to a career as a country singer. Trouble is, she's a lousy songwriter and she can't carry a tune. In the movie, that is, which is due from Universal on March 6.

GREASEPAINT: **Allee Willis**, who recently made the transition from songwriter to producer (**Lani Hall**) has her eyes on Broadway. According to her manager, **Ken Fritz**, Allee will be writing the book and music for an as-yet untitled musical.

AND WHERE'S THAT SOGGY PLAIN?: Having barely recovered from the inaugural festivities, the who's whos of Hollywood royalty had taken their black ties out of mothballs once more and **Melissa Manchester** had practiced an uncharacteristic curtsy to perfection. The event was the arrival of **King Juan Carlos** and **Queen Sofia** of Spain for a gala party at 20th Century-Fox, sponsored by the Motion Picture Association of America's **Jack Valenti**. Then, Spain's **Prime Minister Suarez** inconveniently resigned from his post, and a provision in the Spanish constitution makes the King's presence in the country mandatory until a successor is chosen. His Majesty reportedly expressed his regrets and has asked for a reign-check.

GOOD ROCKIN' TONIGHT: Big fun at the Whisky A Go Go last week, when the seemingly immortal **Roy Brown** opened for the **Sir Douglas Quintet**. Roy is a blues wailer in the **Memphis Slim-Otis Spann** tradition, and may be the only bluesman we know who can keep a straight face while boasting that his classic "Good Rockin' Tonight" was covered by **Pat Boone** back in the '50s. Accompanied by a sax player named **Freddy Clark**, who's cut from the same classic cloth, Roy admonished the audience to keep their minds out of the gutter (while he sang the somewhat licentious "Love For Sale") and his band to please keep up the tempo. Great stuff, Roy.

IT'S ALL HAPPENING: **Fleetwood Mac's Christine McVie** hosted a party at **Trader Vic's** a couple of weeks ago to celebrate her decision to produce singer/writer/pianist **Robbie Patton**—McVie's first outside production effort. California Governor **Jerry Brown** even dropped by the **Trader Vic's** affair; but if the Gov thought he'd be able to pick up a few votes, he was mistaken, since at least two-thirds of the gathering was English. Of course, maybe Brown only wanted to find out the chords to "Tusk" . . . **Blondie's Deborah Harry** will host "Saturday Night Live" this week, on Valentine's Day. She will not be singing, however . . . **Herb Alpert's** nomination for best pop instrumental performance (for "Beyond") this year is the fifth Grammy nod he's had in that category. He's won three out of four so far, including "Rise" last year . . . **Aretha Franklin** threw a surprise birthday party for husband **Glynn Turman** on January 31. Eighty folks were there,

(Continued on page 36)

Soul Revival: Do You Like Good Music?

By NELSON GEORGE

■ NEW YORK — Sam and Dave's "Soul Man" segues into Aretha Franklin's "Think," which is followed by Otis Redding's "Satisfaction," and the SRO crowd goes wild. This is Privates, the popular new disco-nightclub on New York's East Side, and the records played this evening are all '60s soul. The dancers are not the working-class blacks who helped make these songs popular, but white couples in their 20s. The headliner for tonight's show is one of the greatest of the '60s soul singers, "Wicked" Wilson Pickett.

Scenes like this are occurring in Manhattan, San Francisco, and other cities around America. Many in the media are proclaiming a soul revival, a re-appreciation of that music similar to the blues revival of the late '60s.

Is this a true revival of soul music's popularity or just another trendy diversion for the chic and would-be chic? There is evidence to support both views, since an interest in soul music is growing among white and black audiences, but in different ways.

The big-city soul revival has New York as its keystone, with a number of rock clubs, including Privates, the Ritz, the Rock Lounge, Tramps, and the Lone Star Cafe, booking the music.

Tramps' owner Terry Dunne, a devoted fan of blues and soul, helped start the trend by booking veteran black performers into his intimate Greenwich Village nightclub. New York's center of cowboy chic, the Lone Star Cafe, began booking soul performers at about the same time. Sam & Dave, James Brown, and Millie Jackson appeared there, with Jackson's show broadcast live over New York's AM country outlet WHN.

A catalyst for much of this action was Dan Aykroyd and John Belushi's "Blues Brothers" activities, which, despite critical complaints and charges of racism by some blacks, helped introduce or re-introduce a new generation of record buyers to older forms of black popular music.

The Clash helped the trend along by using such artists as Lee Dorsey and Bo Diddley as opening acts on two American tours, reflecting the interest of new wave fans in basic straightforward music like soul and reggae.

At first, Sam & Dave and James Brown were the most in-demand soul performers at the rock clubs; soon many others found them-

selves recruited by these venues.

Jane Friedman of the Wartoke Concern, which has been booking talent into Privates, notes, "The only music played there is new wave and old R&B. Our audience likes the old black music because it's music they remember growing up with."

Among the performers to play

"During the height of the disco thing I would go into small clubs and always pack them in. I'd also move from colleges, like Yale and Oxford, to a club in Tuskegee, Alabama. So we've always been around."

Covay, however, does feel that interest is picking up among young people. "I think this



Privates recently have been Pickett, Chubby Checker, and Junior Walker and the All-Stars. "If we could afford Ashford & Simpson or Curtis Mayfield we'd definitely book them, because the demand is there," Friedman said, adding, "our audience isn't really ready for today's black music. It's so different from '60s soul, which was less arranged, less electronic." At a recent visit to Privates, Curtis Mayfield's "Super Fly" and "Freddie's Dead," both hits in the early '70s, were the most recent records played.

Other soul stars who have played New York rock clubs in the last few months include Clarence Carter, Solomon Burke, Don Covay, Percy Sledge, Rufus Thomas, and Carla Thomas. Ray Charles' last New York appearance was at the Ritz before a packed house.

Songwriter-singer Don Covay is pleased with this attention to soul music. But, the former Atlantic artist points out, "I and the other soul performers have never stopped working.

means a discovery of what performers can do," he says. "When the producer overshadows the singer it sets up a bad situation. A disco record may sound good on the dance floor, but the act couldn't take it to the stage. The soul performer works a crowd and brings emotion to his performance. Also, most of the great singers—Pickett, Solomon Burke, Joe Tex—are still young enough to give a good show."

While performers like Covay are enjoying the praises of rock club audiences with past hits, black audiences nationwide are showing interest in basic black styles presented in a contemporary manner. Black vocal groups (the Manhattans, Spinners, Ray, Goodman & Brown) have experienced a sales upturn, while soulful ballads like Larry Graham's "When We Get Married" and "One In A Million," Teddy Pendergrass' "Love TKO," and Aretha Franklin's "United Together" have been successes.

In commercial terms, perhaps, the biggest beneficiary has been

singer-songwriter Clarence Carter. The performer of soul classics such as "Patches" and "Too Weak To Fight" has his "Let's Burn" LP, released on Los Angeles' small Venture label, in Record World's Black Music top 25. Significantly, it is an album of all-new material.

According to Carter, the album was recorded in 1977 and sent to "15 or 20 different record companies. They all said 'It sounds good, but it's not today's music.' So they turned me down." Carter finally made a deal with Venture last fall and the album has made a slow, steady upward climb. "It took off down south, where I've always been strong, and now is spreading out," he says.

With the album's success his concert work has "tripled." He recalls, "I had to work clubs on weekends to survive during the disco era. Now I work when I want to." His follow-up album is being recorded in "the old home base," Alabama's Muscle Shoals studio, and he plans a national tour.

One damper on the appearances of soul music veterans at black clubs is their asking price. Joe Iantosca, a Boston promoter, says many groups "are pricing themselves out of the market." For example, he says that one popular vocal group of the 1960s is asking \$10,000 a night for a gig, with the club forced to provide musicians. "A promoter has to invest in the gold market to book these guys," Iantosca says. "More clubs would present them to their black audience, but for an act without any new product to ask these prices is insane."

Another factor working against this revival are some factions in black radio. "Blacks are turned on by what comes on the radio," says Carter, "but it's hard as the devil to get some of these so-called 'progressive' black stations to play my records." This has been particularly true, he says, in major urban markets.

The release of Wilson Pickett's new EMI-America album "Right Track" will shed light on how strong the soul revival is. According to William Reid, the label's R&B promotion manager, the company will try to break the Jeff Lane-produced album in the black community. Whether Pickett's adoring fans at Privates and other rock clubs will buy his new products remains to be seen.

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

AHI LEAH Avsec (Bema/Sweet City, ASCAP)	46	KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)	5
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP)	71	KILLIN' TIME Stroud (Flowering Stone, ASCAP)	56
A LITTLE IN LOVE Tarney (ATV, BMI)	15	KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	36
AND LOVE GOES ON White (Almo/Verdanel/Cherubim, ASCAP/Foster Frees BMI)	74	LADY Richie (Brockman, ASCAP)	29
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI)	17	LIPSTICK Chapman (Chinnichap, BMI)	82
BACK IN BLACK Lange (J. Albert Ltd./Margo, BMI)	58	LIVING IN A FANTASY Tarney (Rare Blue, ASCAP/ATV, BMI)	44
BOOGIE BODY LAND Jones (Barkays/Warner-Tamerlane)	83	LOVE OVER AND OVER AGAIN DeBarge-Williams (Jobete, ASCAP)	84
BURN RUBBER Simmons (Total Experience, BMI)	70	LOVE ON THE ROCKS Gaudio (Stonebridge/EMA-Suisse, ASCAP)	25
CELEBRATION Deodato (Delightful/Fresh Star, BMI)	1	LOVE T.K.O. Wansel-Biggs-Womack (Assorted, BMI)	52
CRYING Butler (Acuff Rose, BMI)	23	MISS SUN Schnee (Hudmar, ASCAP)	18
DE DO DO DO, DE DA DA DA Group-Gary (Virgin/Chappell, ASCAP)	38	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI)	26
DEEP INSIDE MY HEART Garay (Nebraska/United Artists/Glasgo, ASCAP)	99	MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)	65
DON'T STAND CLOSE TO ME Group (Virgin/Chappell, ASCAP)	61	MY MOTHER'S EYES Kirk (Almo/Only Child/Mel-Dav, ASCAP)	91
DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI)	48	NEVER BE THE SAME Omarian (Pop 'n' Roll, ASCAP)	89
DREAMER Howe (Rockslam/Bug, BMI)	94	NEVER KNEW LOVE LIKE THIS BEFORE Mtume-Lucas (Frozen Butterfly, BMI)	92
DREAMING Tarney (ATV, BMI/Rare Blue, ASCAP)	93	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)	2
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI)	8	ONE STEP CLOSER Templeman (Noodle Tunes/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP)	73
FADE AWAY Springsteen (Bruce Springsteen, ASCAP)	45	ON THE ROAD AGAIN Nelson (Willie Nelson, BMI)	100
FANTASTIC VOYAGE Group (Spectrum VII/Circle L, ASCAP)	55	PASSION Harry The Hook (Riva/WB, ASCAP)	6
FIREFLIES Reynolds (Duchess/MCA, BMI)	75	PRECIOUS TO ME Podolor (Hearmore/On The Boardwalk, BMI)	12
FLASH'S THEME AKA FLASH May-Mack (Queen/Wide/Beechwood, BMI)	57	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP)	33
FLY AWAY Foster (Irving/Woolnough/Unichappell/Begonia/Foster Frees, BMI)	67	REMOTE CONTROL Russell-Timmons-Man (Last Colony/Band of Angels, BMI)	85
FOOL THAT I AM Anderle (Unichappell/Begonia Melodies/Fedora, BMI)	69	SAME OLDE LANG SYNE Fogelberg-Lewis (Hickory Grove/April, ASCAP)	11
FULL OF FIRE Sylvers (Spectrum VII/My Kinda, ASCAP)	87	SEASONS Newmark-Fox (Live/Charles Fox, BMI)	96
GAMES PEOPLE PLAY Parsons (Woolfsongs/Careers/Irving, BMI)	16	SEVEN BRIDGES ROAD Szymczyk (Irving, BMI)	32
GUITAR MAN Jarvis (Vector, BMI)	60	SHINE ON Martin (Almo/McRouscod, ASCAP/Irving/Buchanan Kerr, BMI)	54
GIVING IT UP FOR YOUR LOVE Beckett (Blackwood/Urge, BMI)	13	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI)	31
(GHOST) RIDERS IN THE SKY Lyons (Edwin H. Morris Co., ASCAP)	53	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell)	66
GUILTY Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	35	STAYING WITH IT Lehning (ATV/Braintree/Snow, BMI)	64
HEARTBREAK HOTEL Group (Mijac, BMI)	19	SUDDENLY Farrar (John Farrar, BMI)	41
HEARTS ON FIRE Garay (Nebraska/United Artists/Glasgo, ASCAP)	39	TELL IT LIKE IT IS Group (Conrad/Olrap, BMI)	47
HE CAN'T LOVE YOU Group (Keira/Bema, ASCAP)	43	THE BEST OF TIMES Group (Stygian/Almo, ASCAP)	12
HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) Gaudio (Stonebridge, ASCAP)	24	THE WINNER TAKES IT ALL Andersson-Ulvaeus (Artwork, ASCAP)	28
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	88	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI)	42
HEY NINETEEN Katz (Zeon/Free Junket, ASCAP)	10	THE TIDE IS HIGH Chapman (Gemrod, BMI)	4
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI)	9	THE WANDERER Moroder-Bellotte (Cafe American/Revelation/Ed. Intro./Intersong, ASCAP)	68
HOW 'BOUT US Graham (Dana Walden, licensee not listed)	80	TIME IS TIME Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	30
HUNGRY HEART Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP)	37	TOGETHER Salas (Razor Sharp/Double Diamond, BMI)	22
I AIN'T GONNA STAND FOR IT Wonder (Jobete/Black Bull, ASCAP)	20	TOO TIGHT Group (Val-le-Joe, BMI)	40
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI)	49	TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI)	27
I DON'T WANT TO KNOW YOUR NAME Klein (Seventh Son, ASCAP)	77	TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI)	95
I JUST LOVE THE MAN Gamble-Huff (Assorted, BMI)	78	UNITED TOGETHER Jackson (Jays Enterprises/Baby Love/Chappell/Philvin Intl., ASCAP)	59
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI)	3	WATCHING YOU Douglas-Washington (Steve Song/Cotillion, BMI)	72
I MADE IT THROUGH THE RAIN Manilow-Dante (Unichappell, BMI)	21	WHAT KIND OF FOOL Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	34
I NEED YOUR LOVIN' Marie (Jobete, ASCAP)	90	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI)	63
IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP)	79	WHIP IT Margouleff-Group (Devo/Nymph/Unichappell, BMI)	51
IT'S MY TURN Masser (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)	50	WHO'S MAKING LOVE Tischler-Shaffer (East Memphis, BMI)	86
(JUST LIKE) STARTING OVER Lennon-Ono-Douglas (Lenono, BMI)	7	WOMAN Lennon-Ono-Douglas (Lenono, BMI)	14
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd. ASCAP-CAPAC)	76	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	97
JUST THE TWO OF US Washington, Jr.-MacDonald (Antisia, ASCAP)	81		
KEEP IT HOT Blackmon (Better Days, BMI/Better Nights, ASCAP)	98		

Record World Singles

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FEB. 14	FEB. 7	
101	102	LONG TIME LOVIN' YOU McGUFFEY LANE/Atco 7319 (McGuffey Lane, BMI)
102	107	THEME FROM RAGING BULL JOEL DIAMOND/Motown 1504 (United Artists, ASCAP)
103	114	DON'T YOU KNOW WHAT LOVE IS TOUCH/Atco 7311 (Thames, ASCAP)
104	103	CAFE AMORE SPYRO GYRA/MCA 51035 (Harlem/Crosseyed, BMI)
105	105	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Lists, BMI)
106	108	CAREER GIRL CARRIE LUCAS/Solar 12143 (RCA) (Spectrum VII/Carrific/My Kinda, ASCAP)
107	121	8TH WONDER SUGARHILL GANG/Sugarhill 753 (Commodores/Jobete, BMI)
108	110	EUGENE CRAZY JOE AND THE VARIABLE SPEED BAND/Casablanca 2298 (PolyGram) (Madam Palm, BMI)
109	128	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/Mirage 3780 (Atl) (Unichappell/Featherbed/Larball, BMI)
110	109	SKATEAWAY DIRE STRAITS/Warner Bros. 49632 (Straightjacket/Rondor, PRS/Almo, ASCAP)
111	127	GENERALS AND MAJORS XTC/Virgin/RSO 300 (Nymph/Unichappell, BMI)
112	113	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023 (Unlimited Touch/Phylmar, ASCAP)
113	115	LET'S DO IT CONVERSION/Sam 81 5017 (Calebur Composition/Leeds/P.A.P./Mideb, ASCAP)
114	—	BLACKJACK RUPERT HOLMES/MCA 51045 (WB/The Holmes Line, ASCAP)
115	117	CAN YOU HANDLE IT SHARON REDD/Prelude 8024 (Trumar/Diamond in the Rough, BMI)
116	—	IT'S MY JOB JIMMY BUFFETT/MCA 51061 (I've Got The Music, ASCAP)
117	118	JANUARY, FEBRUARY BARBARA DICKSON/Columbia 1 11225 (ATV, BMI)
118	—	NO LIMIT FINAL EDITION/VAP 19813 (Virgin Archer/JP Everett, ASCAP)
119	119	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581 (Family/Arista, ASCAP)
120	—	PROUD JOE CHENAY BAND/Unicorn 3 95001 (RCA) (Publisher not listed)
121	—	FANCY DANCER LENNY WHITE/Elektra 47087 (Mchoma, BMI/Cherubim, ASCAP)
122	—	I'M READY KANO/Emergency 4504 (Emergency/Farfalla, ASCAP)
123	125	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041 (Groovesville/Supercloud/Arcturus II, BMI)
124	120	ALL MY LOVE L.A.X./Prelude 8019 (O'Lyric/Evan Paul/Libraphone, BMI)
125	106	THEME FROM ORDINARY PEOPLE MARVIN HAMLISCH/Planet 47922 (E/A) (Public Domain)
126	116	HERE IS MY LOVE TOMMY DEE/A&M 2282 (United Artists/Unart, BMI)
127	133	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436 (Duchess/MCA/BMI)
128	129	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499 (Jobete, ASCAP/Boots May, BMI)
129	—	LOVE ON THE AIRWAVES NIGHT/Planet 47921 (E/A) (No Sheet, ASCAP)
130	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)
131	—	SUKIYAKI A TASTE OF HONEY/Capitol 4953 (Beechwood, BMI)
132	—	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510 (Browne/Roaring Fork, BMI)
133	—	BE ALRIGHT—PART I ZAPP/Warner Bros. 49623 (Rubber Band, BMI)
134	130	COW PATTI JIM STAFFORD/Warner Bros. 49611 (Senor/Sibie, ASCAP)
135	126	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)
136	132	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942 (Amazement, BMI)
137	124	WAITING FOR A FRIEND ROGER DALTRY/Polydor 2153 (PolyGram) (Twickenham Tunes)
138	123	DO ME RIGHT DYNASTY/Solar 12127 (RCA) (Spectrum VII/My Kinda, ASCAP)
139	122	TOCCATA SKY/Arista 0568 (Sky Writing/United Artists)
140	131	SO SAD ABOUT US SHAUN CASSIDY WITH TODD RUNDGREN & UTOPIA/Warner Bros. 49640 (Tro-Essex, ASCAP)
141	135	PEOPLE WHO DIED JIM CARROLL BAND/Atco 7314 (Earl McGrath/Jim Carroll, ASCAP)
142	136	IT WAS NICE TO KNOW YOU JOHN BOBBY VINTON/Tapestry 005 (Feather, no licensee listed)
143	137	IT'S GONNA HURT JIMMIE MACK/RCA 12151 (Alysonne, ASCAP)
144	138	INHERIT THE WIND WILTON FELDER/MCA 51024 (Farr Knights, BMI)
145	139	THIS IS NOT THE FIRST TIME CAPTAIN & TENNILLE/Casablanca 2320 (PolyGram) (Moonlight & Magnolias, BMI)
146	140	SET THE NIGHT ON FIRE OAK/Mercury 76087 (PolyGram) (Bobby Goldsboro/House of Gold, ASCAP)
147	141	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS) (Rubber Band, BMI)
148	142	SOME ARE BORN JON ANDERSON/Atlantic 3774 (WB, ASCAP)
149	143	CELEBRATE ME HOME KENNY LOGGINS/Columbia 11 11417 (Milk Money, ASCAP)
150	144	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945 (Radsongs, ASCAP)

PolyGram Records.

The One Company.

#1 Kool & the Gang '**Celebration**'
Pop single charts-all trades DE 807

#1 Gap Band '**Burn Rubber**'
(Why you wanna hurt me)76091
Soul single charts-all trades



Record World Singles



FEBRUARY 14, 1981

TITLE, ARTIST, Label Number, (Distributing Label)

FEB. 14	FEB. 7		WKS. ON CHART
1	4	CELEBRATION KOOL & THE GANG De-Lite 807 (PolyGram)	15
2	3	9 TO 5 DOLLY PARTON/RCA 12133	9
3	5	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	12
4	1	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	12
5	7	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	9
6	6	PASSION ROD STEWART/Warner Bros. 49617	11
7	2	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	14
8	8	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	15
9	9	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	18
10	10	HEY NINETEEN STEELY DAN/MCA 51036	10
11	13	SAME OLD LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961	8
12	21	THE BEST OF TIMES STYX/A&M 2300	4
13	14	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/Capitol/MSS 4948	9
14	19	WOMAN JOHN LENNON/Geffen 49644 (WB)	5
15	26	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	7
16	29	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573	9
17	11	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	25
18	20	MISS SUN BOZ SCAGGS /Columbia 11 11406	9
19	22	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	9
20	23	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	8
21	16	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	11
22	25	TOGETHER TIERRA/Boardwalk 8 5702	13
23	27	CRYING DON McLEAN/Millennium 11799 (RCA)	4
24	28	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	3
25	15	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	14
26	12	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	19
27	33	TREAT ME RIGHT PAT BENATAR/Chrysalis 2487	5
28	31	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	9
29	17	LADY KENNY ROGERS /Liberty 1380	18
30	24	TIME IS TIME ANDY GIBB/RSO 1059	11
31	34	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	9
32	35	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	6
33	40	RAPTURE BLONDIE/Chrysalis 2485	3
34	42	WHAT KIND OF FOOL* BARBRA STREISAND & BARRY GIBB Columbia 11 11430	3
35	18	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	14
36	45	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	4
37	30	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	13
38	32	DE DO DO DO, DE DA DA DA POLICE/A&M 2275	15
39	49	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	4
40	48	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	6
41	36	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	15
42	37	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	20
43	41	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI-America 8063	10
44	59	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	4
45	56	FADE AWAY BRUCE SPRINGSTEEN/Columbia 11 11431	2
46	51	AH! LEAH DONNIE IRIS/MCA 51205	8
47	39	TELL IT LIKE IT IS HEART/Epic 19 50950	11
48	57	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	4



49	38	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	20
50	43	IT'S MY TURN DIANA ROSS/Motown 1496	15
51	44	WHIP IT DEVO/Warner Bros. 49550	23
52	46	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	15
53	58	(GHOST) RIDERS IN THE SKY OUTLAWS/Arista 0582	5
54	53	SHINE ON LTD/A&M 2283	10
55	61	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	6
56	54	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/ Scotti Bros. 609 (Atl)	11
57	62	FLASH'S THEME AKA FLASH QUEEN/Elektra 47092	4
58	60	BACK IN BLACK AC/DC/Atlantic 3787	6
59	52	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	7
60	68	GUITAR MAN ELVIS PRESLEY/RCA 12158	3
61	72	DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	2
62	81	PRECIOUS TO ME PHIL SEYMOUR/Boardwalk 8 5703	3
63	74	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	2
64	71	STAYING WITH IT FIREFALL/Atlantic 3791	4

CHARTMAKER OF THE WEEK

65	—	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON EMI-America 8071	1
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66	78	SOMEBODY'S KNCKIN' TERRI GIBBS/MCA 41309	3
67	70	FLY AWAY PETER ALLEN/A&M 2288	4
68	55	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)	20
69	63	FOOL THAT I AM RITA COOLIDGE/A&M 2281	7
70	82	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	4
71	79	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	3
72	73	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	6
73	50	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	11
74	—	AND LOVE GOES ON EARTH, WIND & FIRE/ARC/Columbia 11 11434	1
75	84	FIREFLIES FLEETWOOD MAC/Warner Bros. 49660	2
76	—	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	1
77	85	I DON'T WANT TO KNOW YOUR NAME GLEN CAMPBELL/ Capitol 4959	2
78	87	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	4
79	89	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	2
80	88	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	2
81	—	JUST THE TWO OF US GROVER WASHINGTON, JR./ Elektra 47103	1
82	—	LIPSTICK SUZI QUATRO/Dreamland 107 (RSO)	1
83	83	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	5
84	80	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	8
85	65	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	13
86	64	WHO'S MAKING LOVE BLUES BROTHERS/Atlantic 3785	7
87	90	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	5
88	47	HE'S SO SHY POINTER SISTERS/Planet 47016 (Elektra/ Asylum)	29
89	66	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	17
90	67	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)	15
91	69	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	11
92	75	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	26
93	76	DREAMING CLIFF RICHARD/EMI-America 8057	21
94	—	DREAMER ASSOCIATION/Elektra 47094	1
95	—	TURN ME LOOSE LOVERBOY/Columbia 11 11421	1
96	86	SEASONS CHARLES FOX/Handshake 8 5307	4
97	77	WOMAN IN LOVE BARBRA STREISAND/Columbia 11 11364	22
98	92	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)	5
99	94	DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939	16
100	95	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	22

* Denotes Powerhouse Pick.

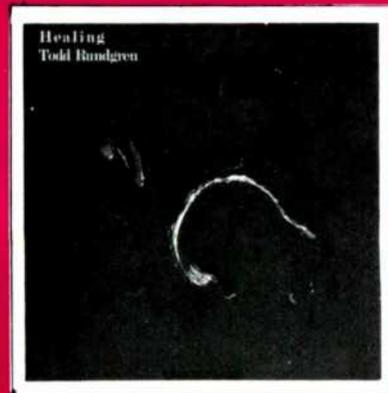
PRODUCERS AND PUBLISHERS ON PAGE 21

Record World Album Airplay

FEBRUARY 14, 1981

FLASHMAKER

HEALING
TODD RUNDGREN—Bearsville



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

WNEW-FM/NEW YORK

ADDS:
ADAM AND THE ANTS—Epic
STIV BATORS—Bomp
JOE 'KING' CARRASCO & THE CROWNS—Hannibal
DEXY'S MIDNIGHT RUNNERS—EMI-America
PEARL HARBOUR—WB
HOLD ON (single)—Badfinger—Radio
IRS GREATEST HITS VOL. II & III—IRS
IT'S MY JOB (single)—Jimmy Buffett—MCA
DON McLEAN—Millennium
TODD RUNDGREN—Bearsville

HEAVY ACTION:

ELVIS COSTELLO—Col
POLICE—A&M
BRUCE SPRINGSTEEN—Col
CLASH—Epic
ROCKPILE—Col
BLONDIE—Chrysalis
DIRE STRAITS—WB
ROD STEWART—WB
TALKING HEADS—Sire
FLEETWOOD MAC—WB

WBCN-FM/BOSTON

ADDS:
ADAM AND THE ANTS—Epic
JIMMY BUFFETT—MCA
DEXY'S MIDNIGHT RUNNERS—EMI-America
GARY GLITTER—Epic/Nu-Disk
PEARL HARBOUR—WB
EMMYLOU HARRIS—WB
TODD RUNDGREN—Bearsville
MARK SAFFAN & THE KEEPERS—Planet
TOOTS & THE MAYTALS—Mango
U-2—Island

HEAVY ACTION:

CLASH—Epic
RINGS—MCA
ELVIS COSTELLO—Col
BRUCE SPRINGSTEEN—Col
POLICE—A&M
JAM—Polydor
HUMAN SEXUAL RESPONSE—Passport
JOHN LENNON/YOKO ONO—Geffen
M—Sire
ROCKPILE—Col

WLIR-FM/LONG ISLAND

ADDS:
BACK IN THE 80's (single)—Major Thinkers—Nose
PEARL HARBOUR—WB
IRS GREATEST HITS VOL. II & III—IRS
I'VE JUST SEEN A FACE (single)—Leon Russell—Paradise
LOVE'S MELODY (single)—Searchers—Sire
LOVE ON THE AIRWAVES (12")—Night—Planet

ORCHESTRAL MANOEUVRES IN THE DARK (import)—Dindisc
TODD RUNDGREN—Bearsville
U-2—Island

HEAVY ACTION:

TODD RUNDGREN—Bearsville
CLASH—Epic
ELVIS COSTELLO—Col
POLICE—A&M
BRUCE SPRINGSTEEN—Col
HUMAN SEXUAL RESPONSE—Passport
ROCKPILE—Col
PHIL SEYMOUR—Boardwalk
38 SPECIAL—A&M
STEVE WINWOOD—Island

WBAB-FM/LONG ISLAND

ADDS:
JIMMY BUFFETT—MCA
GOOD RATS—Passport
IRS GREATEST HITS VOL. II & III—IRS
TODD RUNDGREN—Bearsville
SCOOTERS—EMI-America
TEARDROP EXPLODES—Mercury
TOURISTS—Epic

HEAVY ACTION:

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

WAAF-FM/WORCESTER

ADDS:
JOURNEY—Col
GRACE SLICK—RCA
38 SPECIAL—A&M

HEAVY ACTION:
FLEETWOOD MAC—WB
JOHN LENNON/YOKO ONO—Geffen
OUTLAWS—Arista
ALAN PARSONS PROJECT—Arista
REO SPEEDWAGON—Epic
RINGS—MCA
BRUCE SPRINGSTEEN—Col
STYX—A&M
MAX WEBSTER—Mercury
WARREN ZEVON—Asylum

WPLR-FM/NEW HAVEN

ADDS:
JIMMY BUFFETT—MCA
J. J. CALE—Shelter
HOLD ON (single)—Badfinger—Radio
TODD RUNDGREN—Bearsville

HEAVY ACTION:
DIRE STRAITS—WB
ROD STEWART—WB
POLICE—A&M
REO SPEEDWAGON—Epic
JOURNEY—Col

STEVE WINWOOD—Island
STYX—A&M
38 SPECIAL—A&M
JOHN LENNON/YOKO ONO—Geffen
GRACE SLICK—RCA

WBLM-FM/MAINE

ADDS:
TODD RUNDGREN—Bearsville

HEAVY ACTION:

STYX—A&M
REO SPEEDWAGON—Epic
RINGS—MCA
DIRE STRAITS—WB
PAT BENATAR—Chrysalis
DOORS—Elektra
BILL CHINNOCK—North Country
ROD STEWART—WB
DONNIE IRIS—MCA
BRUCE SPRINGSTEEN—Col

WORK-FM/ALBANY

ADDS:
ADAM AND THE ANTS—Epic
JIMMY BUFFETT—MCA
J. J. CALE—Shelter
PEARL HARBOUR—WB
EMMYLOU HARRIS—WB
IRS GREATEST HITS VOL. II & III—IRS

B. B. KING—MCA
BEN MINK—PVC
TODD RUNDGREN—Bearsville
U-2—Island

HEAVY ACTION:

ANY TROUBLE—Stiff America
POLICE—A&M
ELVIS COSTELLO—Col
STEVE WINWOOD—Island
CLASH—Epic
JIM CARROLL—Atco
JOHN LENNON/YOKO ONO—Geffen
DELBERT McCLINTON—Capitol
RINGS—MCA
COZY POWELL—Polydor

WCMF-FM/ROCHESTER

ADDS:
NONE

HEAVY ACTION:
REO SPEEDWAGON—Epic
JOHN LENNON/YOKO ONO—Geffen
STEELY DAN—MCA
BRUCE SPRINGSTEEN—Col
ROD STEWART—WB
POLICE—A&M
FLEETWOOD MAC—WB
PAT BENATAR—Chrysalis
WARREN ZEVON—Asylum
STYX—A&M

WMJQ-FM/ROCHESTER

ADDS:
SHERBS—Atco
U-2—Island

HEAVY ACTION:
REO SPEEDWAGON—Epic
CHEAP TRICK—Epic
AC/DC [Australian import]—WEA Intl.

STYX—A&M
ALAN PARSONS PROJECT—Arista
CLASH—Epic
POLICE—A&M
LOVERBOY—Col
JOURNEY—Col
AC/DC—Atlantic

WAQX-FM/SYRACUSE

ADDS:
NONE

HEAVY ACTION:

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

WOUR-FM/UTICA

ADDS:
JIMMY BUFFETT—MCA
J. J. CALE—Shelter
LOVERBOY—Col
COZY POWELL—Polydor
TODD RUNDGREN—Bearsville
SHOES—Elektra
GRACE SLICK—RCA
TOURISTS—Epic

HEAVY ACTION:

REO SPEEDWAGON—Epic
STYX—A&M
BRUCE SPRINGSTEEN—Col
JOHN LENNON/YOKO ONO—Geffen
DIRE STRAITS—WB
ALAN PARSONS PROJECT—Arista
MICHAEL STANLEY—EMI-America
CLASH—Epic
STEELY DAN—MCA
OUTLAWS—Arista

WMMR-FM/PHILADELPHIA

ADDS:
BOOMTOWN RATS—Col
JOAN JETT—Boardwalk
707—Casablanca

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

WHFS-FM/WASHINGTON, D.C.

ADDS:
ADAM AND THE ANTS—Epic
STIV BATORS—Bomp
BOOMTOWN RATS—Col

J. J. CALE—Shelter
ELVIS COSTELLO—Col
PEARL HARBOUR—WB
ROCKET 88—Atlantic
TODD RUNDGREN—Bearsville
TOURISTS—Epic
U-2—Island

HEAVY ACTION:

ELVIS COSTELLO—Col
CLASH—Epic
POLICE—A&M
WARREN ZEVON—Asylum
JAM—Polydor
STEVE WINWOOD—Island
4 OUT OF 5 DOCTORS—Nemperor
XTC—Virgin
TALKING HEADS—Sire
SIR DOUGLAS QUINTET—Takoma

WKLS-FM/ATLANTA

ADDS:
ELVIS COSTELLO—Col
NAZARETH—A&M
NIGHT—Planet

HEAVY ACTION:

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

WYMX-FM/AUGUSTA

ADDS:
ELVIS COSTELLO—Col
ZIGGURAT—Robox

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

ZETA 7-FM/ORLANDO

ADDS:
JIMMY BUFFETT—MCA
JOAN JETT—Boardwalk
TODD RUNDGREN—Bearsville

HEAVY ACTION:
JOURNEY—Col
BRUCE SPRINGSTEEN—Col
STYX—A&M
REO SPEEDWAGON—Epic
OUTLAWS—Arista
WARREN ZEVON—Asylum
APRIL WINE—Capitol
AC/DC—Atlantic
STEELY DAN—MCA
DONNIE IRIS—MCA

MOST ADDED

HEALING—Todd Rundgren—Bearsville (13)
COCONUT TELEGRAPH—Jimmy Buffett—MCA (11)
TRUST—Elvis Costello—Col (10)
BOY—U-2—Island (9)

TOP AIRPLAY

PARADISE THEATER
STYX—A&M



MOST AIRPLAY

PARADISE THEATER—Styx—A&M (30)
THE RIVER—Bruce Springsteen—Col (30)
HI INFIDELITY—REO Speedwagon—Epic (27)
ZENYATTA MONDATTA—Police—A&M (26)
DOUBLE FANTASY—John Lennon/Yoko Ono—Geffen (23)
GAUCHO—Steely Dan—MCA (21)
CAPTURED—Journey—Col (15)
THE TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista (15)
FOOLISH BEHAVIOUR—Rod Stewart—WB (14)
ARC OF A DIVER—Steve Winwood—Island (13)

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

WSHE-FM/FT. LAUDERDALE

ADDS:
JIMMY BUFFETT—MCA
ELVIS COSTELLO—Col
RINGS—MCA
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
RANDY MEISNER—Epic
JOURNEY—Col

WMMS-FM/CLEVELAND

ADDS:
JIMMY BUFFETT—MCA
STEVE CROPPER—MCA
PEARL HARBOUR—WB
EMMYLOU HARRIS—WB
TODD RUNDGREN—Bearsville
XTC—Virgin
HEAVY ACTION:
BRUCE SPRINGSTEEN—Col
REO SPEEDWAGON—Epic
PAT BENATAR—Chrysalis
JOHN LENNON/YOKO ONO—Geffen
BLONDIE—Chrysalis
PRIDE OF CLEVELAND—Buzzard
MICHAEL STANLEY—EMI-America
ROD STEWART—WB
STEELY DAN—MCA
FLEETWOOD MAC—WB

Y95-FM/ROCKFORD

ADDS:
CLASH—Epic
707—Casablanca
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
ALAN PARSONS PROJECT—Arista
STEELY DAN—MCA
STEVE WINWOOD—Island
CHEAP TRICK—Epic
ROD STEWART—WB
APRIL WINE—Capitol
JOHN LENNON/YOKO ONO—Geffen
OUTLAWS—Arista

WLUP-FM/CHICAGO

ADDS:
XTC—Virgin
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
JOURNEY—Col
STEVE WINWOOD—Island
STEELY DAN—MCA
AC/DC—Atlantic
ALAN PARSONS PROJECT—Arista
DONNIE IRIS—MCA

UFO—Chrysalis
MANFRED MANN'S EARTH BAND—WB

KSHE-FM/ST. LOUIS

ADDS:
NONE
HEAVY ACTION:
APRIL WINE—Capitol
STYX—A&M
JOURNEY—Col
LOVERBOY—Col
REO SPEEDWAGON—Epic
STINGRAY—Carrere
UFO—Chrysalis
BRUCE SPRINGSTEEN—Col
ROD STEWART—WB
OUTLAWS—Arista

WLPX-FM/MILWAUKEE

ADDS:
ELVIS COSTELLO—Col
SHERBS—Atco
GRACE SLICK—RCA
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
JOURNEY—Col
STEELY DAN—MCA
POLICE—A&M
JOHN LENNON/YOKO ONO—Geffen
ALAN PARSONS PROJECT—Arista
OUTLAWS—Arista
BRUCE SPRINGSTEEN—Col
APRIL WINE—Capitol

WQFM-FM/MILWAUKEE

ADDS:
ELVIS COSTELLO—Col
NIGHT—Planet
38 SPECIAL—A&M
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
JOURNEY—Col
PAT BENATAR—Chrysalis
JOHN LENNON/YOKO ONO—Geffen
LOVERBOY—Col
DONNIE IRIS—MCA
AC/DC—Atlantic
OUTLAWS—Arista
BRUCE SPRINGSTEEN—Col

KZEW-FM/DALLAS

ADDS:
CLASH—Epic
707—Casablanca
SHERBS—Atco
HEAVY ACTION:
POLICE—A&M
STEELY DAN—MCA
REO SPEEDWAGON—Epic
DIRE STRAITS—WB
CARS—Elektra
BABYS—Chrysalis
BRUCE SPRINGSTEEN—Col
ROD STEWART—WB
STYX—A&M
DONNIE IRIS—MCA

KLOL-FM/HOUSTON

ADDS:
NONE
HEAVY ACTION:
STYX—A&M
REO SPEEDWAGON—Epic
38 SPECIAL—A&M
POLICE—A&M
STEVE WINWOOD—Island
BRUCE SPRINGSTEEN—Col
JOURNEY—Col
FLEETWOOD MAC—WB
OUTLAWS—Arista
ALAN PARSONS PROJECT—Arista

KXXY-FM/OKLAHOMA CITY

ADDS:
707—Casablanca
HEAVY ACTION:
STYX—A&M
ALAN PARSONS PROJECT—Arista
LOVERBOY—Col
PAT BENATAR—Chrysalis
REO SPEEDWAGON—Epic
AC/DC—Atlantic
OUTLAWS—Arista
STEELY DAN—MCA
BRUCE SPRINGSTEEN—Col
POLICE—A&M

KBPI-FM/DENVER

ADDS:
PHIL SEYMOUR—Boardwalk
38 SPECIAL—A&M
STEVE WINWOOD—Island
XTC—Virgin
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:
CLASH—Epic
STEVE CROPPER—MCA
NAZARETH—A&M
RINGS—MCA
SHERBS—Atco
GRACE SLICK—RCA
38 SPECIAL—A&M
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
BRUCE SPRINGSTEEN—Col
HEART—Epic

KOME-FM/SAN JOSE

ADDS:
JIMMY BUFFETT—MCA
NAZARETH—A&M
GRACE SLICK—RCA
38 SPECIAL—A&M
HEAVY ACTION:
JOURNEY—Col
POLICE—A&M
REO SPEEDWAGON—Epic
BRUCE SPRINGSTEEN—Col
STEELY DAN—MCA
STYX—A&M
BLONDIE—Chrysalis
JOHN LENNON/YOKO ONO—Geffen
ALAN PARSONS PROJECT—Arista
ROD STEWART—WB

KSJO-FM/SAN JOSE

ADDS:
BOOMTOWN RATS—Col
ELVIS COSTELLO—Col
IRS GREATEST HITS VOL. II & III—IRS
SHAKIN' STEVENS—Epic/Nu-Disk
U-2—Island
HEAVY ACTION:
JOURNEY—Col
STYX—A&M
ALAN PARSONS PROJECT—Arista
JOHN LENNON/YOKO ONO—Geffen
REO SPEEDWAGON—Epic
POLICE—A&M
STEELY DAN—MCA
BLONDIE—Chrysalis
BRUCE SPRINGSTEEN—Col
EAGLES—Asylum

KWST-FM/LOS ANGELES

ADDS:
ELVIS COSTELLO—Col
38 SPECIAL—A&M
TWISTERS—Rhino
STEVE WINWOOD—Island
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:
GRACE SLICK—RCA
STEVE WINWOOD—Island

HEAVY ACTION:
ALAN PARSONS PROJECT—Arista
STYX—A&M
FLEETWOOD MAC—WB
DONNIE IRIS—MCA
REO SPEEDWAGON—Epic
PAT BENATAR—Chrysalis
POLICE—A&M
BRUCE SPRINGSTEEN—Col
ROD STEWART—WB
DIRE STRAITS—WB

KZOK-FM/SEATTLE

ADDS:
NICOLETTE LARSON—WB
HEAVY ACTION:
JOHN LENNON/YOKO ONO—Geffen
STYX—A&M
REO SPEEDWAGON—Epic
ALAN PARSONS PROJECT—Arista
DIRE STRAITS—WB
ROD STEWART—WB
BRUCE SPRINGSTEEN—Col
STEVE WINWOOD—Island
STEELY DAN—MCA
JOURNEY—Col

KZEL-FM/EUGENE

ADDS:
JIMMY BUFFETT—MCA
J.J. CALE—Shelter
JOURNEY—Col
B.B. KING—MCA
TOURISTS—Epic
HEAVY ACTION:
MANFRED MANN'S EARTH BAND—WB
GRACE SLICK—RCA
STYX—A&M
PHIL SEYMOUR—Boardwalk
JIM CARROLL—Atco
RUSS BALLARD—Epic
POLICE—A&M
BRUCE SPRINGSTEEN—Col
NAZARETH—A&M
BLONDIE—Chrysalis

KQFM-FM/PORTLAND

ADDS:
RUSS BALLARD—Epic
ELVIS COSTELLO—Col
NAZARETH—A&M
707—Casablanca
HEAVY ACTION:
PAT BENATAR—Chrysalis
AC/DC—Atlantic
STYX—A&M
OUTLAWS—Arista
ROD STEWART—WB
BLONDIE—Chrysalis
LOVERBOY—Col
JOURNEY—Col
CHEAP TRICK—Epic
JOHN LENNON/YOKO ONO—Geffen

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

Radio World

Radio Replay

By PHIL DIMAURO

■ **LOVE ON THE AIRWAVES:** Valentine's Day is one of those occasions that invites out-of-the-ordinary radio programming—certainly local stations all over the country will be broadcasting "Valentines" in the form of songs dedicated to loved ones on the air. There will also be specials, and two that came across the Radio Replay desk bear mention. The ABC FM Network seems to be banking on the probability that the special kinds of two-person gatherings that are supposed to happen on Valentine's weekend won't leave people much time for traveling to the turntable to change records. Whatever the reason, they've serviced their participating affiliates with a 12-hour concert special to air February 14 entitled "With Love: A Rock And Roll Valentine."

Hosted by WPLJ, New York's **Pat St. John**, the special program offers volumes of live recordings of album rock stars performing their biggest hits. The special alternates artist organization, where several tunes by the same artist are sequenced, with thematic organization, where tunes by three different artists are arranged to illustrate various love themes, including unrequited love, cheating, first love, battle of the sexes, revenge and looking for love (sans **Johnny Lee**).

The featured artists, who occasionally contribute personal love anecdotes, include the **Allman Bros.**, **Pat Benatar**, **Blondie**, the **Cars**, **Eric Clapton**, the **Doobie Bros.**, **Foreigner**, the **Grateful Dead**, **Heart**, **Ian Hunter**, **Joe Jackson**, **Jefferson Starship**, **Elton John**, **John Lennon**, **Van Morrison**, **Bonnie Raitt**, **Rockpile**, the **Rolling Stones**, **Rod Stewart**, **Talking Heads** and the **Who**. . . And if you don't have quite so much time to spend and prefer less excited air particles in your sonic atmosphere, the RKO Radio Network is broadcasting "From Barry With Love," featuring **Barry Manilow**, to be aired the weekend of February 14-15. The two-hour special, which will be broadcast in stereo via satellite, will include interview segment and Manilow's music.

FOLLOW THE SUN: **Neil McIntyre**, who recently decided to leave MCA Records, where he handled national promotion from New York has formed Suncoast Promotions, an independent record promotion firm, with partner **Perry Stevens**, who's well-known as an indie promo man to just about anyone in Cleveland area radio. Both gentlemen have relocated to Belleair Beach, Florida, where they're formulating their game plan for coverage of the Tampa, Clearwater, St. Petersburg, and Sarasota areas. McIntyre, former PD of WPIX, New York, former RW radio editor and current holder of Radio Replay's briefly-coveted Ear of the Year Award, is looking forward to the warm weather; however, he reports that the frigid temperatures of January, '81 have wreaked havoc even on the Anita Bryant State. After squeezing a few oranges frozen to trees, McIntyre said "Now I know what they mean by 'From Concentrate'."

MOVES: **Bill Tanner** has been promoted to vice president of programming for Metroplex Communications, Inc. He will remain PD of Metroplex's Y-100 in Miami, and will still be on the air there in the morning. . . **Bill Young** has resigned as PD of KILT-AM and FM in Houston. . . **John Duncan**, who recently left WABX, Detroit, has been named PD at KPRI-FM in San Diego. . . **Tom Shannon** has left his midday airshift position at CKLW, Detroit to become morning man at WTWR in that city. . . **Richard Kale** has resigned as president of Golden West Broadcasters Radio Division. . . **Jeff Mazzei** has been appointed assistant PD at WYNY, New York.

CHICAGO FLASH: Fall Arbitron advances show black contemporary station WGCI turning up third in the Chicago market, increasing from a 4.1 share for summer to a 6.0 share for the recent period. The shares represent total persons 12-plus, Monday-Sunday, 6 a.m.-midnight. Adult contemporary/talk WGN maintained first place in the market while slipping from 12.0 to 9.7, and beautiful music favorite WLOO remained second and rose from 6.0 to 6.9. Top 40 icon WLS held at a 5.7 share, while WMAQ-AM, the city's number one country station, increased slightly from 4.7 to 4.9.

INFLATION: WNEW-FM recently expanded its promotion efforts with an inflatable sign that simulates a standard highway route marker with station call letters and dial position, 102.7, emblazoned on front. This swell gimmick is currently ballooning near the entrance to the Queens Midtown Tunnel.

Deregulation

(Continued from page 3)

That bill was introduced by Sen. Harrison Schmitt (R-NM) and six co-sponsors, while Rep. James Collins (R-Tex.) has two bills awaiting Congressional hearings.

Goldwater has scheduled the Schmitt bill, S.270, for hearings on Feb. 26 and 27.

Schmitt Bill

The Schmitt bill would allow interested parties to petition the FCC to revoke licenses based on violations of section 312 of the Communications Act; authorize the FCC to use a random selection process in choosing among applicants for a new frequency; and eliminate requirements regarding program content, commercial length, ascertainment, and program logs in a manner similar to the recent FCC deregulation ruling (*Record World*, January 24).

Rep. Collins' bill, H.R.1298, would grant station licenses for ten years and retain the current standards for service of the public interest, and limit the FCC at license renewal time.

The other bill, H.R.1297, would kill FCC involvement in programming, commercial length, ascertainment, and all program log requirements.

Fall ARBs Out For Los Angeles

■ **LOS ANGELES** — While beautiful music-formatted KBIG retained its position as the number one music station in Los Angeles with a 5.1 share (up from 4.8 in summer) in Arbitron's local market report for fall, 1980, KRLA emerged as predominant among stations playing contemporary music with a 4.1 share, up from 3.1 for the summer. The shares represent total persons 12-plus, Monday-Sunday, 6 a.m.-midnight.

Both of Los Angeles' major album rock stations slipped in the ratings for the fall period, KMET from a 5.0 to 3.6, and KLOS from 3.4 to 2.7.

Other Ratings

Other Los Angeles contemporary ratings include KHTZ, 2.3 to 3.0; KROQ, 1.5 to 1.8; KWST, 1.1 to 1.7.

Among country stations, KLAC remained first, diminishing from 4.0 to 3.7; while KZLA-FM scored a 1.6 in its first rating period with a country format. KHJ, which had switched to country during the rating period, garnered a 1.3 share.

Black music station KDAY increased from a 1.6 share to 1.9.



How Epic Has Met the Challenge of Selling the Clash

By JEFFREY PEISCH

■ NEW YORK—"How are we going to market it?" screamed a CBS International worker, after hearing about the new three-record set by the Clash, "Sandinista!" The worker hadn't even heard the record yet, but the prospect of trying to promote the 36-song record filled him with nervous anticipation.

Released in January, the Clash's "Sandinista!" has certainly been cause for alarm, surprise and joy in various music industry circles. On one level, the release of "Sandinista!" shows the Clash to be startlingly prolific. The Clash are creating at a rate not experienced since the Beatles released eight LPs of original material in 1964 and '65.

Catalyst for Debate

In a twelve-month period, the Clash have released the double-LP "London Calling," the ten-song EP "Black Market Clash," and now the gargantuan "Sandinista!" While "Sandinista!" has not received across-the-board raves, as the band's first three records did, consumer press has been more favorable than negative.

The release of "Sandinista!" has also acted as a catalyst for vicious and vocal debate between the Clash and its British label, CBS U.K. In a recent interview in the British weekly *New Musical Express*, Clash singer and writer Joe Strummer called CBS U.K. "really criminal, (just a) business, a giant corporation protected by sixty lawyers... We (the Clash) walked into a trap (with CBS) and we can't get out." While CBS executives won't comment on the Clash's complaints with the company, it is believed that the group has been upset about the choice of certain singles and that the group was enraged when they learned that their recent double and triple albums would only count as one album each in fulfillment of their long-term contract.

No Lawsuit

Squabbles between artists and labels are certainly nothing new. One Epic Records executive, commenting on the Clash's relationship with CBS, said, "Strummer's talk is consistent with the Clash's leftist politics. I think in a way they feel that they have to take that stance. And if there was a legitimate complaint, why haven't we seen a suit? Where are the lawyers?"

Strummer addressed this point in the same *New Musical Express* interview. "After we'd recorded ('Sandinista!') we had to decide: Are we gonna take (CBS) to court, or are we gonna put a record out? And it's really hard when you've

put your life and soul on to a bit of tape to think it's gonna stick on the shelf for another year."

One point of contention between the Clash and their British and American labels, CBS and Epic, has been list price. For their double and triple sets, the group wanted to sell the LPs for as little as possible. The double "London Calling" listed at a dollar above a single LP. The list price for "Sandinista!" in the U.K. and America was approximately that of a double record.

While Epic Records ultimately had the final say for the list price of "Sandinista!" according to Ron McCarrell, VP, marketing for the label, a "suitable compromise" was reached with the group. "We priced the record lower than we felt it should be, and higher than they (the Clash) wanted it," said McCarrell. "All in all everyone is pleased."

McCarrell, in fact, said that Epic Records' relationship with the group is "excellent." Since the Clash is signed to CBS U.K., and Epic merely licenses from the British company, explained McCarrell, Epic hasn't had the contractual battles with the group that CBS U.K. has had. McCarrell also laid to rest the rumors that Epic considered not releasing the three-record set at all. "We didn't think it was a good idea to release three records," said McCarrell, "and we begged (the Clash) to reconsider, to release three single records over an eighteen-month period, but they insisted."

The bulk of Epic's energies since then have been spent on the challenge of promoting the marathon record. To that end, the label quickly pressed a single record for radio programmers

with the twelve songs from "Sandinista!" most likely to receive radio play.

According to Bruce Harris, director, A&R, east coast for Epic, "The sampler is our way of saying to radio, 'Look, we know you're busy and may not have time to wade through 36 songs. These are the songs we think are the most programmable.'"

"And," added Harvey Leeds, associate director, national album promotion, "even if they do listen to the entire album and they decide they want to play cut three, side six, it's very hard to fumble around with the whole package in the control room. The sampler makes the album easy to deal with."

Epic has also released a twelve-inch record to dance clubs and discos that contains four songs from the LP. Although play at dance-rock clubs is already strong, Epic will also work to get the record played at the R&B-oriented discos.

Chartmaker

According to Leeds and Harris, response to the sampler has been positive. "Everyone seems to think that we picked the right songs," said Harris. According to Leeds, several PDs have suggested releasing the single LP commercially.

Initial sales, though, would suggest that that isn't even necessary. "Sandinista!" debuted at 54 bullet on last week's *RW Album Chart*, capturing the Chartmaker position. The week before, "Sandinista!" was the third most added record on FM stations, behind only Toto and Journey. According to Harris, the record should be on 100 stations soon.

Group Sues Arista For Contract Breach

■ NEW YORK—The Elton Duck Band has filed suit in Superior Court of the State of California against Arista Records, Inc., charging the label with breach of contract, misrepresentation and fraud. The group is seeking damages amounting to the difference between their recording fund and actual recording costs of their first album, which Arista accepted and decided not to release last year; and additional punitive and exemplary damages of one million dollars.

Termination Sought

In addition, the suit states that Arista failed to release the album and "further breached and repudiated the recording contract... by spuriously claiming that plaintiffs had breached their obligations under the recording contract." The group is seeking a declaration from the court that will terminate the contract and give Arista "no further right or interest in plaintiffs' services."

According to the group's attorney, Steven P. Steinberg, the album by Elton Duck was delivered on time and was "technically satisfactory" in accordance with the terms of the recording contract. Arista, said Steinberg, paid producer Earl Mankey's fees although his agreement to produce the record stipulated that the masters were to be "commercially satisfactory."

A spokesman for Arista declined comment on the suit.

E/A Promotes Carol Thompson

■ LOS ANGELES—Carol Thompson has been promoted to A&R general manager at Elektra/Asylum Records, it was announced by Kenny Buttice, vice president/A&R.

Thompson had been A&R product manager since 1979. Before that, she was the label's west coast A&R representative.

Background

Thompson has been with E/A since 1973. She began her career at the Troubadour nightclub in West Hollywood and later held posts at Davon Music and Top 40 Reviewer, was assistant to the Byrds and later the Association, and worked in public relations for Jay Bernstein and Rogers, Cowan and Brenner before joining E/A as assistant to the vice president of A&R.

Gold Zapp



Roger Troutman (left), leader of Zapp, was presented with a gold album for the group's Warner Bros. debut by a tromping George Clinton at the recent Funk Awards ceremonies in Hollywood. The album contains the singles "More Bounce To The Ounce" and "Be Alright."

A/C Chart

Retail Rap

By SOPHIA MIDAS

■ **CONFESSIONS OF A RETAILER:** Be honest . . . How many of you record retailers have been reading video magazines when no one was watching? How many of you have gone home and burned the midnight oil trying to figure out how you could come up with the dollars and space to stock video inventory? And worst of all, how many of you have had nightmares that the advent of the videodisc would make the record, as you and I know it today, obsolete?

Well, there is still a good living to be made from the sale of records and tapes, but video, nevertheless, appears to be on everyone's mind. And for good reason. We have seen such major manufacturers as RCA, MCA, Warner Communications and CBS make major commitments to video in the last year; NARM is making the topic of video a chief issue at its forthcoming convention in March and warns record retailers that they should start preparing for video "before it passes them by;" and now the videodiscs are coming in growing numbers—and there is something about the dimensions of a videodisc that hits close to home.

The saying "to stock a little costs a lot" has become a catch phrase for anyone who is thinking about joining the video bandwagon, but another concern, equally important, is the issue of hardware. It is easier to sell video tapes and discs if you're also stocking the video players, and because the video industry is in its infancy, the public is attracted to this type of hardware/software merchandising. However, most record retailers are not equipped, in terms of knowledge or space, to stock hardware.

The Record Bar chain has been doing a lot of thinking about these issues, and buyer **Norman Hunter** commented, "We've been talking about whether to get into video or not; it's coming and it's major, but there are many things that are making it difficult for record retailers, one of which is that we're being automatically excluded because we don't carry hardware. We really hope this restriction is lifted. Look, as we see it, the future is in software. People buy a video player once, but they come back over and over again for the software. Record Bar is keeping its eyes open. We may have to wait, but unlike many people, I don't think that this waiting is going to hurt us. I can't believe that the audio industry will corner the market." Fathers & Sons **Don Simpson** had a different opinion. He said, "I disagree. I think there is a definite advantage to becoming involved with video immediately, and our approach is to participate in everything. We will push all video product as hard as the manufacturers let us. I would hate to wait years to get the RCA discs. I understand why they want audio dealers to handle their package, but why not have first-rate chains like Record Bar and Fathers & Sons handle the software as well? We've already proven ourselves as first-rate retailers of their record product."

OLD & NEW: The last Retail Rap focused on the scarcity of new product in January, and this subject struck a chord in many retailers who called up and bemoaned this problem. "The situation is terrible, simply awful and things don't look like they're going to be getting much better very soon," said Handleman's **John Kaplan**. But there is some good news. Atlantic Records will be shipping new albums by the **Rolling Stones**, the **Spinners** and **Phoebe Snow** (Mirage), in February, and PolyGram will be releasing new albums by **Rush** and **Rainbow** in the same month. Also look out for a **Billy Joel** album in March . . . Compensating for the scarcity of new product, Warner Bros. director of marketing **Jim Wagner** told *Record World* that the latest LPs by **Dire Straits**, **Talking Heads** and **Prince** are being re-serviced to 1700 accounts with a note which reads, "Why are we sending you last year's records?" Wagner explained, "There is more to an artist's career than the three months before Christmas" . . . Kemp Mills' **Howard Applebaum** is going to milk the few new releases which are out by instituting a "concert line." Applebaum explained that a customer will be able to call the store on a special number and hear a tape which explains what the new releases are and how much they cost and which will also play two to three songs off the record.

YOUNG AT HEART: They're not making songs the way they used to, or so the saying goes. When Jem first made available the **Frank Sinatra** album "Screen Sinatra," this column made note of it. Sure enough, Jem reports that they cannot get enough stock to fill retail demand. If you can get your hands on this record, try a little in-store play. It's a winner! We played it at *Record World* last week and had the staff crooning . . . Look out for more action on the "Doors' Greatest Hits" album. The re-release of the Doors single "People Are Strange" has already stimulated strong sales.

FEBRUARY 14, 1981

FEB. 14	FEB. 7		WKS. ON CHART
1	1	THE TIDE IS HIGH BLONDIE Chrysalis 2465 (4th Week)	10
2	3	9 TO 5 DOLLY PARTON/RCA 12133	8
3	7	WOMAN JOHN LENNON/Geffen 49644 (WB)	4
4	2	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	12
5	6	HEY NINETEEN STEELY DAN/MCA 51036	9
6	9	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	10
7	8	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	10
8	4	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	14
9	10	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961	7
10	5	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	11
11	15	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	3
12	13	MISS SUN BOZ SCAGGS /Columbia 11 11406	6
13	16	CRYING DON McLEAN/Millennium 11799 (RCA)	4
14	17	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	5
15	21	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	3
16	11	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	14
17	12	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	14
18	14	LADY KENNY ROGERS/Liberty 1380	17
19	22	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	5
20	18	IT'S MY TURN DIANA ROSS/Motown 1496	14
21	19	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	13
22	30	THE BEST OF TIMES STYX/A&M 2300	3
23	26	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	5
24	31	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/ Capitol/MSS 4948	5
25	27	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	6
26	20	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	15
27	23	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	9
28	32	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	3
29	25	FOOL THAT I AM RITA COOLIDGE/A&M 2281	11
30	40	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	2
31	24	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	18
32	33	TOGETHER TIERRA/Boardwalk 8 5702	5
33	28	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/ Scotti Brothers 609 (Atl)	9
34	29	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	10
35	34	SEASONS CHARLES FOX/Handshake 8 5307	11



CHARTMAKER OF THE WEEK

36	—	GUITAR MAN ELVIS PRESLEY RCA 12158	1
37	—	CAFE AMORE SPYRO GYRA/MCA 51035	1
38	35	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	16
39	45	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	2
40	44	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	2
41	36	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	22
42	39	TIME IS TIME ANDY GIBB/RSO 1059	9
43	37	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121 (PolyGram)	18
44	—	SEND A LITTLE LOVE MY WAY STEPHEN BISHOP/ Warner Bros. 49595	1
45	—	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	1
46	38	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	6
47	41	TELL IT LIKE IT IS HEART/Epic 19 50950	7
48	42	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	23
49	43	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	16
50	46	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47018	13



Record World Retail Report

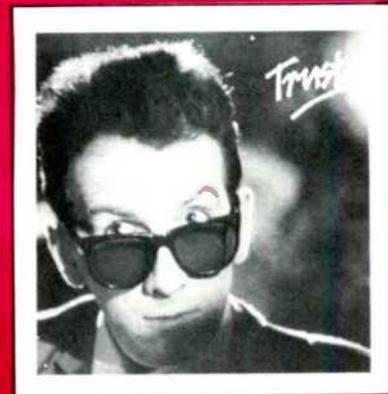
FEBRUARY 14, 1981

SALESMAKER

TRUST
ELVIS COSTELLO
Col

TOP SALES

TRUST—Elvis Costello—Col
NO TURNING BACK—Toto—Col
WELCOME TO THE WRECKING BALL
—Grace Slick—RCA
NATURE OF THE BEAST—April
Wine—Capitol
WILED-EYED SOUTHERN BOYS—
.38 Special—A&M
IN OUR LIFETIME—Marvin Gaye—Tamla



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

HANDLEMAN/NATIONAL

APRIL WINE—Capitol
BLONDIE—Chrysalis
CREEDENCE CLEARWATER REVIVAL
—Fantasy
MARVIN GAYE—Tamla
JERMAINE JACKSON—Motown
REO SPEEDWAGON—Epic
STEELY DAN—MCA
STYX—A&M
UFO—Chrysalis
YARBROUGH & PEOPLES—Mercury

SOUND UNLIMITED/ NATIONAL

ELVIS COSTELLO—Col
GAP BAND—Mercury
KANO—Emergency
NAZARETH—A&M
OUTLAWS—Arista
ELVIS PRESLEY—RCA
SLAVE—Cotillion
GRACE SLICK—RCA
38 SPECIAL—A&M
YARBROUGH & PEOPLES—Mercury

WHEREHOUSE/NATIONAL

BLACK FLAG—SST
ELVIS COSTELLO—Col
TERRI GIBBS—MCA
JOURNEY—Col
RANDY MEISNER—Epic
OUTLAWS—Arista
PHIL SEYMOUR—Boardwalk
GRACE SLICK—RCA
TOTO—Col

ALEXANDER'S/NEW YORK

BAR-KAYS—Mercury
BLUES BROTHERS—Atlantic
CLASH—Epic
ELVIS COSTELLO—Col
FLASH GORDON—Elektra
(Soundtrack)
EDDIE RABBITT—Elektra
REDDINGS—BID
TOTO—Col
YARBROUGH & PEOPLES—Mercury

CRAZY EDDIE/NEW YORK

RUSS BALLARD—Epic
JAM—Polydor
DON MCLEAN—Millennium
PLASMATICS—Stiff/America
POWDER BLUES—Capitol
STYX—A&M
T.S. MONK—Mirage
WHISPERS—Solar
XTC—Virgin

DISC-O-MAT/NEW YORK

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

KING KAROL/NEW YORK

ELVIS COSTELLO—Col
CREEDENCE CLEARWATER REVIVAL
—Fantasy
JAM—Polydor
NICOLETTE LARSON—WB
DOC MCLEAN—Millennium
OUTLAWS—Arista
DOLLY PARTON—RCA
GRACE SLICK—RCA
38 SPECIAL—A&M
TOTO—Col

RECORD WORLD-TSS STORES/NORTHEAST

ELVIS COSTELLO—Col
LOVERBOY—Col
DELBERT MCCLINTON—Capitol
ALAN PARSONS PROJECT—Arista
DOLLY PARTON—RCA

STYX—A&M
38 SPECIAL—A&M
TOTO—Col
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury

SAM GOODY/EAST COAST

AC/DC—Atlantic
JACKSONS—Epic
LOVERBOY—Col
DELBERT MCCLINTON—Capitol
DOLLY PARTON—RCA
EDDIE RABBITT—Elektra
ROD STEWART—WB
STYX—A&M
TOTO—Col
YARBROUGH & PEOPLES—Mercury

STRAWBERRIES/BOSTON

ANY TROUBLE—Stiff/America
APRIL WINE—Capitol
CLASH—Epic
LOVERBOY—Col
ALAN PARSONS PROJECT—Arista
ROMANTICS—Nemperor
TEARDROP EXPLODES—Mercury
TOTO—Col
XTC—Virgin

CUTLER'S/NEW HAVEN

CLASH—Epic
ELVIS COSTELLO—Col
DEE DEE SHARP GAMBLE—
Phila Intl.
LOVERBOY—Col
RANDY MEISNER—Epic
REO SPEEDWAGON—Epic
T.S. MONK—Mirage
WHISPERS—Solar
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury

FOR THE RECORD/ BALTIMORE

APRIL WINE—Capitol
ELVIS COSTELLO—Col
MARVIN GAYE—Tamla
LEON HUFFF—Phila Intl.
ELOISE LAWS—Liberty
GRACE SLICK—RCA
STONE CITY BAND—Gordy
STYX—A&M
38 SPECIAL—A&M
TOTO—Col

RECORD & TAPE COLLECTOR/BALTIMORE

ELVIS COSTELLO—Col
MARVIN GAYE—Tamla
LOVERBOY—Col
OUTLAWS—Arista
JOE SAMPLE—MCA
STYX—A&M
38 SPECIAL—A&M
UFO—Chrysalis
WHISPERS—Solar
YARBROUGH & PEOPLES—Mercury

KEMP MILL/WASH., D.C.

APRIL WINE—Capitol
ELVIS COSTELLO—Col
GAP BAND—Mercury
MARVIN GAYE—Tamla
AL GREEN—Myrrh
FRANK HOOKER & POSITIVE
PEOPLE—Panorama
JAM—Polydor
LOVERBOY—Col
JOE SAMPLE—MCA
38 SPECIAL—A&M

WAXIE MAXIE/ WASH., D.C.

APRIL WINE—Capitol
TOM BROWNE—Arista/GRP
GAP BAND—Mercury
MARVIN GAYE—Tamla
ELOISE LAWS—Liberty
DOLLY PARTON—RCA
JOE SAMPLE—MCA
38 SPECIAL—A&M

T.S. MONK—Mirage
XTC—Virgin

GARY'S/RICHMOND

GAP BAND—Mercury
JOHN LENNON & YOKO ONO—
Geffen
LOVERBOY—Col
OUTLAWS—Arista
REO SPEEDWAGON—Epic
SHALAMAR—Solar
MICHAEL STANLEY BAND—
EMI-America
STEELY DAN—MCA
STYX—A&M
YARBROUGH & PEOPLES—Mercury

PENGUIN FEATHER/ NO. VIRGINIA

APRIL WINE—Capitol
ELVIS COSTELLO—Col
4 OUT OF 4 DOCTORS—Nemperor
DONNIE IRIS—MCA
LOVERBOY—Col
IAN MATHEWS—Mushroom
38 SPECIAL—A&M
UFO—Chrysalis
HANK WILLIAMS JR.—Elektra
XTC—Virgin

FATHERS & SONS/ MIDWEST

APRIL WINE—Capitol
CLASH—Epic
ELVIS COSTELLO—Col
MARVIN GAYE—Tamla
NAZARETH—A&M
707—Casablanca
GRACE SLICK—RCA
TOTO—Col
STEVE WINWOOD—Island
WARREN ZEVON—Asylum

NATL. RECORD MART/ MIDWEST

APRIL WINE—Capitol
ELVIS COSTELLO—Col
CREEDENCE CLEARWATER REVIVAL
—Fantasy
JOURNEY—Col
NICOLETTE LARSON—WB
DELBERT MCCLINTON—Capitol
SIR DOUGLAS QUINTET—Takoma
TOTO—Col
UFO—Chrysalis
STEVE WINWOOD—Island

RECORD RENDEZVOUS/ CLEVELAND

APRIL WINE—Capitol
ELVIS COSTELLO—Col
CREEDENCE CLEARWATER REVIVAL
—Fantasy
EMMYLOU HARRIS—WB
M—Sire
COZY POWELL—Polydor
PHIL SEYMOUR—Boardwalk
SHOES—Elektra
GRACE SLICK—RCA
UFO—Chrysalis

RECORD REVOLUTION/ CLEVELAND

CLASH—Epic
ELVIS COSTELLO—Col
JAM—Polydor
JOURNEY—Col
GRACE SLICK—RCA
TEARDROP EXPLODES—Mercury
TOOTS & THE MAYTALS—Mango
TOTO—Col
U2—Island
STEVE WINWOOD—Island

RECORD CITY/CHICAGO

BOOMTOWN RATS—Col
ELVIS COSTELLO—Col
BOB JAMES—Col Tappan Zee
JOURNEY—Col
IAN MCLAGAN—Mercury
ESTHER PHILLIPS—Mercury
COZY POWELL—Polydor
GRACE SLICK—RCA

MICHAEL STANLEY BAND—
EMI America
STEVE WINWOOD—Island

ROSE RECORDS/CHICAGO

APRIL WINE—Capitol
BLACKBYRDS—Fantasy
CLASH—Epic
ELVIS COSTELLO—Col
MARVIN GAYE—Tamla
ELVIS PRESLEY—RCA
STYX—A&M
TIERRA—Boardwalk
TOTO—Col
YARBROUGH & PEOPLES—
Mercury

RADIO DOCTORS/ MILWAUKEE

BOOMTOWN RATS—Col
ELVIS COSTELLO—Col
JOURNEY—Col
ELOISE LAWS—Liberty
MATRIX—Pablo
IAN MCLAGAN—Mercury
NAZARETH—A&M
GRACE SLICK—RCA
TEARDROP EXPLODES—Mercury
38 SPECIAL—A&M

WHERE HOUSE RECORDS/ MICHIGAN

ADAM & THE ANTS—Col
ELVIS COSTELLO—Col
MARVIN GAYE—Tamla
KLEENER—Atlantic
ELOISE LAWS—Liberty
NAZARETH—A&M
ELVIS PRESLEY—RCA
TODD RUNDGREN—Bearsville
GRACE SLICK—RCA
38 SPECIAL—A&M

GREAT AMERICAN/ MINNEAPOLIS

DONNIE IRIS—MCA
JAM—Polydor
NIGHT—Planet
707—Casablanca
SHOES—Elektra
GRACE SLICK—RCA
SPYRO GYRA—MCA
GROVER WASHINGTON, JR.—
Elektra
STEVE WINWOOD—Island
WARREN ZEVON—Asylum

LIEBERMAN/MINNEAPOLIS

ELVIS COSTELLO—Col
IRS GREATEST HITS, VOLS. 2 & 3
—IRS
JAM—Polydor
LOVERBOY—Col
NAZARETH—A&M
ROCKET 88—Atlantic
GRACE SLICK—RCA
38 SPECIAL—A&M
GEORGE WINSTON—Windham Hill

MUSICLAND/ST. LOUIS

APRIL WINE—Capitol
CLASH—Epic
GAP BAND—Mercury
MARVIN GAYE—Tamla
KANO—Emergency
POLICE—A&M
707—Casablanca
SHOES—Elektra
STYX—A&M
TIERRA—Boardwalk

STREETSIDE RECORDS/ ST. LOUIS

ELVIS COSTELLO—Col
IAN DURY & THE BLOCKHEADS—
Stiff/Epic
JUICE—Helios
NAZARETH—A&M
OUTLAWS—Arista
JOE SAMPLE—MCA
707—Casablanca

GRACE SLICK—RCA
UFO—Chrysalis
HANK WILLIAMS JR.—Elektra

TURTLES/ATLANTA

CLASH—Epic
RITA COOLIDGE—A&M
ELVIS COSTELLO—Col
DON MCLEAN—Millennium
NAZARETH—A&M
ELVIS PRESLEY—RCA
707—Casablanca
GRACE SLICK—RCA
STONE CITY BAND—Gordy
38 SPECIAL—A&M

SPEC'S MUSIC/FLORIDA

AC/DC—Atlantic
MARVIN GAYE—Tamla
KOOL & THE GANG—De-Lite
LOVERBOY—Col
OUTLAWS—Arista
ALAN PARSONS PROJECT—Arista
REO SPEEDWAGON—Epic
JOE SAMPLE—MCA
SHALAMAR—Solar
TOTO—Col

TAPE CITY/NEW ORLEANS

ELVIS COSTELLO—Col
MARVIN GAYE—Tamla
JOURNEY—Col
LAKESIDE—Solar
DON MCLEAN—Millennium
ELVIS PRESLEY—RCA
JOE SAMPLE—MCA
STYX—A&M
TOTO—Col
YARBROUGH & PEOPLES—Mercury

SOUND WAREHOUSE/ COLORADO

APRIL WINE—Capitol
BLONDIE—Chrysalis
ELVIS COSTELLO—Col
DOORS—Elektra
MARVIN GAYE—Tamla
MANFRED MANN'S EARTH BAND
—WB
GRACE SLICK—RCA
TIERRA—Boardwalk
TOTO—Col
STEVE WINWOOD—Island

CIRCLES/ARIZONA

APRIL WINE—Capitol
BLACKBYRDS—Fantasy
ELVIS COSTELLO—Col
CREEDENCE CLEARWATER REVIVAL
—Fantasy
KILIMANJARO—Phila
DON MCLEAN—Millennium
JOE SAMPLE—MCA
STYX—A&M
TOTO—Col
STEVE WINWOOD—Island

TOWER/PHOENIX

RUSS BALLARD—Epic
CLASH—Epic
RITA COOLIDGE—A&M
4 OUT OF 5 DOCTORS—Nemperor
DON MCLEAN—Millennium
NAZARETH—A&M
GRACE SLICK—RCA
TOTO—Col
HANK WILLIAMS JR.—Elektra
STEVE WINWOOD—Island

EVERYBODY'S RECORDS/ NORTHWEST

APRIL WINE—Capitol
JIM CARROLL BAND—Col
ELVIS COSTELLO—Col
JAM—Polydor
KOOL & THE GANG—De-Lite
LOVERBOY—Col
MANFRED MANN'S EARTH BAND
—WB
REO SPEEDWAGON—Epic
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 14, 1981

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

FEB. 14	FEB. 7			WKS. ON CHART	
1	2	DOUBLE FANTASY	JOHN LENNON/ YOKO ONO	9	H
					
		Geffen GHS 2001 (WB)			
2	1	KENNY ROGERS' GREATEST HITS /Liberty LOO 1072		16	H
3	3	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/ Capitol SWAV 12120		10	I
4	12	PARADISE THEATER STYX/A&M SP 3719		3	H
5	5	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275		24	H
6	4	GUILTY BARBRA STREISAND/Columbia FC 36750		17	H
7	6	BACK IN BLACK AC/DC/Atlantic SD 16018		25	H
8	11	HI INFIDELITY REO SPEEDWAGON/Epic FE 36844		8	H
9	7	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)		13	H
10	9	GAUCHO STEELY DAN/MCA 6102		9	I
11	10	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290		9	H
12	8	ZENYATTA MONDATTA THE POLICE/A&M SP 4831		15	G
13	16	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)		15	H
14	14	FOOLISH BEHAVIOUR ROD STEWART/Warner Bros. HS 3485		9	H
15	17	THE RIVER BRUCE SPRINGSTEEN/Columbia PC2 36854		14	X
16	19	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/ Arista AL 9518		12	H
17	13	LIVE EAGLES/Asylum BB 705		10	L
18	15	THE GAME QUEEN/Elektra 5E 513		29	H
19	18	GREATEST HITS/LIVE HEART /Epic KE2 36888		9	L
20	21	TRIUMPH JACKSONS/Epic FE 36424		16	H
21	26	GAP BAND III /Mercury SRM 1 4003 (PolyGram)		5	G
22	25	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)		10	G
23	33	THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)		4	G
24	24	HITS! BOZ SCAGGS/Columbia FC 36841		10	H
25	23	CHRISTOPHER CROSS /Warner Bros. BSK 3383		47	G
26	27	SUPER TROUPER ABBA/Atlantic SD 16023		8	H
27	30	HORIZON EDDIE RABBITT/Elektra 6E 276		22	G
28	20	BARRY BARRY MANILOW /Arista AL 9537		9	H
29	22	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110		18	H
30	28	FLEETWOOD MAC LIVE /Warner Bros. 2WB 3500		6	X
31	31	FLASH GORDON (ORIGINAL SOUNDTRACK) QUEEN/Elektra 5E 518		6	H
32	51	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852		4	G
33	36	MAKING MOVIES DIRE STRAITS/Warner Bros. BSK 3480		12	G
34	29	LOST IN LOVE AIR SUPPLY/Arista AB 4268		32	H
35	38	GHOST RIDERS OUTLAWS/Arista AL 9542		7	H
36	40	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305		12	G
37	35	GLASS HOUSES BILLY JOEL/Columbia FC 36384		46	H
38	41	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)		4	G
39	59	NO TURNING BACK TOTO/Columbia FC 36813		2	H
40	34	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100		29	I

CHARTMAKER OF THE WEEK

41 — **TRUST**
 ELVIS COSTELLO
 Columbia JC 37051



42	37	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002		37	X
43	43	LIVE & MORE ROBERTA FLACK AND PEABO BRYSON/ Atlantic SD 7004		7	L

44	46	GREATEST HITS OAK RIDGE BOYS/MCA 5150		11	H
45	50	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)		5	H
46	78	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125		3	H
47	57	IN OUR LIFETIME MARVIN GAYE/Tamla T8 474 M1 (Motown)		2	H
48	44	MICKEY MOUSE DISCO Disneyland/Vista 2504		45	X
49	54	SANDINISTA! CLASH/Epic E3X 37037		2	X
50	32	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. HS 3452		17	H
51	39	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752		22	L
52	55	ARETHA ARETHA FRANKLIN/Arista AL 9538		14	H
53	58	FACES EARTH, WIND & FIRE/ARC/Columbia KC2 36795		11	L
54	48	THE BEATLES '67-'70 /Capitol SKBO 3404		6	L
55	52	THE BEATLES '62-'66 /Capitol SKBO 3403		6	L
56	49	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)		25	H
57	42	GREATEST HITS—VOLUME II LINDA RONSTADT/Asylum 5E 516		13	H
58	63	STAND IN THE FIRE WARREN ZEVON/Asylum 5E 519		4	H
59	61	ANDY GIBBS' GREATEST HITS /RSO RX 1 3091		7	H
60	62	FEEL ME CAMEO/Chocolate City CCLP 2016 (PolyGram)		14	G
61	69	TOUCH CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)		8	G
62	—	WELCOME TO THE WRECKING BALL GRACE SLICK/RCA AQL1 3851		1	H
63	74	STONE JAM SLAVE/Cotillion SD 5224 (Atl)		4	G
64	97	CITY NIGHTS TIERRA/Boardwalk FW 36995		2	H
65	117	VOICES IN THE RAIN JOE SAMPLE/MCA 5172		1	H
66	66	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041		47	H
67	70	POPEYE (ORIGINAL SOUNDTRACK)/Boardwalk SW 36880		4	H
68	71	GREATEST HITS DOORS/Elektra 5E 515		14	H
69	75	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722		7	G
70	76	RADIOLAND NICOLETTE LARSON/Warner Bros. BSK 3502		4	G
71	56	MADE IN AMERICA BLUES BROTHERS/Atlantic SD 16025		5	H
72	47	PARIS SUPERTRAMP /A&M SP 6702		17	L
73	53	THE BEATLES /Capitol SWBO 101		5	L
74	45	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008		27	G
75	60	DIANA DIANA ROSS/Motown M8 936M1		34	H
76	64	ABBEY ROAD BEATLES/Capitol SO 383		5	G
77	81	AS ONE BAR-KAYS/Mercury SRM 1 3844 (PolyGram)		8	G
78	93	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)		2	G
79	87	THE WILD, THE WILLING AND THE INNOCENT UFO/ Chrysalis CHE 1307		3	H
80	88	BORDER LINE RY COODER/Warner Bros. BSK 3489		3	G
81	—	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835		1	G
82	86	BI-CCA PETER ALLEN/A&M SP 4825		3	G
83	91	CARNIVAL SPYRO GYRA/MCA 5149		2	H
84	94	THE JEALOUS KIND DELBERT McCLINTON/Capitol/MSS ST 12115		2	G
85	90	SKYYPORT SKYY/Salsoul SA 8537 (RCA)		3	G
86	85	POSH PATRICE RUSHEN/Elektra 6E 302		9	G
87	65	SGT. PEPPER'S LONELY HEARTS CLUB BAND BEATLES/ Capitol SMAS 2653		5	G
88	83	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		89	G
89	80	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453		26	H
90	73	KENNY LOGGINS ALIVE/Columbia C2X 36738		18	J
91	68	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571		26	H
92	100	LCVERBOY /Columbia JC 36762		2	G
93	77	IMAGINE JOHN LENNON/Capitol SW 3379		4	G
94	99	CANDLES HEATWAVE/Epic FE 36873		8	H
95	105	SOUND AFFECTS JAM/Polydor 1 6315 (PolyGram)		1	G
96	67	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435		33	G
97	106	SHAVED FISH JOHN LENNON/Capitol SW 3421		1	G
98	98	INHERIT THE WIND WILTON FELDER/MCA 5144		11	H
99	89	STARDUST WILLIE NELSON/Columbia KC 35305		50	G
100	96	I BELIEVE IN YOU DON WILLIAMS/MCA 5133		14	H

Record World Albums 151-200

Record World Albums 101-150

FEBRUARY 14, 1981

- 151 ODORI HIROSHIMA/Arista AL 9541
- 152 LET'S BURN CLARENCE CARTER/
Venture VL 1005
- 153 LOOKING FOR LOVE JOHNNY LEE/
Full Moon/Asylum 6E 309
- 154 THE SECOND ALBUM 707/
Casablanca NBLP 7248 (PolyGram)
- 155 THE GAMBLER KENNY ROGERS/
United Artists UA LA 934 H
- 156 INTO THE FIRE RUSS BALLARD/
Epic NJE 36993
- 157 DEE DEE DEE DEE SHARP GAMBLE/
Phila. Intl. JZ 36370 (CBS)
- 158 HAWKS & DOVES NEIL YOUNG/
Reprise HS 2297 (WB)
- 159 PORTRAIT OF CARRIE CARRIE
LUCAS/Solar BXLI 3579 (RCA)
- 160 ANNIE (ORIGINAL CAST ALBUM)/
Columbia JS 34712
- 161 LIVING IN A FANTASY LEO SAYER/
Warner Bros. BSK 3483
- 162 CLOUDS ACROSS THE SKY FIREFALL/
Atlantic SD 16024
- 163 SECTOR 27 TOM ROBINSON BAND/
I.R.S. SP 70013 (A&M)
- 164 THE BOYS ARE BACK STONE CITY
BAND/Gaely G8 100 (Motown)
- 165 MAGICAL MYSTERY TOUR BEATLES/
Capitol SMAL 2835
- 166 REAL EYES GIL SCOTT-HERON/
Arista AL 9540
- 167 VERISMO ARIAS LUCIANO
PAVAROTTI/London Digital LDR
10020 (PolyGram)
- 168 WALLS AND BRIDGES JOHN
LENNON/Capitol SW 3416
- 169 REVOLVER BEATLES/Capitol SW 2576
- 170 MCGUFFEY LANE/Atco SD 38 133
- 171 GOLDEN TOUCH ROSE ROYCE/
Whitfield WHK 3512 (WB)
- 172 CHICK COREA AND GARY BURTON
IN CONCERT/ECM 2 1182 (WB)
- 173 FLIRTIN' WITH DISASTER MOLLY
HATCHET/Epic JE 36110
- 174 BUMP IN THE NIGHT IAN MCLAGAN/
Mercury SRM 1 4007 (PolyGram)
- 175 KENNY KENNY ROGERS/United
Artists LWAK 979
- 176 LOVE SONGS BEATLES Capitol
SKBL 11711

- 177 ROCK AND ROLL PART I BEATLES/
Capitol SN 16020
- 178 THE HOT SHOT DAN SIEGEL/Inner
City IC 1111
- 179 JOY AND PAIN MAZE FEATURING
FRANKIE BEVERLY/Capitol ST
12087
- 180 IF YOU COULD READ MY MIND
VIOLA WILLS/Ariola America
OL 1507 (Arista)
- 181 ROCK AND ROLL PART II BEATLES/
Capitol SN 16021
- 182 NEW HOPE FOR THE WRETCHED
PLASMATICS/Stiff America USE 9
- 183 YOU CAN TUNE A PIANO BUT YOU
CAN'T TUNA FISH REO
SPEEDWAGON/Epic JE 35082
- 184 SHINE ON LTD/A&M SP 4819
- 185 TWISTER THE TWISTER/Rhino RNPD
905
- 186 HURRY UP THIS WAY AGAIN
STYLISTICS/TSOP JZ 36470 (CBS)
- 187 SWEET VIBRATIONS ROBBY BLAND/
MCA 5149
- 188 GIDEON KENNY ROGERS/United
Artists LOO 1035
- 189 ANY WHICH WAY YOU CAN
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VARIOUS ARTISTS/Warner/Viva
HS 3499
- 190 ONE MORE SONG RANDY MEISNER/
Epic NJE 36748
- 191 WITH LOVE ROGER WHITTAKER/
RCA AFL1 3778
- 192 MY BABE ROY BUCHANAN/
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- 193 BORDER WAVE SIR DOUGLAS
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(Chrysalis)
- 194 LAUGHTER IAN DURY & THE
BLOCKHEADS/Stiff/Epic JE 36998
- 195 PHIL SEYMOUR/Boardwalk FW
36996
- 196 MINIMUM WAGE ROCK & ROLL
BUS BOYS/Arista AB 4280
- 197 OVER THE TOP COZY POWELL/
Polydor PD 1 6312 (PolyGram)
- 198 PEOPLE'S CHOICE/Casablanca
NBLP 7246 (PolyGram)
- 199 LOVE AT FIRST SIGHT SONNY
ROLLINS/Milestone M 9098
(Fantasy)
- 200 SWEAT BAND/Uncle Jam JZ 36857
(CBS)

FEBRUARY 14, 1981

- | | | |
|------------|-----------|---|
| FEB.
14 | FEB.
7 | |
| 101 | 110 | CHANCE MANFRED MANN'S EARTH BAND/Warner Bros.
BSK 3498 (G) |
| 102 | 103 | IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR
1236 (G) |
| 103 | 102 | SECONDS OF PLEASURE ROCKPILE/Columbia JC 36886 (G) |
| 104 | 104 | FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (H) |
| 105 | 84 | JERMAINE JERMAINE JACKSON/Motown M8 948M1 (H) |
| 106 | 109 | I HAD TO SAY IT MILLIE JACKSON/Spring SP 1 6730
(PolyGram) (G) |
| 107 | 111 | NIGHT PASSAGE WEATHER REPORT/ARC/Columbia JC
36793 (G) |
| 108 | 122 | BLACK SEA XTC/Virgin RSO VA 13147 (G) |
| 109 | 82 | EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC
16015 (Atl) (H) |
| 110 | 108 | ALL SHOOK UP CHEAP TRICK/Epic FE 36498 (H) |
| 111 | 72 | THE WANDERER DONNA SUMMER/Geffen GHS 2000 (WB) (H) |
| 112 | 101 | HOLD OUT JACKSON BROWNE/Asylum 5E 511 (H) |
| 113 | 79 | SHADES OF BLUE LOU RAWLS/Phila. Intl. JZ 36774 (CBS) (G) |
| 114 | 115 | THIS IS MY DREAM SWITCH/Gordy G8 999M1 (H) |
| 115 | 112 | ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472 (H) |
| 116 | 126 | TONGUE TWISTER SHOES/Elektra 6E 303 (G) |
| 117 | 127 | LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079 (G) |
| 118 | 128 | ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330 (H) |
| 119 | 121 | BACKATCHA TWO TONS/Fantasy/Honey F 9605 (G) |
| 120 | 130 | CREEDENCE CLEARWATER REVIVAL: THE CONCERT/Fantasy
MPF 4501 (G) |
| 121 | — | CATHOLIC BOY JIM CARROLL BAND/Atco SD 38 132 (G) |
| 122 | 141 | KANO/Emergency EMLP 7505 (G) |
| 123 | — | THE FOOL CIRCLE NAZARETH/A&M SP 4844 (G) |
| 124 | 124 | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G) |
| 125 | 116 | WILD PLANET B-52'S/Warner Bros. BSK 3471 (G) |
| 126 | 136 | HOUSE OF MUSIC T.S. MONK/Mirage WTG 19121 (Atl) (G) |
| 127 | 119 | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (G) |
| 128 | 129 | DR. HOOK'S GREATEST HITS/Capitol SOO 12122 (G) |
| 129 | 139 | ELOISE LAWS/Liberty LT 1063 (G) |
| 130 | 131 | DIRTY MIND PRINCE/Warner Bros. BSK 3478 (G) |
| 131 | 133 | SHARON REDD/Prelude PRL 12181 (G) |
| 132 | 135 | DIVINE MADNESS (ORIGINAL SOUNDTRACK) BETTE
MIDLER/Atlantic SD 16022 (H) |
| 133 | 95 | TROMBIPULATION PARLIAMENT/Casablanca NBLP 7249
(PolyGram) (G) |
| 134 | 92 | AUDIO VISIONS KANSAS/Kirshner FZ 36588 (CBS) (G) |
| 135 | 140 | I'M NO HERO CLIFF RICHARD/EMI-America SW 17039 (G) |
| 136 | 113 | IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1
(Motown) (H) |
| 137 | 118 | AT PEACE WITH WOMAN JONES GIRLS/Phila. Intl. JZ 36767
(CBS) (G) |
| 138 | 143 | BACK ON THE STREETS DONNIE IRIS/MCA 3272 (G) |
| 139 | 150 | KILIMANJARO TEARDROP EXPLODES/Mercury SRM 1 4016
(PolyGram) (G) |
| 140 | 142 | 4 OUT OF 5 DOCTORS/Nemperor NJZ 36575 (G) |
| 141 | 146 | BETTER DAYS BLACKBYRDS/Fantasy F 9602 (G) |
| 142 | 148 | URBAN COWBOY II (ORIGINAL SOUNDTRACK) VARIOUS
ARTISTS Epic Mod/Epic SE 36921 (G) |
| 143 | 107 | THE AWAKENING REO SPEEDWAGON/Believe in a Dream JZ
36875 (CBS) (G) |
| 144 | 120 | RUBBER SOUL BEATLES/Capitol SW 2442 (G) |
| 145 | 114 | PANORAMA CANTOR/Elektra 5E 514 (H) |
| 146 | 132 | PLASTIC ONO BAND JOHN LENNON/Capitol SW 3372 (G) |
| 147 | — | GOTHAM CITY DEKTER GORDON/Columbia JC 36853 (G) |
| 148 | 125 | AEROSMITH'S GREATEST HITS/Columbia FC 36865 (H) |
| 149 | — | CIVILIZED EVIL JEAN-LUC PONTY/Atlantic SD 16020 (H) |
| 150 | 123 | MIND GAMES JOHN LENNON/Capitol SW 16068 (G) |

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Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ "Say you like to boogie/I like the blues/Let's get together and rock this joint."—Roy Brown, "Boogie At Midnight," 1949.

A few people have commented on the "A Look Back" section of this column, wondering where they might acquire more information on the history of black pop music (be it called rhythm & blues, soul, funk, or disco). Unfortunately, books on these subjects are few and far between. Informative, well-written chronicles are even rarer.

If one were discussing jazz or blues, the list of written source material would appear endless. Over the years these styles of black music have been tagged "art music" by music scholars and sociologists and made culturally respectable.

But rhythm & blues (I use the term for clarity's sake) is harder to justify as art, because it is unashamedly commercial and often hard driving, sensual dance music. Personal expression comes within this context and is usually not self-consciously sought as in jazz or blues. These qualities apparently warm the heart of neither writers nor publishers.

England is the source of several of these books, and they are generally marked by the same strengths and weaknesses. On details (dates, names, labels) these books excel. English music writers pursue facts with a startling passion; their knowledge of the who, what, when, where of rhythm & blues can embarrass American citizens. But a certain pomposity in the writing and distance from the music's sources can make for sluggish reading.

American books—almost totally written by whites—usually have a stronger sense of place and mood, but are paradoxically weaker on facts. All these books suffer when the writers grind their sociological axes, supposedly dispensing great truths about black life. They live when the music and its history is the central focus.

The following are books this writer has found informative and to some degree entertaining:

"Honkers and Shouters: the Golden Years of Rhythm & Blues" by Arnold Shaw (Collier, 555 pages, paper). The most comprehensive book on R&B, it covers the years 1945-1960 with insight, interviews, and fine photos. An essential source. Also run down Shaw's "The World of Soul."

Charlie Gillet's "The Sound of the City" (Dell, 343 pages, paper) and "Making Tracks: Atlantic Records and the Growth of a Multi-billion Dollar Industry" (E. P. Dutton, 305 pages, paper). The first book is a concise history of rock 'n' roll that Gillet wisely sees as the development of various styles of black music. The many genres of rhythm & blues are defined and judged with a sharp ear. "Making

Tracks" looks at similar material, but from the perspective of the independent companies that nurtured black music. Atlantic is used as a symbol for what went both right and wrong with the music biz.

John Broven's "Rhythm & Blues in New Orleans" (Pelican, 250 pages, hard) and Tony Cummings' "The Sound of Philadelphia" (Methuen, 157 pages, paper) are English looks at two cities with rich black music traditions. Read Broven's for information about Fats Domino and company; Cummings brings a slicker, more fast-moving tone to the rise of Gamble & Huff.

(Continued on page 33)

Black Oriented Album Chart

FEBRUARY 14, 1981

1. HOTTER THAN JULY
STEVE WONDER/Tamla TB 373M1
(Motown)
2. GAP BAND III
Mercury SRM 1 4003 (PolyGram)
3. THE TWO OF US
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
4. FANTASTIC VOYAGE
LAKESIDE/Solar BXL1 3720 (RCA)
5. CELEBRATE
KOOL & THE GANG/De-Lite DSR 9518
(PolyGram)
6. IMAGINATION
WHISPERS/Solar BZL1 3578 (RCA)
7. TRIUMPH
JACKSONS/Epic FE 26424
8. STONE JAM
SLAVE/Corillion SD 5224 (Atl)
9. IN OUR LIFETIME
MARVIN GAYE/Tamla TB 474M1
(Motown)
10. TOUCH
CON FUNK SHUN/Mercury SRM 1 4002
(PolyGram)
11. WINELIGHT
GROVER WASHINGTON, JR./Elektra 6E 305
12. LIVE AND MORE
ROBERTA FLACK AND PEABO BRYSON/
Atlantic SD 2 7004
13. ARETHA
ARETHA FRANKLIN/Arista AL 9538
14. THREE FOR LOVE
SHALAMAR/Solar BZL1 3577 (RCA)
15. AS ONE
BAR-KAYS/Mercury SRM 1 3844
(PolyGram)
16. FEEL ME
CAMEO/Chocolate City CCLP 2016
(PolyGram)
17. FACES
EARTH, WIND & FIRE/ARC/Columbia
KC2 36795
18. AT PEACE WITH WOMAN
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
19. CITY NIGHTS
TIERRA/Boardwalk FW 56995
20. SKYYPORT
SKYY/Salsoul SA 8537 (RCA)
21. DIRTY MIND
PRINCE/Warner Bros. BSK 3478
22. JERMAINE
JERMAINE JACKSON/Motown MB 948M1
23. LET'S BURN
CLARENCE CARTER/Venture VL 1005
24. TP
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
25. THIS IS MY DREAM
SWITCH/Gordy GB 999M1 (Motown)
26. KANO
Emergency EMLP 7505
27. I HAD TO SAY IT
MILLIE JACKSON/Spring SP 1 6730
(PolyGram)
28. HOUSE OF MUSIC
T.S. Monk/Mirage WTG 19121 (Atl)
29. SHADES OF BLUE
LOU RAWLS/Phila. Intl. JZ 36774 (CBS)
30. GUILTY
BARBRA STREISAND/Columbia FC 36750
31. GAUCHO
STEELY DAN/MCA 6102
32. CANDLES
HEATWAVE/Epic FE 36873
33. INHERIT THE WIND
WILTON FELDER/MCA 5144
34. VOIC'S IN THE RAIN
JOE SAMPLE/MCA 5172
35. BETTER DAYS
BLACKBYRDS/Fantasy F 9602
36. SHINE ON
L.T.D./A&M SP 4819
37. IRONS IN THE FIRE
TEENA MARIE/Gordy GB 997M1
(Motown)
38. AUTOAMERICAN
BLONDIE/Chrysalis CHE 1290
39. ELOISE LAWS
Liberty LT 1603
40. TROMBIPULATION
PARLIAMENT/Casablanca NBLP 7249
(PolyGram)
41. THE AWAKENING
REDDINGS/Believe in a Dream JZ 36875
(CBS)
42. THE DRAMATIC WAY
DRAMATICS/MCA 5146
43. THE GREETINGS OF PEACE
FUTURES/Phila. Intl. JZ 36414 (CBS)
44. GIVE ME THE NIGHT
GEORGE BENSON/Qwest/WB HS 3453
45. JOY AND PAIN
MAZE FEATURING FRANKIE BEVERLY/
Capitol ST 12087
46. ON THE ONE
MAMATAPEE/Whitfield WHK 3510 (WB)
47. BACKATCHA
TWO TONS/Fantasy/Honey F 9605
48. POSH
PATRICE RUSHEN/Elektra 6E 302
49. TAKE IT TO THE LIMIT
NORMAN CONNORS/Arista AL 9534
50. SWEET VIBRATIONS
BOBBY BLAND/MCA 5145

PICKS OF THE WEEK

ALL AMERICAN GIRLS

SISTER SLEDGE—Corillion SD 16027



Sister Sledge may have changed producers, but the Chic-ish style that made "We Are Family"

their biggest success has been reproduced by Narada Michael Walden. The single "All American Girls," "If You Really Want Me" and "Ooh, You Caught My Heart" all sound smooth and familiar. Allee Willis provides the words to the ballad "Next Time You'll Know," while Joni and Kathy Sledge debut as lyricists on five songs.

MAGIC

TOM BROWNE—Arista/GRP 5503



Coming off his gold "Love Approach" LP, this Queens-based trumpeter offers an eclectic mix of mellow pop-jazz and hard-driving funk. Billie Holiday's "God Bless the Child" segues into David Grusin's "Night Wind" on side two, providing Browne with excellent vehicles for his improvisation. "Thighs High (Grip Your Hips and Move)" and "Let's Dance" are in the mold of Browne's hit "Funkin' For Jamaica (N.Y.)."

NOLEN & CROSSLEY

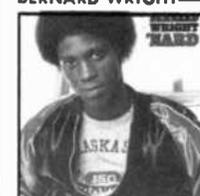
Gordy GB-1000M1



Curtis Nolen and Raymond Crossley are two young singer-songwriters who, under the direction of veteran producers Hal Davis and Arthur Wright, present a bright, bouncy nine-song package of California pop. "Lay It on the Line," "Because" and "Messin' Up a Good Thing" are just a few of the tunes that seem tailor-made for top 40 radio. Guitarist Nolen and keyboardist Crossley are ably supported by top session aces.

'NARD

BERNARD WRIGHT—Arista/GRP 5011



This is an interesting debut LP from a 16-year-old Jamaica, New York keyboardist. The tunes range from space funk ("Just Chillin' Out," "Master Rocker") to pop-jazz ("Firebolt Hustle") to mainstream jazz (Miles Davis' "Solar"). On that song Wright works with drummer Roy Haynes and bassist Buster Williams. This album has that superclean sound GRP is known for.

Record World Black Oriented Singles



FEBRUARY 14, 1981

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

FEB. 14	FEB. 7		WKS. ON CHART
1	3	BURN RUBBER GAP BAND Mercury 76091 (PolyGram)	8
2	4	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/ Mercury 76085 (PolyGram)	10
3	1	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	11
4	2	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	10
5	6	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	9
6	5	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	16
7	7	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	11
8	11	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	7
9	12	TOGETHER TIERRA/Boardwalk 8 5702	11
10	13	WATCHING YOU SLAVE /Cotillion 46006 (Atl)	8
11	14	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	5
12	10	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	10
13	8	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	12
14	9	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	13
15	21	8TH WONDER SUGARHILL GANG/Sugarhill 753	7
16	17	MAKE THE WORLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	9
17	15	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)	14
18	16	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	17
19	18	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	16
20	24	WHO SAID? ISLEY BROTHERS/T-Neck 6 2293 (CBS)	6
21	22	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581	9
22	30	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	3
23	19	AGONY OF DEFEET PARLIAMENT/Casablanca 2317 (PolyGram)	11
24	23	SHINE ON LTD/A&M 2283	12
25	20	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398	13
26	34	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	4
27	29	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023	6
28	33	FANCY DANCER TWENNYNINE FEATURING LENNY WHITE/Elektra 47087	5
29	32	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041	6
30	31	HERE'S TO YOU SKYY/Salsoul 2132 (RCA)	7
31	44	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/Mirage 3780 (Atl)	5
32	36	BE ALRIGHT (PART I) ZAPP/Warner Bros. 49623	5
33	38	AND LOVE GOES ON EARTH, WIND & FIRE/ARC/Columbia 11 11434	2
34	35	WHAT WE HAVE IS RIGHT BLACKBYRDS/Fantasy 904	6



35	37	GLAD YOU CAME MY WAY JOE SIMON/Posse 5005	6
36	25	LOOK UP PATRICE RUSHEN/Elektra 47067	14
37	53	SUKIYAKI A TASTE OF HONEY/Capitol 4953	2
38	47	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	3
39	48	PERFECT FIT JERRY KNIGHT/A&M 2304	2
40	42	DANCE SILVER PLATINUM /Spector Intl. 00009 (Capitol)	6
41	45	LOVE CALLING ZINGARA/Wheel 5001	5
42	43	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	5
43	40	I'M READY KANO/Emergency 4504	12
44	26	YOU EARTH, WIND & FIRE /ARC/Columbia 11 11407	11
45	27	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	19
46	41	PASSION ROD STEWART/Warner Bros. 49617	8
47	52	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS)	2
48	51	I AIN'T JIVIN', I'M JAMMIN' LEON HUFF/Phila. Intl. 63122 (CBS)	5
49	58	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	2

CHARTMAKER OF THE WEEK

50	—	BEING WITH YOU SMOKEY ROBINSON Tamla 54321 (Motown)	1
51	28	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	16
52	39	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499	10
53	—	EVERYTHING IS COOL T-CONNECTION/Capitol 4968	1
54	61	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	2
55	46	TURN OUT THE LAMPLIGHT GEORGE BENSON/Qwest/WB 49637	5
56	—	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	1
57	57	UNDERSTANDING TRUTH/Devaki 4002	4
58	55	JESUS IS LOVE COMMODORES/Motown 1502	6
59	54	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942	10
60	59	BABY, LET'S RAP NOW MOMENTS/Sugarhill 758	7
61	49	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945	13
62	56	I WANT YOU NARADA MICHAEL WALDEN/Atlantic 3783	4
63	63	DIRTY MIND PRINCE/Warner Bros. 49638	3
64	50	LOVELY ONE JACKSONS/Epic 9 50938	19
65	60	STRENGTH OF A WOMAN ELOISE LAWS/Liberty 1388	9
66	—	RAPTURE BLONDIE/Chrysalis 2485	1
67	62	INH5RIT THE WIND WILTON FELDER/MCA 51024	12
68	64	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	17
69	73	HEY YOU SYMBA/Venture 137	3
70	70	MESSING WITH MY MIND LENNY WILLIAMS/MCA 51033	4
71	66	I'LL NEVER LOVE THE SAME WAY TWICE BARBARA MASON/WMOT 8 5352	4
72	—	NEVER LIKE THIS TWO TONS/Fantasy/Honey 906	1
73	65	DON'T SAY GOODNIGHT FIRST LOVE/Dakar 4566 (Brunswick)	7
74	67	HAPPY ANNIVERSARY RAY, GOODMAN & BROWN/Polydor 2135 (PolyGram)	13
75	72	STRETCH B. T. EXPRESS/Columbia 11 11400	6



Black Music Report (Continued from page 32)

The scope of the Motown story seems to intimidate those who write about it. Either the music is emphasized or its social impact or its personalities, but never all the elements in one work. So try reading "The Story of Motown" by Peter Benjaminson (Grove Press, 180 pages, paper), "Motown" by David Morse (Collier, 144 pages, paper), the chapter on Motown in "The Rolling Stone Illustrated History of Rock & Roll" (Random House, 474 pages, paper) by Jim Miller and Joe McEwen, and Record World's Motown Special of last year.

Other works of interest are:

"Mystery Train" by Greil Marcus (Dutton, 71 pages, paper) for his chapters on Sly Stone and bluesman Robert Johnson; "Stranded" edited by Marcus, for Joe McEwen on Little Willie John, Ed Ward on the Five Royales, and Marcus' discography; Ray Charles' great autobio-

graphy "Brother Ray" (Dial, 366 pages, paper); "The Drifters" by Bill Miller (Collier, 184 pages, paper); Leroi Jones' "Black Music" (Morrow, 221 pages, paper); and "The Stevie Wonder Scrapbook," by James Haskins with Kathleen Benson (Grossett & Dunlap, 160 pages, paper). If any readers know of a quality book not mentioned here, drop a line.

Roy Ayers' self-distributed Uno Melodic records has gotten off to a good start with Sylvia Striplin's "Give Me Your Love" 12-inch. Sales and airplay in the New York area have been impressive . . . News from Arista is that a new Ray Parker, Jr. & Raydio single and album are shipping soon. There is also a two-record set due from Dionne Warwick, three sides live and one studio . . . In the Village

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Yetnikoff

(Continued from page 18)

the audio-visual disc but cable, satellite, and all the other stuff that's floating around" as "another means for the exposure of artists . . . There are some artists that are going to do magnificently in that area, and some are not going to make that crossover. That doesn't mean their careers are ended, 'cause I think the audio field will continue independently of the audio-visual field.

"We've done some experimental work in putting out a few musical things, and they're selling pretty well, but I think that's a new art form that we're all going to have to learn."

Movies

Similarly, Yetnikoff said he was sure there would be more crossover between records and movies in 1981, although "it hasn't happened with the rapidity that I, and I'm sure some other people, expected it to happen after 'Saturday Night Fever.' But I still think it's happening. A number of our artists are interested in writing scores—Kenny Loggins, for example, with his hit single from 'Caddyshack.' And you'll also see more recording artists, like Neil Diamond and Willie Nelson, who, because they're very charismatic, are going to end up becoming movie stars as opposed to just scoring the movie."

Another area in which Yetnikoff admitted CBS was still learning was the so-called production and distribution deal. CBS signed a number of such deals in 1980 (most notably with the Boardwalk and Handshake labels), and, Yetnikoff said, "our indications are that it is a very viable way of doing business and we plan to continue it."

He explained such deals as "a vehicle to enable creative people, who also have their own financing, to utilize the physical facilities and the marketing strength of CBS to get their records to the public. They do most of the work themselves.

"I don't even like the name 'pressing and distribution,' because it sounds a little too cold for what we're doing. There's really a greater degree of cooperation between our branch organization and the people with whom we are dealing than 'pressing and distribution' connotes. It's really more like 'branch independent distribution,' although that phrase is a little awkward."

Asked to sum up, in a few words, his view of the current state of the record business, Yetnikoff paused for a moment, then said:

"The patient is recovering nicely. But he must watch his diet."

Goody Trial (Continued from page 3)

that the original subpoena was "overbroad." In its decision, the Court of Appeals also ruled that the defense could still "legitimately demand" documents that involved specific instances of counterfeit product uncovered in retail outlets.

The RIAA subsequently complied with the Appeals Court ruling by providing the defense with six months' worth of documents. The RIAA first removed the names of individuals involved in RIAA and FBI counterfeiting investigations and made other redactions (deletions) from the papers. Even though Judge Platt ruled that these redactions were indeed proper, he in turn answered the defense's objections to the edited documents by ordering Yarnell to testify in open court on a document-by-document, line-by-line basis as to material redacted from the contested papers.

Will Reveal Some Names

On Monday (2), following Yarnell's appearance on the stand, Judge Platt ruled that he would in some cases reveal to Goody the names of retailers, investigators and undercover informants mentioned in the RIAA documents—a ruling that seemed to contradict the earlier Appeals Court decision and his previous orders.

RIAA attorney Kulcsar answered Judge Platt's decision Wednesday by repeating an earlier request that the association be held in contempt so that the Court of Appeals could once again decide the "confidentiality stipulation" issue. Following Kulcsar's plea, Yarnell read to the court a prepared statement setting forth RIAA's position and the reasons

a ruling by the Court of Appeals was necessary. Among the points outlined by Yarnell were contentions that Judge Platt has refused to "comply with the November 7, 1980 ruling of the Second Circuit recognizing the RIAA's right to protect against disclosure of 'operative identities' . . . information in which the RIAA has a legitimate confidentiality interest, including the names and addresses of traders in counterfeits, the targets of RIAA and Government investigations, and the special methods used by the RIAA to detect dealers in counterfeits."

Yarnell also stated that if the RIAA complied with Judge Platt's order to turn over all the subpoenaed documents, "it could take several years to complete" and "cause all activities of the anti-piracy unit of the RIAA to cease for the duration thereof . . ." Yarnell also cited the enormous costs of producing copies of the documents and the additional expenditures created by drawing out the case, plus the "physical impossibility" of his continuing to testify in open court regarding the redactions.

In response, Judge Platt refused to grant RIAA's request to be adjudged in contempt and instead invoked Rule 8(b) of the local Calendar Rules to discipline the attorneys for RIAA whom he adjudged to be a "quasi party" in the case. Judge Platt said he was intentionally using this little-used rule because it was unappealable. RIAA attorneys are studying the Court's findings to determine the best manner in which the matter can be brought before the Court of Appeals for review.

Seymour at the Whisky



Boardwalk recording artist Phil Seymour welcomed friends backstage after his recent appearance at the Whisky in Los Angeles. Pictured from left are: (top row) Jon Scott, independent promotion; Roberta Skopp, Boardwalk VP publicity and artist development; Saul Davis, manager; Seymour; Neil Bogart, president of Boardwalk Entertainment; Joyce Bogart; Hugh Surratt, KMET; and Larry Groves, KROQ. (Bottom row) Joe Reiling, KLOS; Ruth Pinedo, KLOS; Danny Lemos, KIIS; and Scott Kranzberg, Boardwalk VP promotion.

de Passe

(Continued from page 4)

that will specialize in soundtracks utilizing both Motown and non-Motown talent, dealing with all record labels. Motown Productions also has three Broadway musicals in development.

A \$10 million budget has been set for the acquisition and development of properties by Motown Productions.

de Passe joined Motown Record Corporation as creative assistant to Gordy in 1968. She later became vice president of the creative division and vice president of Motown Industries, Inc. She received one of five Oscar nominations garnered by Motown Productions' "Lady Sings The Blues," for co-authoring the screenplay. She was also a writer for the ABC special "Diana" and head writer for the Jackson 5 special "Goin' Back To Indiana."

Plain Great Signs Two

■ LOS ANGELES — Ron Henry, executive vice president/general manager, Plain Great Entertainment Corporation, has announced the signings of two artists to the firm.

Composer/conductor/arranger Shelly Markham will act in an executive capacity as music consultant and creative liaison for the corporation. He has worked as staff composer with Don Kirshner and E. H. Morris, and was the composer/adaptor of the Sid and Marty Krofft production, "The Babes in Toyland," now on a successful national tour. He is currently musical director for an upcoming Bonnie Franklin special, to be aired on CBS this fall.

Scott Richardson, a songwriter, singer, musician, actor and writer of screenplays, has also signed to Plain Great Entertainment. Richardson's most recent credit is the song "Rolling in My Rolls," which has been recorded by Moon Martin.

Fox Pacts Jacksons

■ LOS ANGELES — Herb Eisman, president of 20th Century-Fox Music Publishing, has announced that the company has concluded an exclusive long-term agreement with the Jacksons for representation of their publishing interests in the U.S. and Canadian territories.

The representation begins with those songs written by Jackie, Tito, Marlon, and Randy Jackson which are contained in the Jacksons' current Epic album, "Triumph."

Fox Fanfare Music, Fox's BMI affiliate, will be coordinating all publishing activity throughout the world with The Jacksons' individual sub-publishers.

Record World International

Queen's Dutch Metal



Following their recent sold-out concert in Leiden, Holland, the members of Queen were presented with gold discs for sales of 50,000 copies in Holland of their albums "Live Killers" and "The Game" and a platinum disc for sales of 150,000 copies of their single "Crazy Little Thing Called Love." Pictured from left are group members, Brian May, John Deacon, Roger Taylor and Freddie Mercury with Gordon MacKenzie, label manager EMI/Liberty, EMI Records Holland.

Germany

By JIM SAMPSON

■ MUNICH—Virtually all record company managing directors here expect price hikes this year to cover increasing costs. The economic slowdown in Germany and the steady climb of the dollar could also drive domestic prices up. This year's first price hike came from DG/Polydor, effective last week. It was limited to most classical product (up eight percent to DM 17.50 wholesale) plus pop double albums. In both cases, DG/Polydor continues to price cassettes approximately eight percent above comparable LPs.

The German Phono-Academy has announced the nominees for its prestigious Artist of the Year awards in the classical, domestic pop and international pop categories. WEA was particularly strong in the international pop soloist competition (Ry Cooder, John Lennon, Diana Ross, Bob Seger and Paul Simon), while Ariola or its licensed labels took four of five group nominations (Eric Burdon's Fire Dept., Jethro Tull, Bob Marley & The Wailers, the Alan Parsons Project and Queen).

TEUTONIC TELEX: Heavy metal band Krokus returned home to Switzerland to pick up a domestic gold disc from Ariola for "Metal Rendez-vous." Later this week, Krokus (with new guitarist Mandy M.) starts touring England, France, Germany, Switzerland, America and Japan. . . . One of Germany's top male vocalists, Juergen Drews, has a new charted U.S. single under the name J.D. Drews ("Juergen" apparently didn't pass the marketing muster). Last week, the same single came out here. First as a member of the Les Humphries Singers

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Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ TOKYO—Seymour Stein, the president of Sire Records and a vice president of Warner Bros., arrived here on January 9. The main purpose of his five-day visit was to make a thorough inspection of the present-day Japanese music industry, so that he can improve Sire's sales in Japan. He also inquired about various Japanese artists, with an eye toward eventually releasing their records in the States.

Sheena Easton, whose debut single "Modern Girl" has just been released on Toshiba EMI, will have her own radio program for three months, featuring news from London. For a Japanese artist to host a regular radio program is not unusual, but for a foreign artist, it is a breakthrough and the start of something new. The name of the program is "Saturday Adventure," and Sheena will be in charge of one part of the program called "Sheena Easton London Hot Line." FM Tokyo network will broadcast the program simultaneously on

(Continued on page 36)

England

By VAL FALLOON

■ LONDON—After last year's adverse publicity for the music business following allegations of chart hyping, various moves are being made to keep the chart secure. The British Market Research Bureau's contract to supply the chart to the BBC has been renewed. The Panel is expected to be increased from 450 shops to 750, and these will all be asked to sign an agreement worded by the BPI, which will allow investigators to check shops' account books in any hyping inquiry. The BPI has also set up a new code of conduct which record companies must sign if they wish to remain BPI members. Those breaking the code will face expulsion from the BPI, as will those refusing to endorse it. Staff at most big chain stores face dismissal if discovered fixing chart returns, and record company staff will now have to sign contracts agreeing to the same principal. One retailer said that record companies' books, not only retailers', should be inspected in any hyping inquiry. . . . The first official record prices survey run jointly by the BPI and the Mechanical Rights Society is being carried out, and results are expected in June. These will be the basis for calculation mechanical royalty rates. . . . The Association of Independent Radio Contractors is in court this week in the beginning stages of its appeal against last year's needletime ruling. A performing right tribunal raised payment rates for major stations to much higher than the previous revenue percentage. Appealing a tribunal finding is difficult, and this first stage is an attempt to demand more detailed explanation of why the tribunal reached its conclusions. A further appeal could not be heard until next year. . . . Meanwhile, the BPI is reviewing a new marketing concept by Island. All new cassette releases will have one side of music and one side blank, using BASF chrome coat. The company feels that this should take some of the blank-only market away and encourage cassette sales. The BPI is alarmed at this obvious, perhaps unwitting, encouragement of home taping but ATO at press time would not comment. . . . BASF is running a half-million-pound campaign to promote a new range of high-quality blank cassettes. . . . Island, meanwhile, has signed a P and D deal with EMI. The label's previous licensing agreement was up at the end of last year. Island has, however, always kept autonomy for A&R, marketing, press and promotion, and under this new deal, sales will be handled by the Virgin sales team. . . . The Gramophone Record Retailers Association has expanded to embrace video cassette dealers and renamed itself the Record and Video Retailers Organization (RVARO). There are 135 video-only shops here and the new group will welcome them while encouraging record dealers to take greater advantage of the new video cassette boom. However, when questioned on the future of the videodisc, chairman Harry Tipple is reported to have said, "I'm not sure a great many retailers will sell it." He added that the new group will try to amalgamate with the existing video retailers association.

MOVIE TIE-UP: MCA Records, CIC International, and Granada Publishing are joining forces to promote the film, soundtrack and book release of "Coal Miner's Daughter," the hit American movie based on the life of Loretta Lynn and starring Sissy Spacek. The LP will be released here on MCA next week, a month before the London movie premiere. The book is also coming out next week. A Loretta Lynn LP featuring songs from the film is out at the same time on budget label MFP. Both Spacek and Lynn will be in London for promo visits. . . . The Gary Numan farewell concerts take place in London at the end of April. Numan last year announced the end of life on the road, but many expect him back later. He is concentrating on books and films. . . . Chart act The Beat, who have their own label through Arista called Go Feet, have signed an act to the label called the Congos. This will be the first non-Beat Go Feet single. . . . Status Quo start their first UK tour in two years in March, and shortly after that Greek singer Nana Mouskouri will be back in London. . . . Dr. Feelgood are here and Rose Royce are also due in March. . . . Moving on is Phil Symes, former music director at Rogers and Cowan, and latterly of Chrysalis records. He joined Dennis Davidson Associated to start a music department there. . . . and Nick Underwood has left Neptune Records, the indie set up last year. He will announce his future plans shortly.

Canada

By LARRY LeBLANC

■ TORONTO—Claude Sassoon has been appointed vice president of finance and administration at WEA . . . Toronto-based Madcats have signed with newly-formed Freedom Records. Pact includes the recent Jack Richardson-production "Street Game" . . . A&M has signed Montreal band Leyden Zar, with an LP, produced by Andre Perry and Nick Blagona of Le Studio, due in March . . . A&M's entire Can-Con roster is very busy: The Payolas at Le Studio with producer Bob Rock; Eddie Swartz due shortly at Le Studio with Dave Tyson co-producing; Bryan Adams recording at the Power Station in N.Y. with producer Bob Clearmountain; new A&M product due shortly from Thrillz (featuring Walter Zwohl) and Peter Pringle . . . Rockabilly veteran Ronnie Hawkins is taping a pilot for CTV-TV . . . WEA's Teddy Boys were featured on CTV's current affairs program "Live It Up" on Feb. 17 . . . CBS here is ecstatic over the North American push behind Loverboy, who recently taped "American Bandstand" and the Mike Douglas Show as well as touring with April Wine and Kansas stateside . . . New Harlequin LP due in April with Jack Douglas producing . . . Guitarist Domenic Troiano is currently at work producing Bobby DuPont, George Olliver and The Royals at Amber Sound . . . Industry insiders are holding their breath over the Sears switch from A.R.S. rack to Pindoff, worth an estimated \$6 million a year . . . The Rovers have reached platinum status with the single "Wasn't That A Party" and the album "The Rovers" . . . Claude Lafontaine of Montreal has been named director of PRO Canada's Quebec division . . . Country group the Good Brothers will celebrate its 10th anniversary at a Massey Hall concert on February 28 with the New Riders of the Purple Sage and James Ackroyd . . . Powerhouse trio Goddo will record a live album at the Roxy Theatre in Barrie, Ontario on Feb. 15 and 16 . . . Gordon Lightfoot will play his 13th season of annual concerts at Massey Hall with shows on March 13, 14, 15, 19-22. Lightfoot recently completed filming the movie "Harry Tracy-Desperado" . . . Veteran folksinger Murray McLachlan is now being produced by Bob Ezrin, with the Asylum label holding U.S. rights and True North for Canada.

The Coast (Continued from page 17)

including the entire west coast staff of Arista Records, Aretha's current label, as well as celebs like Leslie Uggams, Freda Payne, O.J. Simpson and others. We were especially glad to hear all about the soul food buffet that was provided, which included what were described to us as "chitlin crepes." Only in Hollywood would a chitlin crepe pass as soul food.

MORE: The rumor has been going around for some time that Roger Taylor, drummer for Queen, will produce the first album by local rockabillys the Blasters, who are soon to be featured in Rolling Stone. No label yet, though, so it's hard to say when this will happen. The Blasters, you may recall, opened a few dates for the Englishmen during Queen's last tour here . . . Incidentally, Art Fein, a veritable fountain of useful information, points out that the first line sung by Elvis Presley (and, more recently, Billy Burnette) in the song "One Night" is not the same lyric that appears on the original Imperial Records version of the song by Smiley Lewis, who wrote it. Where the King sang, "One night with you/is what I'm praying for," Smiley got all the way down and sang, "One night of sin/is what I'm paying for." Just a little note from COAST's For What It's Worth department . . . Kansas City blues singer Big Joe Turner remains in serious condition at Cedars-Sinai Medical Center in L.A. Our very best wishes go out to him . . . How's this for a team: Sly Stone, George Clinton, Bootsy Collins and Roger Troutman (of Zapp). That's right, these funky fellas were reportedly locked into a Detroit recording studio for two days a couple of weeks ago, and although there's no word yet on titles, release dates and all of that jazz, we're told that the end result will, as the Funk Mob would put it, tear the roof off the sucker.

PEOPLE WHO DYED: Imagine our surprise upon seeing Dreamland songstress Shandi with monochromatic brown hair . . . And speaking of Dreamland, a fond farewell to Rick Swig, erstwhile promo and marketing VP, who has left his post to take over as assistant managing director of his family's Fairmont Hotel Co. in San Francisco. . . . Congratulations to James Newton Howard, currently Elton John's keyboardist, and actress Wendy Rastatter, who were married in Encino on January 31.

Germany (Continued from page 35)

and then on his own (on WEA), Drews has had a batch of hits, including the gold cover of the Bellamy Bros.'s "Let Your Love Flow" . . . CBS sales/marketing head Michael Anders was pleased with dealer response to last month's sales presentation in Munich, which attracted dealers throughout the region and stimulated demand for new product and back catalogue alike . . . Forget about a Nina Hagen tour this year. The many-splendoured queen of Teutonic new wave is pregnant. In June, she'll "bring the world the new Messiah," as she modestly puts it. Before that, recording sessions in English and German are planned . . . Chris Thompson, former lead singer of Manfred Mann's Earth Band, is back with the band on its current Eurotour. Afterwards, Thompson will return to Night and Manfred resumes looking for a permanent replacement . . . Elfi Kuester, recently Metro-nome's domestic promotion chief, returns to WEA to head North German promotion duties . . . Wolfgang Riehl takes over RCA's special projects department . . . For the first time since last fall, a purely German production tops the national singles charts: Frank Duval's "Angel Of Mine" on Teldec, launched after its use in a TV detective series and already past 400,000 sold.

Japan (Continued from page 35)

FM Aichi and FM Osaka. Her promotional tour of Japan is scheduled for mid-May. To fill the vacuum of the post-Olivia Newton-John period, Toshiba EMI is putting its utmost effort into promoting two female vocalists, Easton and Pat Benatar. Toshiba EMI's main concern for the two is how to make their singles hits.

Simultaneously, Toshiba EMI is also keeping pace with heavy metal acts like Iron Maiden and Michael Schenker, who are scheduled to have concerts here in April. Neil Diamond is spotlighted as well. His film "The Jazz Singer" will be shown here for the first time in late April, although the soundtrack album has been out since December.

A new division which handles associated labels, independent labels and one-shot deals has been launched in the international department of CBS Sony. Associated labels involved include Kirshner, Jet, Philadelphia International, T.K. and Blue Sky. Bearsville heads the list of independent labels, and Michael De France heads the one-shot deal section.

Grateful Dead (Continued from page 11)

cations for Radio City, "but in this instance the skeletons were far more identifiable with the Music Hall exterior than they were with the Grateful Dead's name."

When asked about the proposed use of the artwork as an album cover, Dennis Fine, vice president of publicity for Arista Records said, "I have seen the cover art and it's not what has been described (in the press). The art has nothing to do with the music hall."

According to band spokesman Ren Grevatt, "The Dead agreed to delete the material from the (video) tapes and agreed not to use the poster." Arista was concerned "the material was free to go ahead and prepare to market the video product and to produce a live album recorded performances from Radio City."

Not yet settled, however, is a grievance that Monarch Entertainment head John Scher, the group's tour manager, has filed through the Music Hall deletion of Musicians against Radio City Music Hall productions. The grievance, said Grevatt, is for Radio City's "failure to pay the Dead \$100,000 that they still owe them from the fall concerts. This is a totally separate suit in which they (the Dead) simply want their

money. John (Scher) frankly feels that Radio City doesn't have it."

Radio City's Response

In response to the grievance, Robert said that "the figures are currently being gone over by both sides. There's always a final accounting after a concert and we are going over it. We want each side to be secure with what was spent and what is owed." She added that Radio City was "working on a settlement on the suit and the accounting."

Robert also emphasized that, contrary to published reports, "it's not true that we are sorry that we associated with the Grateful Dead. The crowd was not a destructive crowd. They enjoy the music and we have no argument with the performance of the Dead on stage. We knew the material. Their songs are pre-eminent in their field and have been for a long time. We were happy to have the Grateful Dead appear on the Music Hall stage. Our objection is with the material that was not anticipated: the extraneous material that was done for the simulcast."

The live album will be culled from tapes recorded at the Radio City shows and at concerts held at San Francisco's Fox Warfield Theater. It is tentatively set for mid-March release.

Record World Jazz

By SAMUEL GRAHAM

■ **BLYTHE SPIRIT:** Any way you look at it, **Arthur Blythe** had a pretty amazing 1980. He was involved in two of the year's best-received and most interesting jazz albums, **Jack DeJohnette's** "Special Edition" (winner of the annual Down Beat poll for best album) and Blythe's own "Illusions," his third for Columbia. Add to those credits guest shots on **McCoy Tyner's** "4 x 4" and **Eric Gale's** "Touch of Silk" (the best records those two players have made in some time) and you get the idea that alto saxophonist Blythe is now a major presence. His singularly penetrating, reedy sound—he'd never be mistaken for, say, **Paul Desmond**—and his flights from the traditional to the outside and back have made him popular even among punks and rockers, at least the ones looking for something a little more challenging that still retains an intensely visceral appeal.

The fact that Blythe is with a label like Columbia, in an era when the majors aren't taking many chances with this kind of music, may put him on the cutting edge commercially as well as artistically. That isn't lost on him; "I think this is somewhat of an adventure on their (Columbia's) part, to see what might happen," Blythe told this columnist recently. "I think at this time I'm still on a little trial—they're still waiting to see how feasible it (this music) can be. I'm not speaking in negative terms. I'm speaking basic business thoughts."

In any case, although success for Blythe with a big label may lead the way for other so-called "free" or "experimental" musicians, he considers himself neither a "figurehead" nor a "martyr." Says Arthur, "I don't want to be put in that position. I'm still learning too, man. I like to play different kinds of ways. I don't feel like I'm no front-runner in the new music and all that. I'm trying to be personal within the traditional elements and the history of the music that inspired me in the first place. I'm all a part of that thing; I'm not above none of that."

So far, so good. Since leaving Los Angeles for New York in 1974, making a name for himself in the "loft jazz" movement and working as a leader (he has also recorded for Adelphi and India Navigation) and with **Gil Evans**, **Chico Hamilton** and others, Blythe has steadily improved his stature. These days, "I'm just trying to play, and develop, and live my life as it goes. It's not a pre-planned, scoped-out thing all the time—a lot of times, your moves are (made) according to cause-and-effect, you know." Perhaps bands like Blythe's—one of his working groups includes tuba, cello and electric guitar—will never make a run at the A/C chart, but he himself is what a businessman might call "cautiously optimistic": "Perhaps there is a body of people out there that are willing to accept a kind of music that might be less adulterated," he says. "I can see that there are people that like to have music of this type." You might say that.

NEW HORIZONS: ECM's move into a blacker style, via **Sam Rivers**, **George Adams**, **Old and New Dreams** and others, has been duly noted by many, and it is admirable. But the label also has a couple of groups who are recording neither the European chamber jazz long associated with ECM nor the newer, blacker sound; what they are doing really is multi-national, multi-ethnic folk music. One is **Codona**, whose members are **Collin Walcott** (sitarist and percussionist often heard with **Oregon**), **Don Cherry** (trumpeter with **Old and New Dreams** and others) and **Nana Vasconcelos** (a percussionist who often plays with **Egberto Gismonti**). Their second album together, "Codona 2," is an anything-but-standard melange of Afro-American, South American, European and Asian influences, to mention a few. It's not especially melodic or pretty music—and it sure doesn't swing much like straight-ahead jazz—but it's often quite fascinating, and there's nothing like it.

Nor is there anything much like the trio of **Charlie Haden**, **Jan Garbarek** and **Gismonti**, whose new "Folk Songs" follows last year's outstanding "Magico." Once again, the flavor of this music could only be called international—how else could it be with a Norwegian sax player, a Brazilian guitarist/pianist and an American bassist? These three are capable of making some rich, lovely music, and often do.

MORE NEW RELEASES: Also from ECM are the second album by bassist **Miroslav Vitous'** group and bassist **Gary Peacock's** "Shift in the Wind," with **Art Lande** and **Eliot Zigmund**... Zigmund also plays, as does **Eddie Gomez**, on the late **Bill Evans'** "You Must Believe in Spring" (Warner Bros.), recorded in 1977... New from Inner

City: pianist **Larry Vuckovich's** "Blue Balkan" sounds like an interesting record, with a title that says a lot about the music. **Bobby Hutcherson** appears on both vibes and marimba. Also from IC are bassist **Arni Egilsson's** "Bassus Erectus," keyboardist **Dan Siegel's** "The Hot Shot," trumpeter **Terumasa Hino's** "City Connection" and vocalist **Susannah McCorkle's** "The Songs of Johnny Mercer." The label has also released a new installment of their Jazz Legacy series, with **Lucky Thompson**, **Bobby Jaspar**, **Clifford Brown**, **Roy Eldridge**, **Don Byas** and **Buck Clayton** the leaders of various Parisian sessions from the 1950s... The latest from Soul Note and Black Saint are as uncompromising and challenging as ever; of course, followers of those Italian labels know by now not to expect product that makes for easy listening in any sense. They include the **George Russell Sextet's** "Electronic Sonata for Souls Loved by Nature—1980," a combination of electronically-treated tapes and non-electric solos and ensemble performances by players like trumpeter **Lew Soloff** and bass player **J.F. Jenny-Clark**; pianist **Andrew Hill** and trio's "Strange Serenade;" and **Muhai Richard Abrams'** "Mama and Daddy"... There is much for guitar fans to like about the latest batch from Concord Jazz. Guitarists **John Etheridge** and **Martin Taylor** are featured on **Stephane Grappelli's** "At the Winery"; **Herb Ellis** joins **Monty Alexander** and **Ray Brown** for "Trio"; **Tal Farlow** is "On Stage" with **Jake Hanna**, **Hank Jones**, **Red Norvo** and **Brown**; and **Ellis** and **Cal Collins** are joined by **Hanna** and **Brown** for "Interplay." Also new from Concord are **Louie Bellson's** "Side Track," a small group recording; pianist **James Williams'** "Images (of Things to Come)"; the **Clayton Brothers'** "It's All in the Family;" and "Woody Herman Presents a Concord Jam," Volume I, with **Collins**, **Hanna**, **Scott Hamilton**, **Dave McKenna**, **Cal Tjader** and others... New from Storyville: "Muggsy Spanier," sessions from the '40s matching trumpeter **Spanier** with **Pee Wee Russell**, **Carl Kress** and others; "The Best of **Brownie McGhee**," which includes partner **Sonny Terry** on two tracks; "Sidney Bechet Sessions," more vintage dates from the '40s; **Memphis Slim's** "Travelling with the Blues;" an untitled release by pianist **Ralph Sutton** and his quartet; and **Sir Roland Hanna's** "Swing Me No Waltzes," performed solo.

Hiroshima Meets the Mayor



Members of the Arista recording group Hiroshima were recently invited to a special presentation in the office of Los Angeles Mayor Tom Bradley. Mayor Bradley gave the band a collection of letters to be brought by Hiroshima to L.A.'s sister city in Japan, as gifts commemorating Los Angeles' bicentennial. In turn, Hiroshima gave Mayor Bradley an autographed copy of their newest Arista LP, "Odori." Arista has just released a second single from the album, "Cruisin' J-Town"/"All I Want."

The Jazz LP Chart

FEBRUARY 14, 1981

- | | |
|--|---|
| 1. WINELIGHT
GROVER WASHINGTON, JR./
Elektra 6E 305 | 16. 80/81
PAT METHENY/ECM 2 1180 (WB) |
| 2. VOICES IN THE RAIN
JOE SAMPLE/MCA 5172 | 17. REAL EYES
GIL SCOTT-HERON/Arista AL 9540 |
| 3. LATE NIGHT GUITAR
EARL KLUGH/Liberty LT 1079 | 18. SEAWIND
A&M SP 4824 |
| 4. GIVE ME THE NIGHT
GEORGE BENSON/Qwest/WB HS 3453 | 19. LOVE APPROACH
TOM BROWNE/Arista/GRP GRP 5008 |
| 5. CARNAVAL
SPYRO GYRA/MCA 5149 | 20. THE HOT SHOT
DAN SIEGEL/Inner City IC 1111 |
| 6. NIGHT PASSAGE
WEATHER REPORT/ARC/Columbia JC 36793 | 21. ALL AROUND THE TOWN
BOB JAMES/Columbia/Tappan Zee C2X 36786 |
| 7. INHERIT THE WIND
WILTON FELDER/MCA 5144 | 22. RHAPSODY AND BLUES
CRUSADERS/MCA 5124 |
| 8. POSH
PATRICE RUSHEN/Elektra 6E 302 | 23. TWENNYNINE WITH LENNY WHITE
Elektra 6E 304 |
| 9. ODORI
HIROSHIMA/Arista AL 9541 | 24. SAVANNA HOT-LINE
NATIVE SUN/MCA 5157 |
| 10. CIVILIZED EVIL
JEAN-LUC PONTY/Atlantic SD 16020 | 25. 4 X 4
MCCOY TYNER/Milestone M 55007 (Fantasy) |
| 11. MR. HANDS
HERBIE HANCOCK/Columbia JC 36578 | 26. RODNEY FRANKLIN
Columbia JC 36747 |
| 12. FAMILY
HUBERT LAWS/Columbia JC 36396 | 27. ROUTES
RAMSEY LEWIS/Columbia JC 36423 |
| 13. THIS TIME
AL JARREAU/Warner Bros. BSK 3434 | 28. COMING TO YOU LIVE
CHARLES EARLAND/Columbia JC 36449 |
| 14. GOTHAM CITY
DEXTER GORDON/Columbia JC 36853 | 29. CHICK COREA AND GARY BURTON
IN CONCERT
ECM 2 1182 (WB) |
| 15. TOUCH OF SILK
ERIC GALE/Columbia JC 36570 | 30. MAGNIFICENT MADNESS
JOHN KLEMMER/Elektra 6E 284 |

Latin American Album Picks



ROBERTO CARLOS

CBS 12314

Con arreglos de J. Wisner, Al Capps, T. Zito y Eduardo Lages y con versiones al Español de L.G. Escolar, Roberto Carlos sale con otra de sus grandes producciones. Se destacan "Me vuelves loco," (Manzanero) "No te apartes de mí" (R. Carlos-E. Carlos) "Y tengo que seguir" (Greyck) y otras.

■ With arrangements by Wisner, Capps, Zito and Lages, and with Spanish versions by L.G. Escolar, Roberto Carlos from Brazil is back with another superb production. "No te apartes de mí," "Me vuelves loco," "El sabor a todo" (R. Carlos-E. Carlos), more.

JORGE BEN



ALO ALO, COMO VAI?

JORGE BEN—Som Livre 403 1221

Otro grande de Brasil, Jorge Ben, se luce en esta brillante producción, en la cual es espectacular la sección rítmica. Gran sonido que pudiera dar fuerte en todos los mercados del mundo. Muy buenas mezclas de muy comerciales y rítmicos temas tales como "Aló, aló, cómo vai?" (J. Ben) "Ma ma ma ma mae," (J. Ben) "Olha a Pipa" (J. Ben) y otras. Producción de Max Pierre, J. Ben y Lincoln Olivetti.

■ Another great one from Brazil, Jorge Ben, is at his best in this production by M. Pierre, Lincoln Olivetti, and himself. Contagious and full of spicy Latin disco flavor, with superb sound and mixing, this could make it big everywhere. "Cae cae Caetano," (J. Ben) "Lady Benedicta," (J. Ben) and "Ma ma ma mae."



PURAS DE JOSE ALFREDO

MERCEDES CASTRO—Trebol T 10824

Con arreglos de Salomón Jiménez y C.A. Santiago, Mercedes Castro interpreta, acompañada por el Mariachi Oro y Plata de Pepe Chávez, temas de corte muy popular, entre los cuales se destacan "Un mundo raro," "Guitarras de medianoche," "Para morir iguales" y "Cuatro primaveras," todos de José Alfredo Jiménez.

■ With arrangements by Salomón Jimenez and Gustavo A. Santiago and backed by Mariachi Oro y Plata de Pepe Chavez, Mercedes Castro performs tunes by the late great Mexican composer José Alfredo Jiménez. "Cuatro primaveras," "La estrella de Jalisco," "Cuatro copas," more.



SENTIMIENTO, TU

CHEO FELICIANO—Vaya JMV5 95

Con arreglos de Luis García, Luis Cruz, Luis "Perico" Ortiz, Wilson Torres Jr. y Papo Lucca, el gran bolerista Cheo Feliciano, interpreta como sólo él pudiera "Amada mía," (J. Nogueras) "Castillos de Arena," (J. Nogueras) "Cuento número uno" (C. Alonso) y otras. Muyailable y romántico.

■ With superb arrangements and orchestrations, Cheo Feliciano is in a very romantic mood in this package. There are also some very danceable uptempo tunes. "Noche sensacional," (R. Hernández-J.L. Suárez) "Sobre una tumba humilde," (J. Curet Alonso) and "Juan Albañil" (C. Alonso).

Desde Nuestro Rincon Internacional

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

By TOMAS FUNDORA



■ Lanza CBS a promoción en Latinoamérica a varios de sus artistas europeos, recientemente grabados en Español. Entre ellos se cuentan **Frances Cabrel** de Francia, **Ricardo Fogli** de Italia, **Sandro Giacobre** de Italia, **Jeane Manson** de Francia, **Amedeo Minghi** de Italia y **Umberto Tozzi** de Italia. Todas las grabaciones larga duración se ofrecen bajo el lema de "Lo mejor de..." **D'Aldo Romano** está a cargo del material, desde las oficinas de CBS en Coral Gables, Florida...

Van comenzando a llegar los habituales comentarios y "chismes" habituales, como resultado de la reunión de los ejecutivos discográficos en Midem, Francia. Ya me iré ocupando de los más interesantes... Comienza a dar fuerte en varios mercados el cantante brasileño **Lindomar Castilho**. En esta ocasión es con el número "No me acuses" en RCA... **Sergio Martin Jr.** acaba de ser nombrado Asistente de Promoción de Orfeón Records, en Los Angeles. Orfeón acaba de lanzar al mercado el aparente nuevo éxito de **Lupita D'Alessio** (que está bien caliente en estos días) titulado "Ya no regreso contigo." Me anuncian también el lanzamiento de un nuevo número por la espectacular **Lila Deneken** titulado "Te reto." Ojalá suceda algo con ella en el plano internacional. Vale la pena!



Jeane Manson

Esteban Quintana, Presidente y Director de Arte de The Home of Graphics Incs., de Nueva York, me visita, dándome a conocer la apertura de sus facilidades en Miami, Fla., para atender las necesidades en la industria, en la preparación de carpetas (covers) y material promocional de sus artistas. Quintana puede ser localizado en el 361 New Jersey Ave., Brooklyn, N.Y. 11207 o por el teléfono (212) 495-4386... El sello neoyorkino Marvi acaba de lanzar un sencillo en la interpretación de **Miguel Angel**, con la Orquesta de **Héctor Garrido**, interpretando dos temas que alcanzarán ventas constantes. Son el "Happy Birthday" y "Las Mañanitas." Marvi está en el 37-43 Junction Blvd., Corona, N.Y. 11368, con la atención de la dinámica **Virginia M. Manica**... Muy bueno el "Piano Alegre" que Discolor Records, de **Mateo San Martín**, lanzó en Estados Unidos con **Paquito Hechevarria** y su Tumbao. Entre los números se presentan "On the radio," (G. Moroder-D.Summer) "El Collar de Clodomiro," (T. Sotto) "Orfeo Negro" (Jobin-Vonta) y "What I Did For Love." (E. Kleban-M. Hamlich)... Muy bueno el sencillo que Peerless lanzó en Estados Unidos con "Ven a mí" (J. Castro) y "Te Necesito" (J. Castro) en la interpretación de **Jorge Castro**.



Claudia



Lindomar Castilho

Mis saludos a **Wendy Rosenbloom**, editor de ¡Qué Pasa?, boletín informativo que CBS ha comenzado a editar, resaltando las noticias más importantes y con circulación entre todos sus licenciados, sucursales y personal promocional. Muy bien presentado e informativo... **Christy** de Christy Records, de Westminster (Denver) Colorado, y que reporta su Hit Parade a nuestro departamento de investigación de ventas, pasó su Despedida de Año en Mexicali, B.C., con **Gilberto Valenzuela** y familia en el Club El Sahuaripa... Comienza a dar fuerte en varias áreas **Claudia de Colombia**, con su interpretación de "Yo creo en tí." Bueno, la verdad es que el numerito le quedó muy bien... Del grato amigo **Javier de la Cerda**, Director de Programas de KVAR-FM 104, San Antonio, Texas, recibo carta que dice en parte: "Le agradecemos toda su ayuda brindada a nosotros en el año 1980. El que se me

(Continued on page 39)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Mexico

By VILO ARIAS SILVA

1. LO SIENTO MI AMOR
LUPITA D'ALESSIO—Orfeon
2. PERDONAME
CAMILO SESTO—Ariola
3. LENA VERDE
NAPOLEON—Cisne Raff
4. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—RCA
5. YO QUIS'ERA QUE TU
DIEGO VERDAGUER—Melody
6. LO NUESTRO ERA AMISTAD
SONIA RIVAS—Microfon
7. MORIR DE AMOR
MIGUEL BOSE—CBS
8. EL FAROLITO
EL GARRAFON Y SUS CINCO
MONEDAS—Coro
9. AHORA NO
MANOELLA TORRES—CBS
10. QUIERO DORMIR CANSADO
EMMANUEL—RCA

El Paso

By KAMA (ERNESTO QUINONES)

1. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
2. HAS NACIDO LIBRE
CAMILO SESTO—Pronto
3. HOY
GRUPO MAZZ—Cara
4. LO SIENTO MI AMOR
LUPITA D'ALESSIO—Orfeon
5. TUS DESPRECIOS
GRUPO ABRIL—Joey
6. QUE PECADO FUE QUERERTE
LOS LARA—Atlas
7. ALMA DE NINA
JOAN SEBASTIAN—Musart
8. PERDONAME
CAMILO SESTO—Pronto
9. NO HAY LINEA
TROPICAL SUNDIN—Novavox
10. MI FORMA DE SENTIR
REV. DE EMILIANO ZAPATA—Profono

Hartford

By WRYM (AGUILERA/MARTINEZ)

1. DOS MUJERES
LISANDRO MESA—Fuentes
2. PICO PICO
EL GRAN COMBO—Combo
3. QUIEN DIJO MIEDO
RAUL MARRERO—Salsa
4. CRUCE DE CANALES
BONNY CEPEDA—Algar
5. MU'ER EXTRANJERA
KRISTIAN—Kim
6. LA RULETA
LOS TRES NOBLES—Lufrafi
7. LA GRIPE
ORQUESTA HIDALGO—TTH
8. LA MUJER POLICIA
ELADIO SANTOS—Almendra
9. DOS AMANTES
BOLIVAR PERALTA—Taino
10. VUELVE MUJER
BLAS DURAN—Audiograma

Tampa

By WYOU (WOODY GARCIA)

1. DEJAME
OSCAR DE FONTANA
2. LA DICHA MIA
CELIA, JOHNNY & PETE
3. PARA COMENZAR EL AÑO
MARCO ANTONIO MUNIZ
4. DISCULPAME
VIKKI CARR
5. A LA ANTIGUA
ROBERTO CARLOS
6. LA PALABRA ADIOS
RUBEN BLADES
7. VOY A GRITAR
LUIS GARCIA
8. AHORA NO
MANOELLA TORRES
9. ASI SOY
KRISTIAN
10. HOMBRE ENAMORADO
MIAMI SOUND MACHINE

Ventas (Sales)

Mexico

By VILO ARIAS SILVA

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

Los Angeles

By VILO ARIAS SILVA

1. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—Arcano
2. EL CHUBASCO
CARLOS Y JOSE—T.H.
3. ESPERANZAS
YURI—Profono
4. LO SIENTO MI AMOR
LUPITA D'ALESSIO—Orfeon
5. PERDONAME
CAMILO SESTO—Pronto
6. MI VIDA FN CANCIONES (LP)
JULIO IGLESIAS—CBS
7. VEINTE AÑOS
JUAN GABRIEL—Pronto
8. ABRAZADO DE UN POSTE
LORENZO DE MONTECLARO—CBS
9. PALABRAS TRIESTES
LOS YONICS—Atlas
10. BANDOLERO
JOAN SEBASTIAN—Musart

San Francisco

By VILO ARIAS SILVA

1. PERDONAME
CAMILO SESTO—Pronto
2. LENA VERDE
NAPOLEON—Raff
3. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—Arcano
4. AMOR, AMOR
JOSE JOSE—Pronto
5. ESPERANZAS
YURI—Profono
6. HAS NACIDO LIBRE
CAMILO SESTO—Pronto
7. LO SIENTO MI AMOR
LUPITA D'ALESSIO—Orfeon
8. PORQUE NO 5° DE TI
LOS SOLITARIOS—Peerless
9. LA DIFERENCIA
JUAN GABRIEL—Pronto
10. AMANTE ETERNA, AMANTE MIA
JOSE LUIS—T.H.

Miami

By VILO ARIAS SILVA

1. QUERER Y PERDER
DYANGO—Odeon
2. MARIA MERCE
HUGO BLANCO—WS Latino
3. LA DICHA MIA
CELIA, JOHNNY & PETE—Vaya
4. MI VIDA FN CANCIONES (LP)
JULIO IGLESIAS—CBS
5. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
6. PERDONAME
CAMILO SESTO—Pronto
7. ESTRELLAS DE ORO (LP)
VOLUMEN III—Telediscos
8. DEJAME
OSCAR DE FONTANA—Citation
9. ESE HOMBRE
ROCIO JURADO—Arcano
10. YO CREO EN TI
CLAUDIA—CBS

Nuestro Rincon (Continued from page 38)

hubiese seleccionado "Locutor del Año" fué para mí un privilegio demasiado grande, del cual estoy muy agradecido. Aquí en KVAR-FM, seguimos trabajando arduamente para construir un futuro mejor, ya que somos la estación más joven en esta área. Es por ello que consideramos que el esfuerzo realizado por todos los locutores de la estación, traerá grandes beneficios en el futuro." Bueno, gracias a tí, Javier y éxitos!

Mongo Santamaría se presentará en los Carnavales (Mardi Gras) de New Orleans en Febrero 28... Ralph Mercado presentará al Grupo Chicano Tierra, de la etiqueta norteamericana Broadwalk en el Carnegie Hall el día 21 de Febrero, conjuntamente con Mongo Santamaría. Artista invitado en esta presentación neoyorkina será Willie Bobo. El éxito espectacular de Tierra está en su nuevo álbum titulado "City Nights," bajo el título "Together," que acaba de ser lanzado también al mercado en Español... El Tito Puente Quintet, se presentará en el nuevo club de Denver, Colorado, llamado The Paramount Club. La presentación será en Febrero 7... Celia Cruz se presentará en el Rock Heads Club de Montreal, Canada, en Febrero 20 y 22. Ese mismo fin de semana se presentarán Ismael Rivera y la Sonora Ponceña en dos conciertos y un baile en Caracas, Venezuela... Willie Colón y Rubén Blades, "empaquetaron" (llenaron al máximo) el Club neoyorkino Ochentas, el pasado 16 de Enero... RCA lanzó en Brasil, un nuevo long-playing del talentosísimo Martinho Da Vila, titulado "Samba Enredo" (Samba de Carnaval) y en el cual se presenta la historia del samba de carnaval, presentando auténticas sambas de los carnavales pasados. Genial grabación que me interesaría recibir... Y ahora... ¡Hasta la próxima!

CBS is launching a Latin American promotion for several of its European artists, who have just recorded in Spanish. Among them: Frances Cabrel, France; Ricardo Fogli, Italy; Sandro Giacobre, Italy; Jeanne Manson, France; Amedeo Minghi, Italy; and Umberto Tozzi, Italy. All the releases have been entitled "The Best of..." D'Aldo Romano is in charge of this project... Lindomar Castilho from RCA Brazil is having a heavy impact in several markets with his rendition of the tune "No me acuses"... Sergio Martin Jr. has been appointed promotion assistant for Orfeon Records in Los Angeles. Orfeon just released what should be Lupita D'Alessio's next hit, her rendition of the tune "Ya no regreso contigo." Orfeon has also announced the release of Lila Denecken's latest recording, "Te reto." I hope that, with this release, she achieves the international status she deserves.

Esteban Quintana, president and arts director for The Home of Graphics Inc. in New York, has announced the opening of new facilities in the Miami area specializing in the manufacture of covers and promotional material. He can be reached at: 361 New Jersey Ave., Brooklyn, N.Y. 11207. Phone: (212) 495-4386... Marvi Records from New York has released a single by Miguel Angel accompanied by the Hector Garrido Orchestra with the tunes "Happy Birthday" and "Las Mañanitas." The single is already obtaining good sales. Marvi Records is located at 37-43 Junction Blvd., Corona, N.Y. 11368 and is owned by the dynamic Virginia M. Manica... Discolor Records, owned by Mateo San Martin, has released in the States an LP by Paquito Hechevarria y su Tumbao entitled "Piano Alegre" with the tunes "On the Radio" (G. Moroder-D. Summer), "El Collar de Clodomiro" (T. Sotto), "Orfeo Negro" (Jobim-Vonta) and "What I Did for Love" (E. Kleban-

(Continued on page 40)

Record World en New York

By IVAN GUTIERREZ

■ Los nominados para los prestigiosos Premios ACE 1981 que serán otorgados por la Asociación de Cronistas de Espectáculos de Nueva York (organización que me honro en presidir) en lo que tradicionalmente constituye un evento artístico de trascendencia internacional, han sido dados a conocer por la primera institución en los Estados Unidos que reúne en su seno a los periodistas hispanos neoyorquinos especializados en el sector de los espectáculos.

Los premios serán entregados en una ceremonia de gala la noche del sábado 14 de marzo en el prestigioso teatro Town Hall del distrito de Broadway, a la que seguirá una recepción en honor de los triunfadores en uno de los principales salones del hotel Waldorf-Astoria.

La ACE, como es más popularmente conocida, ha entregado sus galardones anuales, ininterrumpidamente, durante 13 años consecutivos considerándose sus premios como lo más importante en las plazas internacionales de habla hispana.

En su selección anual, la organización escoge ternas en apartados de Cine, Discos, Radio, Televisión, Teatro y Variedades, así como el premio especial de Concierto, fuera de toda competencia, que este año será otorgado al joven tenor español, **José Carreras**. De dichas ternas es escogido un ganador a través de voto secreto cuyo resultado final es dado a conocer la noche de entrega de dichos premios. Como esta publicación es indispensable a los aspectos de la industria discográfica, me complace reproducir, a continuación, las diferentes ternas que compiten en el apartado correspondiente a Discos.

Mejor cantante masculino: **Julio Iglesias** (Hey!, España), **Raphael** (Como yo te amo, España) y **José Luis Rodríguez** (Por si volviera, Venezuela). Mejor cantante femenina: **Lupita D'Alessio** (Aquí estoy yo, México), **Rocío Jurado** (Señora, España) y **Mónica** (Qué fácil es decir que perdone tu señora, Puerto Rico). Mejor intérprete folklórico:

Conjunto de Hugo Blanco (Mañana vas a llorar, Venezuela), **Haciendo Punto en Otro Son** (El Alacrán, Puerto Rico) y **Robert Torres** (Amorosa guajira, Cuba). Mejor intérprete de Salsa: **Chirino** (Yo soy un barco), **Héctor Lavoe** (Monserrate) y **Luis "Perico" Ortiz** (De patitas).

Compositor del año: **Manuel Alejandro-A. Magdalena** (Señora, España), **Roberto Carlos-E. Carlos** (Desahogo, Brasil) y **Juan Gabriel** (He venido a pedirte perdón, México). Mejor arreglo musical: **David Beigdeber** (Señora), **Jorge Calandrelli** (El collar de Clodomiro) y **Rafael Ferro** (Hey!) de España, Argentina y España, respectivamente.

Album del año: "Atrévete/El Idolo" (José Luis Rodríguez, TH Records, Venezuela), "Hey!" (Julio Iglesias, Discos CBS Internacional, España) y "Señora" (Rocío Jurado, Arcano Records, España). Album del año (Salsa): "Celia, Johnny y El Conde" (Celia Cruz, Johnny Pacheco y Pete "El Conde" Rodríguez, Vaya Records), "Diferente" (Willy Chirino, Oliva-Cantú Records) y "Maestra vida" (Rubén Blades, de Panamá, Fania Records).

La terna de Artista Internacional del Año en el sector de Variedades relacionada con prominentes figuras de la industria discográfica, incluyen a la artista dominicana **Charytin Goyco**, al cantante español **Julio Iglesias** y la cantante española **Rocío Jurado**. En otros apartados de dicha categoría compiten el cubano **Roberto Antonio** y la dominicana **Rhina Ramírez** como "Mejor actuación en centro nocturno" por sus respectivas presentaciones en el Chateau-Madrid mientras el propio **Roberto Antonio**, **Aldo Matta** y **Santiago Cerón** (de Cuba, Puerto Rico y Santo Domingo, respectivamente) compiten en dicha categoría como "Artista local masculino más destacado." En el capítulo femenino de este apartado y categoría la terna quedó compuesta por **Hilda Bracero**, de ascendencia puertorriqueña, y por las cubanas **Georgia Gálvez** y **Olguita**. ¡Suerte a todos los nominados!

Radio Action

Most Added Latin Record

(Tema más programado)

(International)
"Discúlpame"
(Alejandro Jaen)
VIKKI CARR
(CBS Int.)

(Salsa)
"No Encuentro Palabras" *
(Antonio Castro)
OSCAR D'LEON
(T.H.)
* Second Time-Segunda Vez

Nuestro Rincon (Continued from page 39)

M. Hamlisch) . . . Peerless Records has released a single by **Jorge Castro** with the tunes "Ven a mí" (J. Castro) b/w "Te necesito" (J. Castro). Very well rendered!

My regards to **Wendy Rosenbloom**, editor of "Que Pasa," a bulletin that CBS has started to print, with the latest news among CBS licensees, subsidiaries and promotion personnel. . . . **Christy Marquez**, from Christy's Records in Westminster (Denver), Colorado, who supplies us with sales charts in that area on a steady basis, spent the New Year's holiday along with **Gilberto Valenzuela** and family at the Club El Sahuaripa in Mexicali, B.C. . . . **Claudia de Colombia**, on CBS International, is starting to make it big in several areas of the States through her rendition of the tune "Yo Creo en tí" . . . I received a letter from **Javier de la Cerda**, program director for KVAR-FM 104 in San Antonio, Texas, which states: "We thank you for all your help in 1980. The award and distinction I received in *Record World* as 'D.J. of the Year' was an enormous privilege for me and I deeply thank you all. We at KVAR-FM will keep working harder in order to build up a better future for all our listeners, and we consider that the effort being done by all the D.J.'s at the station will bring out big benefits in the future." Thanks, Javier, and congratulations!

Mongo Santamaría will perform at the Mardi Gras in New Orleans on Feb. 28. . . . **Ralph Mercado** will present Boardwalk artists **Tierra** in concert at Carnegie Hall in New York on Feb. 21 along with **Mongo Santamaría**. **Willie Bobo** will be special guest star. **Tierra's** latest hit, "Together," is on in their new LP, "City Nights." The tune has just been recorded in Spanish . . . The **Tito Puente Quintet** will perform at the Paramount Club in Denver, Colorado, on Feb. 7. . . . **Celia Cruz** will perform at the Rock Heads Club in Montreal, Canada, on Feb. 20 and 22. That same weekend, **Ismael Rivera** and **La Sonora Ponceña** will perform in Caracas, Venezuela. . . . **Willie Colon** and **Ruben Blades** sold out their performances at Club Ochentas in New York on Jan. 16. . . . RCA Brazil has released a new LP by the talented **Martinho Da Vila**, entitled "Samba Enredo," containing the most successful tunes from previous carnivals in Brazil. And now, that's it!

WEA in Brazil Pacts with Moss

■ NEW YORK—Ira Moss, president of the Moss Music Group and Andre Midani, president of WEA Discos Ltda., the Brazilian affiliate of Warner/Elektra/Atlantic Records International, have announced the signing of an agreement by which the Brazilian firm will distribute all MGM labels (Vox, Turnabout, Candide, MMG) throughout territorial Brazil. The three-year deal marks WEA Disco's entry into the Brazilian classical record market.

Headliners Set For New Orleans Festival

■ NEW ORLEANS—James Brown, Betty Carter, Cab Calloway and Nancy Wilson are the headliners who will appear at the New Orleans Jazz and Heritage Festival, to be held at the Fair Grounds race track over two weekends, May 1-2 and May 9-10. The festival is presented by the New Orleans Jazz and Heritage Foundation in cooperation with the Joseph Schlitz Brewing Co., which has participated for nine of the festival's 12 years of existence.

Getting Down with Chi-Sound



A reception was recently held in Chicago to promote 20th Century-Fox's Chi-Sound label (distributed by RCA Records). The reception, attended by retailers and radio people as well as members of the press, was arranged by Jun Mhoon, RCA's north central manager of black music promotion. Pictured from left are: Mhoon; Chi-Sound recording artist Gene Chandler; 20th Century-Fox Records president Neil Portnow; Chi-Sound founder and president Carl Davis; and Otis Leavell of Chi-Sound.

Record World Imports

By JEFFREY PEISCH

■ **FIND OF THE YEAR, SO FAR:** Every once in a while an album comes along that is so different from everything else, so bizarre, so singular in its vision, that it is immediately recognizable as a classic. "½ Gentlemen/Not Beasts" (Armageddon) by ½ Japanese, is one such album. ½ Japanese is the brainchild of brothers David and Jad Fair, originally from Michigan, but now living in Uniontown, Maryland (population, 500). It took a British label, with offices in Atlanta, to discover the band.

It would be shortchanging ½ Japanese to refer to "½ Gentlemen/Not Beasts" as merely an album. The package, which contains three records and a varied assortment of artwork, is an entire worldview, a universe. It's impossible to call the package good or bad; by its very uniqueness, ½ Japanese merely is.

You don't get it, huh?

Try these lines from "(I Don't Want To Have) Mono (No More)": "I don't want to be bored by T.V. I don't want to be bored like some punk rockers. I want to live wild in the ½ Japanese Band. I want to be in love with a girl friend. And get a job as a movie star. And do some love scenes with Kathleen Beller. And get some Academy Awards."

Inside the album is a little cartoon booklet called "I Can't Stand Cats," about a guy and his cat, Boots. The guy starts out by complaining about his cat's sneaking and clawing, and threatens to drop a "million pound weight" on the cat's head. But they laugh off their differences and each vow to be "nicer" to each other.

Among the over fifty songs on "½ Gentlemen/Not Beasts" are covers of Springsteen's "Tenth Avenue Freezeout," Dylan's "Tangled Up in Blue," Patti Smith's "Till Victory," "Funky Broadway" and "Rave On."

The point is that the package is just full of ideas. And everything seems to work perfectly. In listening to the music and pursuing the artwork—postcards with minimalist drawings of salt and pepper shakers, caricatures of dogs and cats—one gets the impression that Jad and David Fair are bursting with creative energy and that the energy was captured at its peak on the album.

While ½ Japanese's music seems to have some antecedents—probably the Residents and Captain Beefheart—the actual sound of the music isn't as important as the ideas presented. (Many of the songs are merely a crude guitar, drum and vocal.) David and Jad Fair are no doubt into the idea of primitivism as a means of expression. The cover of the album shows a picture of four people dressed as primitive Africans, with ceremonial body paint and masks. A booklet of pictures in the package expands this image. The music is completely minimal, not unlike New York City "no wave" bands DNA and Teenage Jesus. Lyrically too, ½ Japanese are very primitive.

One song reads: "I'm going to the zoo; and look at everything. I see a lot of pretty animals. And I ride on a little train. I'm going to go to the zoo. And walk around. And I'm going to go to the snake house, and then I'm going to see the monkeys. Eep Eep Eep."

Silly, yes; beautiful, yes.

With their love songs, ½ Japanese's primitive approach is very stark, yet ultimately very touching. From "Hurts So Bad": "She said: I'm so sorry, and I hurt so bad. She said: I should bang my stupid head against the wall. But that's too good for me. Then she said: I'm sorry. But she said it's too late. She said: I lied, and I'm so sorry, and I hurt so bad. Then she said: I'm so sorry. And I said: Oh really? It happened on a Monday. On a Monday. It happened on a Monday. And now it's Tuesday. One day too late."

By ignoring hyperbole, metaphor, style and all the other excess baggage that usually weighs artists down, ½ Japanese have created a wonderful little gem.

MORE ALBUMS: LPs like "DinDisc 1980" are always welcome. Each of the four groups represented on the LP—Martha and the Muffins, the Revillos, *Orchestral Manoeuvres in the Dark*, *Dedringer*—released songs in the last year that became dance-rock staples. As album artists, though, the groups were less successful. After "Echo Beach" leads off the Muffins LP, the rest of the album seems pale. Likewise with "Electricity," for *Orchestral Manoeuvres*. The consumer has two choices: buy the singles of the groups (at \$3, as imports), or buy the albums and have extra material you never listen to. "DinDisc 1980" solves the problem. It showcases the groups at their best, and gives

no more... Three releases—one a known classic, one an unknown classic, and one a once-popular disappointment—are of note. "Brian Jones Presents the Pipes of Pan at Joujouka" (Rolling Stones, Japan) is the known classic; Chris Spedding's "Song Without Words" (EMI, Japan) is the little-known classic (it's probably Spedding's best solo effort); "Eric Clapton's Rainbow Concert" (RSO) is the once-popular item—which has not, to these ears, held up well.

SINGLES: The (English) Beat's latest is "Too Nice To Talk To" (Go-Foot). Very percussive, with a thousand different rhythms, it's irresistible... The Clash's second U.K. single from "Sandinista!," "Hitsville, U.K.," has a non-LP B-side by Jamaican toastmaster Mikey Dread, "Radio One." Very funky, and the single is also worthwhile for its cover art, a montage of all the British indie labels glamorized in "Hitsville."... The B-side of the Specials' newest, "Do Nothing," is a bonzo version of Dylan's "Maggie's Farm."... and new from Cabaret Voltaire is "Seconds Too Late."

NARAS in Memphis Resumes Showcases

■ **MEMPHIS**—The National Academy of Recording Arts and Sciences here has announced it is resuming its NARAS showcases on a bi-monthly basis. The showcase program, designed to expose new talent from the mid-South, began in July 1980 with performances in the Backroom of Solomon Alfred's on Overton Square here.

Craig Nowag of National Artist Attractions, the chapter's program chairman, and producer Gary Hardy may be reached for additional information at 3041 Getwell Road, Memphis, Tenn. 38114. Phone: (901) 794-1980.

Audiofidelity Forms Knockout R&B Label

■ **NEW YORK**—Sam Goff, president of Audiofidelity Enterprises, Inc. has announced the formation of Knockout Records, a new R&B subsidiary. National independent promotion for the Knockout label will be handled by May James out of New York.

Knockout Records' first release, is a single, "Make Me Over" by The Escorts, produced by Herschel Dwellingham.

PolyGram U.K. Office Gutted By Fire

■ **LONDON**—The PolyGram leisure office at historic 15 St. George Street has been gutted by a fire so severe it merited coverage on that evening's BBC television news broadcasts.

Though much of the contents were salvaged, and there were no casualties, the offices are uninhabitable, and staff are operating business as usual from other PolyGram premises.

Mail addressed to the offices will be delivered and personnel can be contacted through either the Phonogram or Chappell switchboards.

Mitchell Fox Firm Bows

■ **NEW YORK**—Mitchell Fox has left Swan Song Records to form Annod Productions and Mitchell Fox & Co., to develop and produce music and graphic artists.

The firm's current artist roster consists of singer-songwriter Kip Kaplan, graphic/commercial illustrator E. Salem Krieger, and Kentucky-based rock band Thoroughbred. The firm is located at 234 East 77th Street, Suite #3A, New York 10021. Phone: (212) 472-9888.

A 'Shot' in the Studio



RSO recording artists Shot In The Dark were visited in the studio recently by label president Al Coury and senior VP Rich Fitzgerald. The group is better known as members of Al Stewart's backup band. RSO debut LP, scheduled for release in March, is being produced by Al Stewart and John Desmond. Pictured at Evergreen Studios in Los Angeles are, from left: Luke O'Reilly, manager; Coury; Stewart; Rabin Lambie, bass player; Krysia Kristianne, singer; Adam Yurman, lead guitarist; Fitzgerald; (in front) Brian Savage, saxophonist and flautist; Peter White, keyboardist/guitarist; and Desmond.

January Sales

(Continued from page 3)

ary was half-finished due to a lack of major new product. However, a number of older releases—particularly John Lennon and Yoko Ono's "Double Fantasy" album, which surged again upon the release of a second single—remained consistently strong, as did all of the \$5.98 lines now on the market.

A few retailers feel that what was a good month could have been made even better had manufacturers chosen to capitalize on December's gains by having promotions in place at the start of January. In the January 24 issue of *Record World*, Jim Rose of Chicago's Rose Records noted that the tendency among dealers is to blame the weather for poor sales. "But the truth is," Rose continued, "that at the beginning of the year there's always a gap in advertising because labels haven't set up their budgets or their plans yet and haven't doled out any co-op. So we haven't picked up the momentum that we had over Christmas. And it's our inability to carry over with promotions that's held us back in the new year. It's just not possible to get the co-op going that fast." Nevertheless, Rose reported business "up nicely over last year," due in part to a store-wide sale in progress during the final week of the month.

Bruce Webb of Webb Department Stores in Philadelphia suggested that the matter of sluggish Januarys is a problem rooted in the entire industry's approach to the first month of the new year. "Our business tailed off after the first week of January because by then everybody had spent their Christmas money," Webb said. "Every year it's like that. The biggest problem is that there's no good new product out. But beyond that, for the few good new releases that were out, there wasn't the kind of exposure on radio and in the trades that we needed to get the product to the consumers' attention."

The biggest success story reported was at Everybody's Records, based in Portland. Tom Keenan told *RW* that the chain had its biggest single month in history with a 22.2 percent increase over January 1980. Quality product and good weather were the two reasons Keenan cited for the sales bonanza.

Despite a slow ending, Gary's stores in Richmond, Virginia finished slightly ahead of last January, thanks to a quick start out of the gate. "We did pretty good considering that there was no product out," said Martin Gary. "Business after Christmas is usually pretty strong, but if there's nothing to buy the enthusiasm,

obviously, dies quickly."

In reporting totals well above last year's, Waxie Maxie's Ken Dobin said the results were "a big surprise for us. It seemed pretty quiet all month, but when the numbers came in we had easily beaten last year's figures. That's a good sign, since there weren't more than two major releases from our standpoint."

Winwood

(Continued from page 11)

Actually, what became "Arc of a Diver" began as little more than an opportunity for Winwood to experiment with what he called a "very amateurish" 16-track studio at his home in England. "I simply overdubbed a few tracks and thought, 'Hey, this might be a good idea.' So it wasn't absolutely planned, although as I said, it's something I'd always been wanting to do."

All in all, the writing and recording processes took "a solid year." Of the various instruments he employed—primarily keyboards (including keyboard bass), guitars and drums—it was the latter that proved the biggest challenge. "Drums were a bit of a problem," he admitted rather modestly. "I could never do more than two takes on the drums—I'd get tired, actually." The keyboard work is especially striking, however, as Steve seems to have been able to realize his one-time ambition to be a horn player by creating some very horn-like lines with his synthesizers.

Followers of Winwood's career will note that the name Jim Capaldi is conspicuous by its absence from "Arc of a Diver." Capaldi, Traffic's drummer and sometime vocalist through that band's eight (according to Winwood) different line-ups, was also Winwood's writing partner, and the two of them were responsible for a lot of memorable songs—from "Dear Mr. Fantasy" through "No Time to Live," "The Low Spark of High-Heeled Boys" and many others. But Capaldi "emigrated to Brazil" in 1977, said Winwood, "so that in a way left me high and dry." He has since sought out other collaborators, among them lyricist Will Jennings, who has had songs covered by the likes of B. B. King, Barry Manilow and Dionne Warwick ("I'll Never Love This Way Again").

Asked if 1981 would also mark a return to touring, Winwood replied, "Absolutely. After spending a lot of time in the studio, just walking out of the house into the studio every day, I'm ready to play with some people." After nearly seven years, that comes as good news.

Crossovers

(Continued from page 6)

contemporary" but has, according to a spokesman, since chosen the term "highly contemporary/dance music.")

With regard to straight rock 'n' roll, it might be said that if not for Bob Seger and Billy Joel's having first paved the way, Bruce Springsteen would still be without a top ten hit on the Singles Chart. (The latter's "Hungry Heart" reached the top ten in January.) All three of these superstars achieved big AOR acceptance before making strong pop and even A/C inroads. Similarly, Kenny Rogers' country crossover successes surely eased the way for such established country stars

as Willie Nelson, Waylon Jennings and Don Williams to reach the top twenty of the Singles Chart.

No Dominant Trend

Unlike previous years or periods, no one trend seems to be dominating right now. Other multi-format hits currently bulleting in the top forty of the Singles Chart are evidence of this. These songs include John Lennon's "Woman," the Jackson's "Heartbreak Hotel," Stevie Wonder's "I Ain't Gonna Stand For It," Tiera's "Together," Ronnie Milsap's "Smoky Mountain Rain," Blondie's "Rapture" and Con Funk Shun's "Too Tight."

New York, N.Y.

(Continued from page 15)

Tom Waits' "Small Change" album. At every turn there's something new to hang your hat on.

The danger with this sort of record is that the artist will be seen as a dilettante dabbling in many styles in an effort to find one of her own. But "Seven Year Ache" demonstrates that Rosanne Cash may instead be on the verge of yet another definition of country music that Harris, Crowell, Albert Lee and other members of their coterie have thus far only suggested. Cash has the historical perspective and artistic temperament to pull off such a feat. In years to come "Seven Year Ache" may be seen as one of the vital documents of the era. For the moment it's a remarkable record.

FYI: With Yoko Ono's new single, "Walking on Thin Ice," due out this week, word comes that Ono plans to record an album with Julian Lennon, John's 16-year-old son by his first marriage. London's Daily Mirror also reported that Julian may add tracks to the album Lennon and Ono were working on when Lennon was killed.

And for those of you who missed "Beatlemania" the first time around, you can catch the film version this summer when it opens for a 10-day run at over 600 U.S. and Canadian theaters from August 7 through August 16. Edie and Ely Landau and Steve Leber and David Krebs are co-producing the film. Joe Manduke will direct.

JOCKEY SHORTS: Rosanne Cash's New York concert dates have been confirmed: March 11-12, with the **Cherry Bombs**, opening for **Randy Meisner** at the Bottom Line . . . Joe Ely's new studio album is due out on MCA in March. Aside from a couple of country standards, most of the tunes are originals written by Ely and **Butch Hancock**. Sources report Ely moving towards a harder-edged rock sound on the latest outing, with little or none of **Ponty Bone**'s evocative accordion solos in evidence . . . also due in mid- or late-March: a second album from **Robin Lane** and the **Chartbusters**, produced by **Gary Lyons**. The record has a decidedly mid-'60s San Francisco feel, particularly in the guitar work, which is strictly **Jefferson Airplane**-ish. Two slower tunes not only offer a nice diversion from the harder rockers on the LP, but also provide ample evidence of Lane's prowess as a lyricist . . . **Quincy Jones**' new LP, "The Dude," features **Toots Thielemans** on harp on the cut "Velas." The master tape had to be flown to Belgium for Thielemans to record his solo . . . at Soundmixers Studios, **Warren Vache** recording a new solo album with the help of the Concord Jazz ensemble featuring **Hank Jones** on piano, bassist **George DuVivier** and drummer **Allan Dawson** . . . **Nancy Weiss** has become coordinator of the New York Shakespeare Festival's "New Jazz at the Public" series. She has co-produced an album for the **Ed Blackwell Quartet** which will be released this spring . . . **Billy Squier** has finished mixing his new LP for Capitol Records at Musicland Studios in Munich. Squier and engineer **Reinhold Mack** co-produced the LP. April release is set . . . the **Robbin Thompson Band** due in at the Lone Star on February 17 . . . **Rick Nelson** set for a whirlwind promotional visit to New York this month. On February 23 he'll be guest DJ on WHN from three to four o'clock, after which he'll venture to WNEW-FM to be interviewed by **Dennis Elsas**. On February 24 he's set to play the Ritz, to be followed on the 25th by a "Tomorrow" show appearance, followed on the 26th by a guest shot on "Good Morning America." During his New York visit Nelson will also tape a segment of "Midday" to air on February 27.

The Grand Old Men of the Piano

By SPEIGHT JENKINS

■ NEW YORK — Though there are practicing pianists older than Vladimir Horowitz, somehow he and the 94-year-old Arthur Rubinstein command a special place of seniority among all pianists today. RCA has issued two important solo records which show both the variety of their approaches and their undisputed mastery of the keyboard.

Unfortunately, Rubinstein can no longer record anew. His eyes and his ears are both less good than they might be, and he has had to give up concert playing. Because he was an RCA artist for a very long time, however, there is much material yet to be released. The new disc contains Schumann's Symphonic Etudes and "Arabesque" recorded live at a Carnegie Hall recital of November 19, 1961, plus Albeniz's "Navarra" from a recital at the same hall a month later. The representation, insofar as memory can serve, is faithful. All of the feeling and intensity of the great pianist, plus an impressive technical ability are here captured. Rubinstein's tone, and his love of the music and of the piano, come through every note. Two selections recorded in the studio, including Debussy's "La Plus que

Lente" (June 1970) are equally memorable. There is a sweetness in the playing, in addition to the passion and strength, that is uniquely Rubinstein.

Rachmaninoff

Horowitz offers a new record culled from his performances last season. There are many reasons to buy this fine album, but the best is his immaculate (indeed overwhelming) performance of the Rachmaninoff Second Sonata. This work often sounds like just a mess of notes, but Horowitz gives it shape and point, a kind of musical substance missed by every other pianist I have heard in this music. A piece in a very free form, the Sonata has three versions: the original, which is so many notes as to be almost unendurable; a revision which is more attractive but much less challenging; and the third version, a combination, which Horowitz worked out with Rachmaninoff, which is challenging but also allows the music to be heard. The precision of the pianist, his power and finesse, his accuracy and excitement can all be heard here. The other pieces on the album—Schumann and Mendelssohn—are superbly played and well reproduced as well.

Classical Retail Tips

By SPEIGHT JENKINS

■ London's February release not only explores the depth of its roster of exclusive artists—important recordings by Vladimir Ashkenazy and Sir George Solti for two—but shows a diverse variety of talent in many different areas. Though the public's reaction to German romantic operas is unpredictable, the new pressing of *Der Freischuetz* should have considerable success. Rafael Kubelik has a distinguished record with this repertory on disc, with fine recordings of *Lohengrin* and Weber's *Oberon*, and the cast is fascinating. Hildegard Behrens, one of the most important German singers of this era with a great *Salome* recording in her recent past, now turns to the gentle melancholy Agathe, while Hein Donath plays her happy foil, Aennchen. The men are well represented by Rene Kollo, Peter Meven and Kurt Moll.

Of even more sure sales value is the first time on records to-

gether for two of the most important Italian sopranos of the day, Renata Scotto and Mirella Freni. The recording features duets from major works and one very appropriate unknown opera, Mercadente's *Le due illustri rivali*. The "Mira, o Norma" duet from Bellini's opera features Miss Scotto as Norma and Miss Freni as Adalgisa, while the Letter duet from *Le Nozze di Figaro* has Miss Scotto as the Countess and Miss Freni in her familiar role of Susanna. There is also a duet from the largely unknown Bellini opera *Bianca e Fernando*. The combination of voices, and the chance to hear two of the few bel canto stylists of this era together, should mean lots of sales.

Vladimir Ashkenazy will be heard in his next volume (No. 13) of Beethoven Sonatas, one of the most exciting sets in the piano literature. The great Russian-Icelandic pianist will also be heard

(Continued on page 44)

Classical Retail Report

FEBRUARY 14, 1981

CLASSIC OF THE WEEK



VERISMO ARIAS
LUCIANO PAVAROTTI
London Digital

BEST SELLERS OF THE WEEK

- LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital
- JAMES GALWAY PLAYS STAMITZ—RCA
- VLADIMIR HOROWITZ, 1979/80 CONCERTS—RCA
- PAVAROTTI'S GREATEST HITS—London
- ARTHUR RUBINSTEIN IN SCHUMANN, RAVEL, DEBUSSY AND ALBENIZ—RCA
- SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London Digital
- VERDI: FALSTAFF—Taddei, Karajan—Philips Digital

SAM GOODY/EAST COAST

- GALWAY PLAYS STAMITZ—RCA
- GOUNOD: MIREILLE—Freni, Vanzo, Plasson—Angel
- HOROWITZ, '79/'80—RCA
- LEHAR: MERRY WIDOW—Angel
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: VERISMO—London Digital
- RUBINSTEIN: SCHUMANN, OTHERS—RCA
- SHOSTAKOVICH: SYMPHONY NO. 7—London Digital
- VERDI: FALSTAFF—Philips Digital
- VERDI: LA TRAVIATA—Callos, Kraus, Ghione—Angel

KING KAROL/NEW YORK

- LAZAR BERMAN AT CARNEGIE HALL—CBS
- GOUNOD: MIREILLE—Angel
- HOROWITZ, '79/'80—RCA
- MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
- ITZHAK PERLMAN & ANDRE PREVIN IN A DIFFERENT KIND OF BLUES—Angel
- RAVEL: DAPHNIS ET CHLOE—Slatkin—Telarc
- PAVAROTTI: VERISMO—London Digital
- RUBINSTEIN: SCHUMANN, OTHERS—RCA
- SHOSTAKOVICH: SYMPHONY NO. 7—London Digital
- VERDI: FALSTAFF—Philips Digital

RECORD WORLD/TSS/ NORTHEAST

- LAZAR BERMAN AT CARNEGIE HALL—CBS

JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA

- GALWAY PLAYS STAMITZ—RCA
- HOROWITZ, '79/'80—RCA
- MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: VERISMO ARIAS—London
- ITZHAK PERLMAN AND ANDRE PREVIN IN A DIFFERENT KIND OF BLUES—Angel
- RUBINSTEIN: SCHUMANN, OTHERS—RCA
- VERDI: FALSTAFF—Philips Digital

LAURY'S/CHICAGO

- BEETHOVEN: PIANO CONCERTO NO. 1—Michelangeli, Giulini—DG
- BRAHMS: COMPLETE SYMPHONIES—Solti—London
- GALWAY PLAYS STAMITZ—RCA
- GLENN GOULD 25th ANNIVERSARY RECORDING—CBS
- MOZART: SYMPHONY NO. 40, OTHERS—Abbado—DG
- MUSSORGSKY: PICTURES AT AN EXHIBITION—Solti—London Digital
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: VERISMO—London Digital
- STRAUSS: ALPINE SYMPHONY—Solti—London
- VERDI: RIGOLETTO—Cotrubas, Domingo, Cappuccilli, Giulini—DG

JEFF'S CLASSICAL/TUCSON

- BEETHOVEN: SYMPHONY NO. 6—Giulini—DG
- BEETHOVEN: ARCHDUKE TRIO—Beaux Arts Trio—Philips
- BRUCKNER: SYMPHONY NO. 6—Karajan—DG
- GOLDMARK: QUEEN OF SHEBA—Hungaraton
- MAHLER: SYMPHONY NO. 3—Tennstedt—Angel
- PAVAROTTI: VERISMO—London Digital
- ROSSINI: WILLIAM TELL—Freni, Pavarotti, Milnes, Chailly—London
- SCHUBERT: DEATH AND THE MAIDEN QUARTET—Quartetto Italiano—Philips
- VERDI: FALSTAFF—Philips Digital
- VIVALDI: FOUR SEASONS—Schwarz—Delos

TOWER RECORDS/ SAN FRANCISCO

- BEETHOVEN: ARCHDUKE TRIO—Beaux Arts Trio—Philips
- BRAHMS: PIANO CONCERTO NO. 1—Pollini, Boehm—DG
- PLACIDO DOMINGO SINGS CHRISTMAS MUSIC—RCA
- HOLST: THE PLANETS—Ormandy—RCA
- JANACEK: FROM THE HOUSE OF THE DEAD—Mackerras—London
- MONTEVERDI: RITORNO D'UL'SSE IN PATRIA—Stade, Stillwell, Leppard—CBS
- PAVAROTTI: VERISMO—London Digital
- ROSSINI: OVERTURES—Muti—Angel
- SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London Digital
- VERDI: FALSTAFF—Philips Digital

Copyright Anniversary (Continued from page 4)

To ensure this, creators are given exclusive rights for a fixed number of years. Under the latest federal copyright statute, which has been in effect since Jan. 1, 1978, the number of years is the life of the creator plus 50, which means the creators' heirs are provided for as well.

The current law is very different from the original copyright law of 1790, which mentioned only books, maps and charts. The law was expanded to include music in 1831, but covered only the right to print it. The 1909 copyright law expanded the domain of musical copyrights to include reproduction rights for recordings.

New Register Welcomed

The Washington reception, which also served as a welcome for the new Register of Copyrights, David Ladd, was held in the large atrium of the modern Madison Building. Hundreds of guests, including Congressmen, government officials, leaders of the publishing, music and arts communities, and songwriters and composers, were treated to an extensive buffet before the evening concert.

There also just happened to be a grand piano nearby, and before you could say "canape," songwriters Sammy Cahn and Charles Strouse had gravitated to the instrument, which was located in the long hallway right outside the atrium entrance.

Starting out somewhat tentatively, Strouse began picking out the melody of a song he and Cahn had written last year for Frank Sinatra and Chrysler. It wasn't long before Cahn's semi-melodious voice, which almost overshadowed the din inside the atrium, had attracted a crowd of smiling fans, reporters and photographers.

The concert part of the evening was held in the Jefferson Building's Coolidge Auditorium. En-

titled "Our Musical Heritage," and ably performed by a vocal quartet and orchestra called the MusicCrafters, the recital featured 19th-century popular songs like "Hark! Hark the Soft Bugle," "Woodman! Spare That Tree," and "Through the Air Galop," performed with great solemnity.

In Nashville, representatives of the offices of the American Society of Composers, Authors and Publishers, Broadcast Music, Inc. and SESAC held ceremonies to mark the occasion. ASCAP-Nashville's Connie Bradley and John Sturdivant and SESAC's Jim Black presented a copyright citation to Tennessee Gov. Lamar Alexander in a ceremony also attended by writers and music industry executives Maggie Cavender, Rory Bourke, Judy Harris, Jerry Gillespie, Don Butler, Buddy Killen, and J. D. Sumner. BMI's Frances Preston presented a citation honoring Jackson to Warren Sumners, director of the Tennessee Performing Arts Center. Also attending the presentation were Martha Ingram, a board member of the center, and BMI writer Ray Stevens and publisher Wesley Rose.

In Los Angeles, BMI threw a party for about 500 people which included performances by Lamont Dozier, Robert John, the Addressi Brothers, Amanda McBroom (composer of "The Rose") and "Bumps" Blackwell, whose compositions include "Devil with a Blue Dress On" and "Good Golly Miss Molly."

In New York, Feb. 3 was proclaimed "U.S. Composer Day" at a City Hall ceremony. Among those present at the ceremony were BMI president Edward Cramer, NMPA president Leonard Feist, special assistant to the mayor Herbert Rickman, and a number of well-known songwriters.

Classical Retail Tips (Continued from page 43)

in his next conducting venture: Mozart's Piano Concertos Nos. 19 and 24, in which he will also be the soloist. The orchestra here, as on most of Ashkenazy's recorded conducting ventures, is the Philharmonia. The pianist then joins with Solti on the second and third Bartok Concertos. Ashkenazy has not been associated with Bartok in the past, but this season he will perform both concertos on his American tour. The combination of Solti and Ashkenazy in the Beethoven Concertos will be remembered as one of the most successful pairings in recent years. Meanwhile, Sir Georg will break new ice in digital recording: the first digital Bruckner, the Fifth Symphony, which he has recorded with the Chicago Symphony. With a distinguished record as a Brucknerian behind him, Solti commands interest from all buyers in this repertory.

Deutsche Grammophon puts its February eggs into fewer baskets. Perhaps the most probable big sellers, if the surprising events of last fall are to be repeated, are the records with Wilhelm Kempff. Then, the collected Schubert Sonatas proved to be one of the hottest best sellers. Now the 85-year-old pianist can be heard in three discs: 12 pre-

ludes and fugues from Parts 1 and 2 of Bach's Well-Tempered Clavier; a disc of the Kreutzer and Spring Sonata with Yehudi Menuhin, and, finally, a Schuman disc with which includes "Kinderscenen," "Arabesque" and the "Noveletten."

The Brandenburg Concertos are almost always popular with buyers, and Pinchas Zukerman will be heard on DG in a recording in which he serves as soloist and members of the Los Angeles Philharmonic.

The company's first digital recording of 1981 is one of the most popular of all violin pieces, the Tchaikovsky Concerto. Lorin Maazel conducts the Berlin Philharmonic in this work, with Gidon Kremer as soloist. Kremer has made an excellent record in his several trips to the United States and on his previous recordings. He is virtuosic in his playing, with a large tone and a command of the instrument that is remarkable. The sound is sweet though cool and aristocratic. He has never before worked on record with Maazel, and the two should make a great combination. As for a sound, no one should need to be told of the success in the past of DG's amazing digital sound, as heard in the complete *Magic Flute*.

Disco (Continued from page 19)

songs, and her continuing musical involvement in the family-established Third Eternal Baptist Church. The best way to appreciate Dee Dee Sharp Gamble music, therefore, is to "try to relate to each individual song with an open mind." Her own favorite from "Dee Dee" is Paul Wilson's "Invitation," and her pet project for the future, she adds, is to remake two tracks she helped write and arrange years ago for gospel singer Gloria Spencer: "I Wanna Go Where Jesus Is" and the pre-disco hit "I Got It."

She was "shocked," at the time, to watch "Share My Love" and "Whole Thing" become early dance floor hits. "I was into a whole new head thing, singing differently than before," she recalls. "I grew." The acceptance of those songs, and of the top 10 "Breaking and Entering," only strengthens her confidence in making new music and avoiding the oldies-but-goodies syndrome: "I'm grateful for that time," she says with assurance, "but I'd rather be about now."

Black Music Report (Continued from page 33)

Voice's Critics Poll, Kurtis Blow's "The Breaks" was named 1980's single of the year.

BLACK ORIENTED MUSIC CHART ACTION: Marvin Gaye's "In Our Lifetime" debuted last week at #17 and this week is #9. Looks like a monster. Also in the top ten, Yarbrough & Peoples (#4 to #3) and the Whispers (#7 to #6) each jumped a spot. The Barkays (#19 to #15) and Tierra (#3 to #19) rose four. Other big movers were Kano (#32 to #26), T. S. Monk (#36 to #28), Barbra Streisand (#37 to #30) and Steely Dan (#41 to #31). Blondie's "Auto-american" debuts at #38.

The Gap Band's "Burn Rubber" takes over #1 and Yarbrough & Peoples' "Don't Stop the Music" #2, making producer Lonnie Simmons the hottest man in black music. Also in the top ten: Jones Girls (#6 to #5), Stevie Wonder (#11 to #8), and Tierra (#12 to #9). The Sugarhill Gang (#21 to #15), Sister Sledge (#30 to #22), Tom Browne (#34 to #26), T. S. Monk (#44 to #31), Robert Winters & Fall (#47 to #38), and Champaign (#58 to #49), all made substantial leaps. A Taste of Honey's "Sukiyaki" was the biggest leaper, moving 16 spaces to #37.

Frampton at Work



A&M recording artist Peter Frampton (center) is pictured working on his new album with Steve Lukather (left) and John Regan of Toto. Frampton's album, produced by David Kershenbaum, is tentatively scheduled for release in April.

Record World Country

Statlers' Double Platinum



Mercury artists the Statler Brothers are shown receiving the double-platinum album awards marking sales in excess of two million units of their "Best of the Statler Brothers, Vol. 1" LP, originally released in July, 1975. The presentation was made by Bob Sherwood, executive VP and GM of PolyGram Records Inc., which distributes the Statlers' product. Shown from left are Phil Balsley, Statlers; Jerry Kennedy, VP, A&R, country music, Polygram Records Inc.; Lew DeWitt, Statlers; Sherwood; Don Reid and Harold Reid, Statlers; and Frank Leffel, national country promotion manager, PolyGram Records, Inc.

'On Stage' Sets Chase as Host

■ NASHVILLE — Opryland Radio Productions has announced that veteran radio personality Charlie Chase will host the company's new nationally syndicated radio program "On Stage," set to air in over 150 markets beginning April 1.

The program will present major country music acts in concert at the Grand Ole Opry House. Chase will also conduct on-stage interviews with each act. Artists showcased in the first series of programs include Roy Acuff, Bill Anderson, Merle Haggard, Grandma Jones, Jimmy C. Newman, Jeanne Pruett, Dottie West, Hank Snow, Ronnie Milsap, Marty Robbins, Jim Ed Brown and Helen Cornelius.

The program, produced by Opryland Radio Productions, is recorded in stereo for one-hour presentation, and is available to stations free.

Mutual Announces Easter Special

■ WASHINGTON, D.C. — Terry Hourigan, Mutual Broadcasting System's VP of programming, has announced that Mutual will present a three-hour country music radio special on Easter weekend (April 18-19) starring Barbara Mandrell, Larry Gatlin, and Charlie Daniels.

The special, "Triple," will feature the artists' most popular songs and exclusive interviews with the performers. Ed Salamon, PD at the Mutual-owned WHN in New York, will produce "Triple." Mike Fitzgerald, a WHN afternoon air personality, will host the three-hour special.

Headquartered here, the Mutual Broadcasting System provides programming to over 900 stations nationwide.

Music Row Talent Sets Restructuring

■ NASHVILLE—Music Row Talent, an agency co-owned by Nat Stuckey and Jim W. Greene, has announced "new management, new agents, and a new direction" for the company.

Eloise Jones Hawkins is Music Row Talent's new GM. Formerly director of fair bookings for Dick Blake Intl., Hawkins will concentrate on bookings for fairs, rodeos, colleges, and special events in her new position.

Debbie Turner and Eddie Rhines are new agents with the company, each concentrating on club bookings. Ann Stuckey assists with office management and is professional manager of the Stuckey (BMI), Sandrose (ASCAP), and Sharin' (SESAC) publishing companies. Sharon Spivey is professional manager of Spydigo (BMI), a publishing company also located in the Music Row Talent offices.

The company's roster includes the Hager Twins, Nat Stuckey, Ben Smathers and the Stoney Mountain Cloggers, the Winter Brothers, Jan Gray, Diana, Toby Jug, and (in cooperation with the Chardon agency) David Wills.

Music Row Talent has also announced its new office location, at 50 Music Square West, suite 309, Nashville, Tenn. 37203. Phone is (615) 327-0222.

Jones Joins Sunbird

■ NASHVILLE — Sunbird Records has announced that John Paul Jones has been named director of marketing for the label, to be based in the company's Nashville office.

Jones previously worked in sales and promotion for Capitol Records and RCA Records. He was also a district sales manager in the midwest and southeast for the GRT Corporation.

Nashville Report

By AL CUNIFF

■ More artists who went top 10 in *Record World's* Country Singles Chart with their first national release: **John Wesley Ryles**, with "Kay" in February 1969; **T. G. Sheppard**, with "Devil in the Bottle" (on Melodyland Records), in February 1975; **Ronnie McDowell**, with "The King Is Gone," in October 1977; and (here's a tough one) **Guy Drake**, with "Welfare Cadillac," in March 1970. Thanks to Len Brown of Brooklyn, N.Y. for the above. If you know of others, send them in!

Hylton Hawkins is now doing promotion for Larry Butler Productions here. He was formerly eastern regional promotion manager for the Nashville Capitol/EMI/Liberty office . . . **George Burns**, who recently turned 85, comes in at 85 bullet (appropriately) with his Mercury/PolyGram "Willie, Won't You Sing a Song with Me" on this week's RW Country Singles Chart.

Speaking of RW's charts, look at the staying power of these country acts on our pop singles chart: **Dolly Parton's** "9 to 5" is in its ninth week; **Eddie Rabbitt's** "I Love a Rainy Night" is in its 12th week; **Kenny Rogers' "Lady"** is hangin' in there in its 18th week; **Don Williams' "I Believe in You"** is in its 20th week, as is **Waylon Jennings' "Theme from the Dukes of Hazzard."** MCA artist **Terri Gibbs** is doing nicely on the pop charts with her debut single, "Somebody's Knockin'."

IN THE STUDIO: These artists have been recording at Nashville-area studios in recent days: Audio Media (Ricky Scaggs), Columbia

(Continued on page 46)

PICKS OF THE WEEK

SINGLE CONWAY TWITTY, "REST YOUR LOVE ON ME" (prod.: Ron Chancey & Conway Twitty) (writer: B. Gibb) (Stigwood, BMI) (3:57). Twitty offers a compelling cover of Barry Gibb's Bee Gees tune. Radio action is also predictable for the flip, "I Am the Dreamer (You Are the Dream)," an easy-tempo cut with an especially strong hook. MCA 51059.

SLEEPER GARY MORRIS, "FIRE IN YOUR EYES" (prod.: Norro Wilson) (writers: G. Morris, K. Welch) (Gary Morris/Warner Bros., ASCAP) (2:59). This new artist follows the wave created by "Sweet Red Wine" with another smooth-flowing tune that showcases his formidable vocal talents. Warner Bros. 49668.

ALBUM GENE WATSON, "BETWEEN THIS TIME & THE NEXT TIME." Watson, one of the finest "pure country" vocalists on the modern scene, shines on this collection of solid ballads. Especially strong are "I'm Tellin' Me a Lie," "Down on My Knees," "The Look in Baby's Eyes," and "Maybe I Should Have Been Listening." MCA 5170.



Country Hotline

BY MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Don Williams — "Falling Again"
Waylon & Jessi — "Storms Never Last"
Conway Twitty — "Rest Your Love On Me/I Am The Dreamer"



Johnny Carver

The recent release of the American hostages has prompted a superb rewrite of the classic "Tie A Yellow Ribbon Round The Old Oak Tree" and Johnny Carver does it again! Though several stations say it is not considered a "regular add," many are playing it in frequent rotation.

Among those reporting are KSOP, WPLO, WHN, WXCL, WJEZ, WEEP, WKDA, WIRK, KRAK, KCKC, WDG, WBAP, KWJJ, KEBC, WWOL.

Ray Stevens has strong early adds on "One More Last Chance" at WESC, KTTS, KRMD, KFDI, KEBC, WXCL, KBUC, WGTO, WBAM, KSSS, KGA, WIVK, WPNX, KDJW, WSLC, WIRK, KUUY, WFAI, KNIX, KRAK, KVOO, KSO, KKYX, KEEN, WQQT, WDN, WWVA.

Bill Anderson's "Mister Peepers" taking off at KSSS, KYNN, WFAI, WESC, KTTS, KVOO, KWKH, KRMD, KEBC, KFDI, KBUC, WTOD, WWVA. Billy Parker has play on "Better Side Of Thirty" at KFDI, KEBC, WPNX, KDJW, WSLC, WTOD, WKKN, KYNN, WMAY, KWKH, KSO.



Billy Parker

The Thrasher Brothers debut on MCA with "Lovers Love," an instant add at KRMD, KVOO, KENR, WPNX, KMPS, WYDE, WZZK, KBUC, WQYK. George Burns continues to add fans to "Willie, Won't You Sing A Song With Me" at KNIX, WIRK, KSOP, KFDI, KVOO, WCXI, WGTO, KYNN, WQIK, WDN, WQQT, KUUY, WYDE, KKXY, WITL.

Super Strong: Johnny Lee, Barbara Mandrell, Alabama, Gene Watson, Mickey Gilley, Merle Haggard, Billy "Crash" Craddock.

Mac Davis' "Hooked on Music" is in the mail this week, but advance pressings account for early adds at WBAM, WTSO, WGTO, KWJJ, KRMD, KEBC, KSOP, WMNI, WJQS, KSSS, WYDE, WSM, WDN, KEEN, WTOD, WQQT, KHEY, WCXI, WIRE, WKHK.

A new group known as the Sligo Studio Band is grabbing attention on "You Are The One" at WKKN, KEBC, WDN, KXLR. James Marvell's "Urban Cowboys, Outlaws, Cavaleers" added at KSOP, WSLC, KVOO, KEBC, KRMD.

SURE SHOTS

Don Williams — "Falling Again"
Conway Twitty — "Rest Your Love On Me"
Mac Davis — "Hooked on Music"

LEFT FIELDERS

Johnny Bush — "Whiskey River"
The Shoppe — "Doesn't Anybody Get High On Love Anymore"
Bayou City Beats — "Cotton-Eyed Joe"
Gary Morris — "Fire in Your Eyes"

AREA ACTION

Eme — "Every Breath I Take" (WHK, WPNX, KYNN, WMAY, WTOD)
Kathy Walker — "Send Me Somebody To Love" (KBUC, KMPS, WSLC, WQIK)
Mike Cross — "Rocky Top-Bar-B Que" (KRMD, KEBC, WWNC, KFDI)

Country Album Picks



TWO'S A PARTY

CONWAY TWITTY & LORETTA LYNN—MCA 5178
 This sterling country duet again offers enduring material, with cuts such as "I Still Believe in Waltzes," their current single "Lovin' What Your Lovin' Does to Me," and "We've Been Strong Enough Long Enough" standing out. Also nice is an easy-tempo version of "Right in the Palm of Your Hand."



ONE MORE LAST CHANCE

RAY STEVENS—RCA AHL1-3841

Stevens presents smooth ballads in a range of styles, with highlights including his past and present singles, "Night Games" and the title cut, respectively.



NO WAY TO DROWN A MEMORY

STONE EDWARDS—Music America 10021

Edwards' distinctive vocals are well suited to the well-crafted tunes included here, including such standout cuts as "Stranger in My Arms," the title song, and "One Bar at a Time."

(Continued on page 47)

Nashville Report (Continued from page 45)

(Donna Hazard, Johnny Rodriguez, Bobby Bare, Stan Hitchcock), Creative Workshop (Taffy, Riders in the Sky), Hilltop (Stoneman Family), Quadraphonic (Don King), Music City Music Hall-RCA (Jerry Reed), Soundshop (Smashers, T. G. Sheppard), Sound Stage (the Rambos, Dave & Sugar, Nancy Sinatra, Sonny Curtis, Elektra artist Kay T. Oslin), Young'un Sound (Lawler & Cobb, Thomas Cain), Masterfonics (Joe Simon, Janie Fricke, T. G. Sheppard), Wax Works (Gary Paxton), Sound Emporium (Don Williams, Diana Williams), Woodland (Conway Twitty, John McEuen).

The film "Coal Miner's Daughter" is scheduled to be released in Europe this spring. The film is said to be the second leading box office grosser of the year... Jim Ed Brown chose to hold the Nashville area debut of his new show at the Tennessee Women's Penitentiary (10).

Cedarwood Publishing Co.'s special products division has released "Nashville: 1780-1980," a musical tribute to the city's history... Atlanta's NARAS chapter plans to roast publisher Bill Lowery in that city March 26... Eddie Rabbitt makes his Las Vegas debut in July at the restored MGM Grand Hotel... George Jones is set to perform on the Grammy awards show Feb. 25 for CBS-TV.

Hank Williams Jr., whose "Texas Women" is 39 bullet this week, is doing a "western swing" tour including several dates in Texas... The "Uforia" soundtrack will include music by Hank Jr., Roger Miller, Eddy Raven, and others. Jimmy Bowen and Richard Baskin are producing the tracks... Capitol artist Deborah Allen performed at the San Antonio river festival last weekend (15).

RCA group Alabama will make their first network TV appearance on the "Barbara Mandrell and the Mandrell Sisters" show, which airs Feb. 28. The show also features Glen Campbell.

TV NOTES: Don Williams will soon tape segments for "Solid Gold," Merv Griffin, and John Davidson... Warner Bros. artist Gail Davies has taped the "Griffin," "Solid Gold" and "Midnight Special" shows... "Austin City Limits" will feature these artists on upcoming shows: Bill Monroe and his Bluegrass Boys/Riders in the Sky (19); Tony Joe White/Gary Stewart (26); songwriters encore, including Willie Nelson (March 5); Charley Pride/Razzy Bailey (March 12).

Country Single Picks

COUNTRY SONG OF THE WEEK

DON WILLIAMS—MCA 51065

FALLING AGAIN (prod.: Don Williams & Garth Fundis) (writer: B. McDill) (Hall-Clement, BMI) (2:47)

Williams is in the hit groove again, with a bright, commercial Bob McDill composition pulled from Don's "I Believe in You" album.

MAC DAVIS—Casablanca/PolyGram NB 2327

HOOKE ON MUSIC (prod.: Rick Hall) (writer: M. Davis) (Songpainter, BMI) (3:43)

Davis will draw radio attention with this striking tribute to the 1950s rockabilly music that turned him on as a teenager. The cut is produced and performed in true rockabilly style.

DAVID ALLAN COE—Columbia 11-60501

STAND BY YOUR MAN (prod.: Billy Sherrill) (writers: B. Sherrill, T. Wynette) (Al Gallico, BMI) (3:29)

This is a sincere cover of Tammy Wynette's hit ballad, delivered from the man's point of view, and punctuated by tearjerker narration.

MICKI FUHRMAN—MCA 51057

TWO MINUS ONE (prod.: Jim Foglesong) (writers: A. Byron, P. Evans) (September, ASCAP) (2:27)

The sweet-voiced Fuhrman offers a tender ballad with classic styling that says two minus one leaves nothing at all.

THRASHER BROTHERS—MCA 51049

LOVERS LOVE (prod.: Jim Foglesong) (writers: B. Mevis, D. Pfrimmer) (Pi-Gem, BMI) (3:10)

The Thrashers make their label debut with a very positive, plucky song spiced with colorful images and warm group harmony.

RANDY PARTON—RCA JH-12137

HOLD ME LIKE YOU NEVER HAD ME (prod.: Mike Post) (writers: R. Byrne, T. Brasfield) (I've Got the Music, ASCAP) (4:00)

Parton's pilot RCA single is a powerfully styled ballad well suited to his direct, emotion-packed vocal.

THE ROVERS—Cleveland Intl./Epic 19-51007

WASN'T THAT A PARTY (prod.: Jack Richardson) (writer: T. Paxton) (United Artists, ASCAP) (3:39)

Formerly the Irish Rovers, this spunky group will find airplay with Tom Paxton's outlandish lyric, delivered at a quick pace.

FIDDLIN' FRENCHIE BURKE—Delta 11331

LET'S GO GET DRUNK AND BE SOMEBODY (prod.: A. V. Mittelstedt) (writer: H. Middlebrooks) (Blackwood/Fullness/Centerstream, BMI) (3:06)

This lively story/song gives two barmaids the chance to slip out of their aprons and raise a little good-natured hell of their own.

THE BAYOU CITY BEATS—Full Moon/Epic 19-51003

COTTON-EYED JOE (prod.: Becky Shargo) (arr.: R. Herridge) (Public Domain) (2:56)

This uptempo two-step instrumental pulled from the "Urban Cowboy II" soundtrack is well timed for guaranteed airplay.

THE SHOPPE—NSD 80

DOESN'T ANYBODY GET HIGH ON LOVE ANYMORE (prod.: Charlie McCoy) (writers: A. Roberts, J. Cymbel) (Colgems-EMI, ASCAP/Alamap, BMI) (2:45)

The group's bright, forceful harmony and the song's clean production highlight the upbeat message here.

Country Album Picks (Continued from page 46)



BACK TO THE COUNTRY

ROY CLARK—MCA 5142

Acoustic pickin' and electric punch have equal time on this smoothly produced all-country album. Highlights include "I Ain't Got Nobody" and "Dig a Little Deeper in the Well."

Welcoming Waylon



Following his recent performance at the University of California, RCA artist Waylon Jennings is shown being welcomed by a California crew consisting of (from left, front row): Rick Stewart, MD, KRAK; Bobby Malik, PD, KROY; and Kenny Reuther, RCA field promotion, San Francisco. Back row: Jennings; Billy Manders, MD, KSPM; Glen Davidson, PD, KYLO; and Carson Schreiber, RCA west coast country promotion.

N.Y. To Honor Lennon (Continued from page 3)

day (3). Described by City Hall as the first official liaison between the music industry and the city government, the Council is the centerpiece of an ongoing effort on the part of Mayor Koch's administration to provide the music industry with maximum opportunities for recognition and prosperity within New York's borders.

Special assistant to the mayor Herbert P. Rickman, whose office has played a supervisory role in the entire project, explained to music industry figures present that the Council had been conceived about seven months ago as "one entity that allows the (music) industry to deal with the city government through one modality, rather than through separate agencies."

Rickman explained that the selection of the Council's 50 members was conducted within two vital parameters: that every sector of the music industry in the city be included, and that no one sector dominate any of the others. "We were looking for a broad, democratic group," said Rickman, who named record labels, record retailers, music publishers, songwriters and recording artists, concert promoters, club owners, musical instrument manufacturers and retailers, music publishers, managers, attorneys, radio stations, engineers, producers and recording studio owners among the various music industry facets which will be represented on the council. All members of what Rickman said is still an "open-ended list" were chosen through a series of meetings with people from between people from the music industry and members of the mayor's staff over the last few months.

The Handel Medallion, which will be awarded posthumously to Lennon when arrangements with his widow Yoko Ono have been completed, is presented to deserving individuals at the discretion of the Mayor. Since the

institution in 1959 of the award, considered the city's highest cultural honor, recipients of the Handel Medallion have included Marc Chagall, Pablo Casals, Aaron Copland, Benny Goodman, Robert Merrill and Martha Graham.

The Cellar Door, D.C. Nightclub, Sold

By BILL HOLLAND

■ WASHINGTON — The Cellar Door, the famous Washington night spot that has seen more stars come and go than Carl Sagan, was sold last week.

The club, which for 17 years presented new and established national talent at moderate prices to D.C. audiences, was sold by Jack Boyle of Cellar Door Productions to Paul Kurtz, an area owner of restaurants, and Howard Baumstein, the owner of an advertising agency. No price was disclosed.

The club's seating capacity was lowered in 1977 by the D.C. Fire Marshall's office from 200 to 125, and in the intervening years, faced with the smaller capacity and the rising costs of new acts, the Cellar Door's reputation as the Washington club began to slip.

Then, last January, Cellar Door Productions purchased the 450-seat Bayou Club in Georgetown, and after extensively renovating that club, began to bring in those acts that might have played at the Cellar Door in better times, as well as acts too expensive for the small night spot.

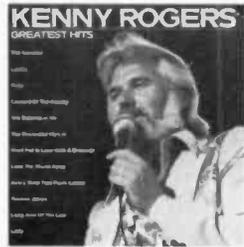
Boyle, who now runs a concert promotion business that stretches from Florida to Maryland, has been quoted as saying the new owners could use the Cellar Door name for six months. Officials at the Bayou told RW that there are "absolutely no plans—none" to change that club's name to the Cellar Door in the future.



Record World Country Albums

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

FEB. 14	FEB. 7				WKS. ON CHART
1	1	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072	(15th Week)	17
2	2	ANNE MURRAY'S GREATEST HITS	Capitol SOO 12110		19
3	3	HORIZON	EDDIE RABBITT/Elektra 6E 276		31
4	4	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133		17
5	5	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752		23
6	8	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AHL1 3378		10
7	6	URBAN COWBOY (ORIGINAL SOUNDTRACK)	Full Moon/Asylum DP 90002		39
8	7	THE OAK RIDGE BOYS GREATEST HITS	MCA 5150		14
9	10	RONNIE MILSAP'S GREATEST HITS	RCA AHL1 3772		17
10	9	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378		92
11	11	FULL MOON	CHARLIE DANIELS BAND/Epic FE 36571		27
12	12	LOOKIN' FOR LOVE	JOHNNY LEE/Full Moon/Asylum 6E 309		14
13	13	LOVE IS FAIR	BARBARA MANDRELL/MCA 5136		20
14	14	BACK TO THE BARROOMS	MERLE HAGGARD/MCA 5139		14
15	15	URBAN COWBOY II (ORIGINAL SOUNDTRACK)	Full Moon/Epic SE 36921		6
16	19	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)	Warner/Viva HS 3499		9
17	17	TEXAS IN MY REAR VIEW MIRROR	MAC DAVIS/Casablanca NBLP 7239 (PolyGram)		18
18	16	STARDUST	WILLIE NELSON/Columbia KC 35305		143
19	27	ROWDY	HANK WILLIAMS, JR./Elektra 6E 330		2
20	20	THE BEST OF THE KENDALLS	Ovation OV 1756		8
21	32	MY HOME'S IN ALABAMA	ALABAMA/RCA AHL1 3644		35
22	22	I AM WHAT I AM	GEORGE JONES/Epic JE 36586		21
23	18	MUSIC MAN	WAYLON JENNINGS/RCA AHL1 3602		36
24	21	SAN ANTONIO ROSE	WILLIE NELSON & RAY PRICE/Columbia JC 36476		34
25	23	THE GAMBLER	KENNY ROGERS/United Artists UA LA 934 H		112
26	24	BEST OF EDDIE RABBITT	Elektra 6E 235		64
27	26	THESE DAYS	CRYSTAL GAYLE/Columbia JC 36512		21
28	28	TEN YEARS OF GOLD	KENNY ROGERS/United Artists LA 835 H		163
29	29	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia KC 2 35642		114
30	25	HELP YOURSELF	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582		17
31	30	GIDEON	KENNY ROGERS/United Artists LOO 1035		43
32	31	ENCORE	MICKEY GILLEY/Epic JE 36851		13
33	36	STRAIGHT AHEAD	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250		69
34	34	SONGS I LOVE TO SING	SLIM WHITMAN/Epic/Cleveland Intl. JE 36786		17
35	35	KENNY KENNY	ROGERS/United Artists LWAK 979		72
36	38	10TH ANNIVERSARY	STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)		26
37	33	GREATEST HITS	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488		97
38	40	WHO'S CHEATIN' WHO	CHARLY McCLAIN/Epic JE 36730		10
39	42	DREAMLOVERS	TANYA TUCKER/MCA 5140		15
40	39	ROSES IN THE SNOW	EMMYLOU HARRIS/Warner Bros. BSK 3422		38



WKS. ON CHART

FEBRUARY 14, 1981

41	44	CLASSIC CRYSTAL	CRYSTAL GAYLE/United Artists LOO 982	66
42	41	BEST OF THE STATLER BROTHERS	Mercury SRM 1 1037 (PolyGram)	261
43	72	SONS OF THE SUN	BELLAMY BROTHERS/Warner/Curb BSK 3491	9
44	61	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 5173	2
45	43	TOGETHER	OAK RIDGE BOYS/MCA 3220	49
46	46	REST YOUR LOVE ON ME	CONWAY TWITTY/MCA 5138	25
47	45	WILLIE NELSON SINGS KRISTOFFERSON	Columbia JC 36188	64
48	49	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II	Mercury SRM 1 5024 (PolyGram)	55
49	37	IT'S HARD TO BE HUMBLE	MAC DAVIS/Casablanca NBLP 7202 (PolyGram)	45
50	47	MILLION MILE REFLECTIONS	CHARLIE DANIELS BAND/Epic KE 35751	91
51	51	HARD TIMES	LACY J. DALTON/Columbia JC 36763	19
52	48	CLASSICS	KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	95

CHARTMAKER OF THE WEEK

53 — **IT'S THE WORLD GONE CRAZY**

GLEN CAMPBELL

Capitol SOO 12124



54	50	ELECTRIC HORSEMAN	FEATURING WILLIE NELSON (ORIGINAL SOUNDTRACK)/Columbia JS 36327	56
55	53	THAT'S ALL THAT MATTERS TO ME	MICKEY GILLEY/Epic JE 36492	32
56	52	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)	MCA 6101	24
57	54	OAK RIDGE BOYS HAVE ARRIVED	MCA AY 1135	96
58	60	SOUTHERN RAIN	MEL TILLIS/Elektra 6E 277	9
59	—	INVICTUS MEANS UNCONQUERED	DAVID ALLAN COE/Columbia JC 36970	1
60	55	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	48
61	56	A WOMAN'S HEART	CRYSTAL GAYLE/Liberty LOO 1080	10
62	57	HANK WILLIAMS, SR. 24 GREATEST HITS	MGM SE 4755	26
63	59	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)	MCA 5107	46
64	64	HABITS OLD AND NEW	HANK WILLIAMS, JR./Elektra/Curb 6E 278	34
65	62	BLUE KENTUCKY GIRL	EMMYLOU HARRIS/Warner Bros. BSK 3318	91
66	63	THE BEST OF DON WILLIAMS, VOL. II	MCA 3096	68
67	67	BEST OF BARBARA MANDRELL	MCA AY 1119	104
68	58	LIGHT OF THE STABLE—THE CHRISTMAS ALBUM	EMMYLOU HARRIS/Warner Bros. BSK 3484	15
69	65	JUST GOOD OLE BOYS	MOE BANDY & JOE STAMPLEY/Columbia JC 36202	68
70	66	PRETTY PAPER	WILLIE NELSON/Columbia JC 36189	18
71	68	FRIDAY NIGHT BLUES	JOHN CONLEE/MCA 3246	32
72	70	LOOKIN' GOOD	LORETTA LYNN/MCA 5148	14
73	71	THERE'S A LITTLE BIT OF HANK IN ME	CHARLEY PRIDE/RCA AHL1 3548	49
74	69	RAZZY BAILEY	RCA AHL1 3688	23
75	74	THE LEGEND OF JESSE	JAMES VARIOUS ARTISTS/A&M SP 3718	11

Emmylou and Friends



Following a recent performance at the Country Club in Los Angeles, Warner Bros. recording artist Emmylou Harris, whose latest album is "Evangeline," met backstage by label executives. Pictured front left are: Warner Bros. president and chairman Mo Ostin; Bob Kirsch, general manager, Warner Bros. country division; Harris; and Andy Wickham, vice president, Warner Bros. country division.

Meaux Sues Fender

■ HARRIS COUNTY, TEXAS—Huey Meaux and Music Enterprises, Inc. have filed a \$1 million breach of contract suit against Freddy Fender in the 113th judicial district court here.

Alleges Obligation

Meaux, who says he dissolved his long-term management agreement with Fender on Jan. 31, 1980, alleges that Fender was still legally obligated to record for Music Enterprises but refused to do so during the past year.

Hindman Joins House of Gold

■ NASHVILLE—Bob Montgomery, executive VP of House of Gold Music, has announced the appointment of Dorothy Hindman to the position of controller for the publishing firms House of Gold (BMI), Bobby Goldsboro Music (ASCAP), and Hungry Mountain Music (BMI).

Hindman previously worked for the firm Kraft Bros., Esstman, Patton and Harrell, CPAs for music industry clients.



Get that
Country Feelin'



Eddy Arnold—"A Man For All Seasons" AHL 1-3914

includes "Don't Look Now But We Just Fell In Love" PB-12136

Billboard 13● _____ Cash Box 18 _____ Record World 15● _____

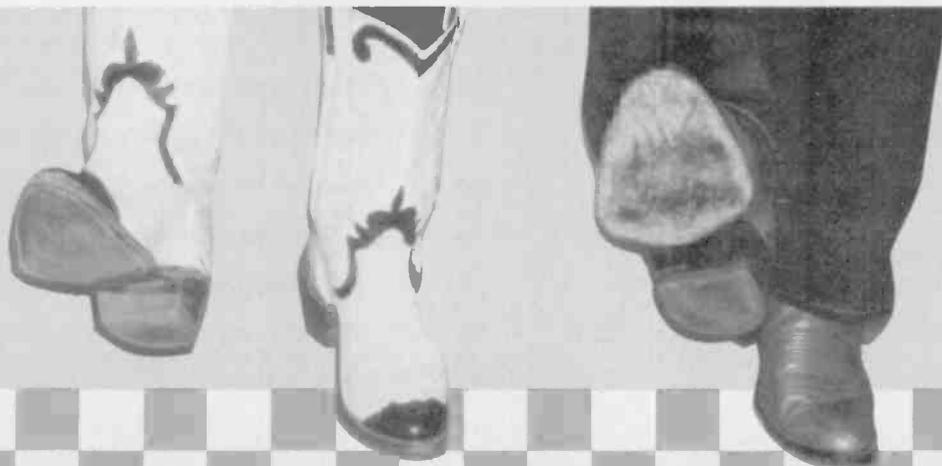
Ray Stevens—"One More Last Chance" AHL 1-3841

including the title single PB-12170

Billboard 79● _____ Cash Box 76● _____ Record World 74● _____

Dave & Sugar—"Greatest Hits" AHL 1-3915 includes "It's A Heartache" PB-12168

Billboard 55●● _____ Cash Box 64● _____ Record World 64● _____



RCA



Record World Country Singles

FEBRUARY 14, 1981

TITLE, ARTIST, Label, Number

FEB. 14	FEB. 7		WKS. ON CHART
1	2	I FEEL LIKE LOVING YOU AGAIN T.G. SHEPPARD Warner/Curb 49615	10
2	7	WHO'S CHEATING WHO CHARLY McCLAIN/Epic 19 50948	11
3	3	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC RAZZY BAILEY/RCA 12120	12
4	5	1959 JOHN ANDERSON/Warner Bros. 49582	12
5	6	I'LL BE THERE IF YOU EVER WANT ME GAIL DAVIES/ Warner Bros. 59592	11
6	9	SOUTHERN RAINS MEL TILLIS/Elektra 47082	9
7	11	DON'T YOU EVER GET TIRED OF HURTING ME WILLIE NELSON & RAY PRICE/Columbia 11 11405	11
8	8	YOUR MEMORY STEVE WARINER/RCA 12139	13
9	1	9 TO 5 DOLLY PARTON/RCA 12133	11
10	10	FOLLOWING THE FEELING MOE BANDY & JUDY BAILEY/ Columbia 11 11395	11
11	14	HILLBILLY GIRL WITH THE BLUES LACY J. DALTON/ Columbia 11 11410	9
12	12	ANY WHICH WAY YOU CAN GLEN CAMPBELL/Warner/ Viva 49609	12
13	16	ARE YOU HAPPY BABY DOTTIE WEST/Liberty 1392	9
14	15	SILENT TREATMENT EARL THOMAS CONLEY/Sunbird 7556	12
15	18	DON'T LOOK NOW (BUT WE JUST FELL IN LOVE) EDDY ARNOLD/RCA 12136	11
16	19	CAN I SEE YOU TONIGHT TANYA TUCKER/MCA 51037	8
17	22	ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON/Columbia 11 11418	6
18	21	CUP OF TEA REX ALLEN, JR. & MARGO SMITH/ Warner Bros. 49626	9
19	20	YOU BETTER MOVE ON GEORGE JONES & JOHNNY PAYCHECK/Epic 19 50949	10
20	25	WHAT'S NEW WITH YOU CON HUNLEY/Warner Bros. 49613	8
21	24	WILLIE JONES BOBBY BARE/Columbia 11 11408	9
22	26	WANDERING EYES RONNIE McDOWELL/Epic 19 50962	8
23	27	DO YOU LOVE AS GOOD AS YOU LOOK BELLAMY BROTHERS/Warner/Curb 49639	5
24	28	GUITAR MAN ELVIS PRESLEY/RCA 12158	5
25	29	IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES/Epic 19 50968	5
26	4	BEAUTIFUL YOU OAK RIDGE BOYS/MCA 51022	13
27	23	COUNTRYFIED MEL McDANIEL/Capitol 4949	11
28	32	DRIFTER SYLVIA/RCA 12164	5
29	13	DOWN TO MY LAST BROKEN HEART JANIE FRICKE/ Columbia 1 11384	15
30	34	THIRTY-NINE AND HOLDING JERRY LEE LEWIS/Elektra 47095	5
31	31	ANYTHING BUT YES IS STILL A NO STEPHANIE WINSLOW/ Warner Bros. 49628	9
32	36	WHAT I HAD WITH YOU JOHN CONLEE/MCA 51044	4
33	43	SOMETHIN' ON THE RADIO JACKY WARD/Mercury 57044 (PolyGram)	4
34	39	YOUR GOOD GIRL IS GONNA GO BAD BILLIE JO SPEARS/ Liberty 1395	6
35	40	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic 19 50972	5
36	41	I HAVE A DREAM CRISTY LANE/Liberty 1396	5
37	37	YELLOW PAGES ROGER BOWLING/Mercury 57042 (PolyGram)	10
38	44	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650	5
39	45	TEXAS WOMAN HANK WILLIAMS, JR./Elektra/Curb 47102	2
40	38	KILLIN' TIME FRED KNOBLOCK & SUSAN ANTON/Scotti Brothers 609 (Atl)	8
41	50	LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN/MCA 51050	3
42	49	PEACE OF MIND EDDY RAVEN/Dimension 1017	4



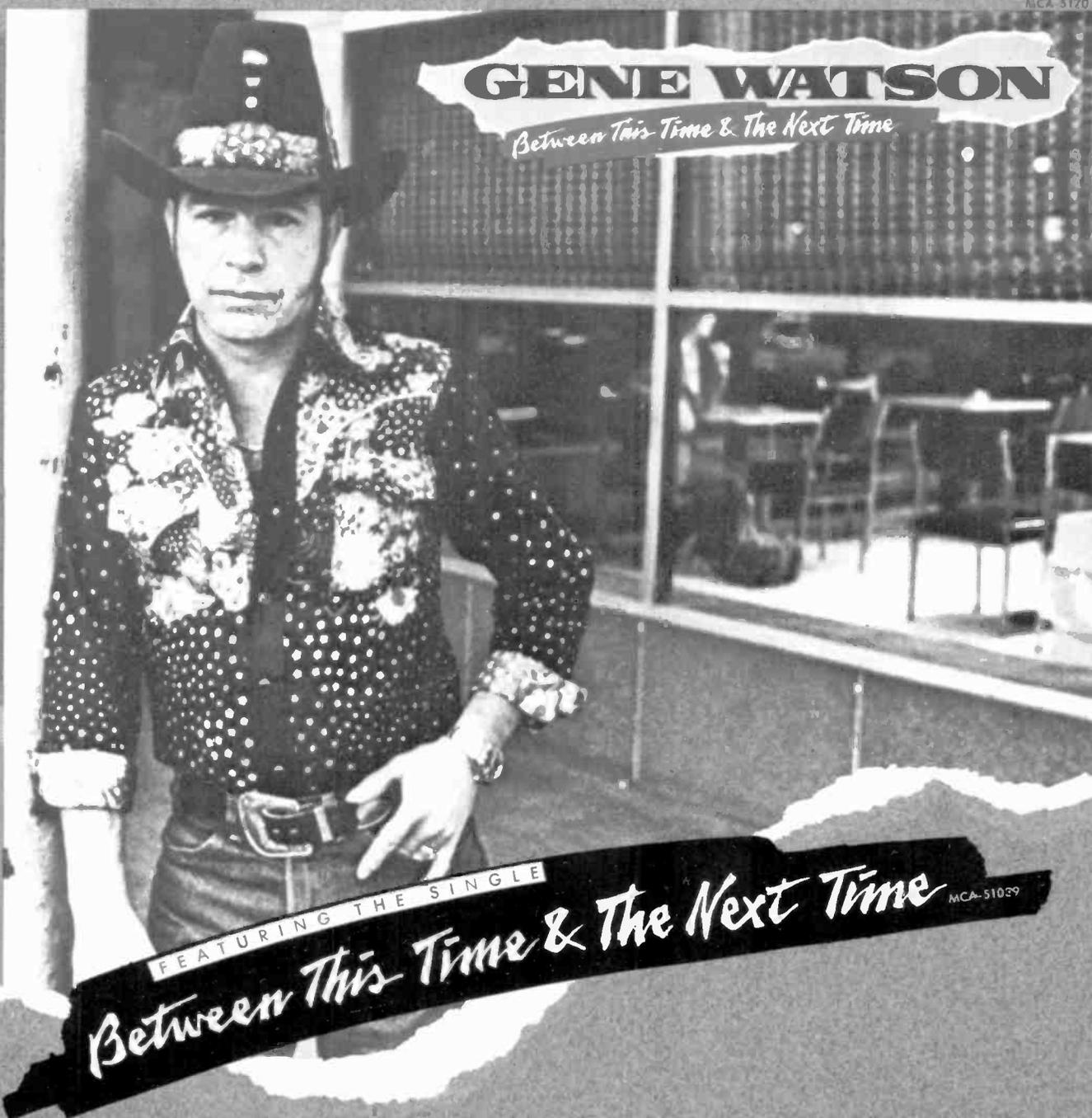
CHARTMAKER OF THE WEEK

43	—	PICKIN' UP STRANGERS JOHNNY LEE Full Moon/Asylum 47105	1
44	51	DIXIE MAN RANDY BARLOW/P.A.I.D. 116	4



45	61	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062	2
46	52	TOO LONG GONE VERN GOSDIN/Ovation 1163	5
47	47	A LOSER'S NIGHT OUT JACK GRAYSON/Koala 328	9
48	48	READY FOR THE TIMES TO GET BETTER JOE SUN/Ovation 1162	7
49	—	OLD FLAME ALABAMA/RCA 12169	1
50	54	EVERY NOW AND THEN BRENDA LEE/MCA 51047	3
51	58	CRYING DON McLEAN/Millennium 1799	3
52	64	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436	2
53	17	GIRLS, WOMEN AND LADIES ED BRUCE/MCA 51018	14
54	30	NOBODY'S FOOL DEBORAH ALLEN/Capitol 4945	12
55	67	PERFECT FOOL DEBBY BOONE/Warner/Curb 49652	2
56	65	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	5
57	81	ANY WAY YOU WANT ME GENE WATSON/Warner/Viva 49648	2
58	—	A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) MICKEY GILLEY/Epic 19 50973	1
59	66	20/20 HINDSIGHT BILLY LARKIN/Sunbird 7557	6
60	35	I JUST WANT TO BE WITH YOU SAMMI SMITH/ Sound Factory 425	10
61	—	LEONARD MERLE HAGGARD/MCA 51048	1
62	—	IT WAS YOU BILLY "CRASH" CRADDOCK/Capitol 4972	1
63	70	COMPLETELY OUT OF LOVE MARTY ROBBINS/Columbia 11 11425	2
64	73	IT'S A HEARTACHE DAVE & SUGAR/RCA 12168	2
65	71	MY TURN DONNA HAZARD/Excelsior 1004	4
66	69	DIXIE ROAD KING EDWARD IV AND THE KNIGHTS/ Soundwaves 4626	2
67	82	I REMEMBER YOU SLIM WHITMAN/Epic/Cleveland Intl. 19 50971	2
68	79	I DON'T WANT TO KNOW YOUR NAME GLEN CAMPBELL/ Capitol 4959	3
69	42	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE DANNY WOOD/RCA 12123	10
70	76	SHE'S A FRIEND OF A FRIEND BURRITO BROTHERS/ Curb 6 5402	5
71	74	FOOL THAT I AM RITA COOLIDGE/A&M 2281	4
72	78	WITHOUT LOVE JOHNNY CASH/Columbia 11 11424	3
73	—	BLUE COLLAR BLUES MUNDO EARWOOD/Excelsior 1005	1
74	—	ONE MORE LAST CHANCE RAY STEVENS/RCA 12170	1
75	33	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	14
76	80	S.O.S. JOHNNY CARVER/Tanglewood 1905	4
77	77	TWO OUT OF THREE AIN'T BAD J. W. THOMPSON/NSD 75	4
78	46	CAROLINA (I REMEMBER YOU) CHARLIE DANIELS BAND/ Epic 19 50955	7
79	—	ARE WE DREAMIN' THE SAME DREAM CHARLIE RICH/ Elektra 47104	1
80	—	IT DON'T GET NO BETTER THAN THIS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 11438	1
81	—	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	1
82	72	ROCKABILLY REBEL ORION/Sun 1159	7
83	55	I'VE LOVED ENOUGH TO KNOW JIM RUSHING/Ovation 1161	6
84	56	GETTIN' OVER YOU TIM REX & OKLAHOMA/Dee Jay 107	8
85	—	WILLIE, WON'T YOU SING A SONG WITH ME GEORGE BURNS/Mercury 57045 (PolyGram)	1
86	59	COW PATTI JIM STAFFORD/Warner/Viva 49611	6
87	57	WHISKEY HEAVEN FATS DOMINO/Warner Bros. 49610	8
88	68	RAININ' IN MY EYES MIKI MORI/Starcom 1001	5
89	53	I THINK I'LL JUST STAY HERE AND DRINK MERLE HAGGARD/MCA 51014	16
90	98	HONKY TONK SATURDAY NIGHT BECKY HOBBS/Mercury 57041 (PolyGram)	2
91	60	DON'T FORGET YOURSELF STATLER BROTHERS/Mercury 57037 (PolyGram)	14
92	99	REACHIN' FOR FREEDOM RON SHAW & THE DESERT WIND BAND/Pacific Challenger 1639	2
93	93	BE MY LOVER, BE MY FRIEND MICK LLOYD & JERRI KELLEY/ Little Giant 040	2
94	—	NEW YORK COWBOY NASHVILLE SUPERPICKERS/ Sound Factory 426	1
95	62	WHEN IT'S JUST YOU AND ME KENNY DALE/Capitol 4943	13
96	63	YOU ARE A LIAR WHITEY SHAFER/Elektra 47063	9
97	97	LIVING TOGETHER (LOVING APART) BOBBY G. RICE/ Sunbird 7558	3
98	—	TEXAS PROUD CURTIS POTTER/Hillside 81 01	1
99	—	ANYTHING THAT HURTS YOU (HURTS ME) KEITH STEGALL/ Capitol 4967	1
100	96	HAVE ANOTHER DRINK DOUGLAS/Door Knob 80143	3

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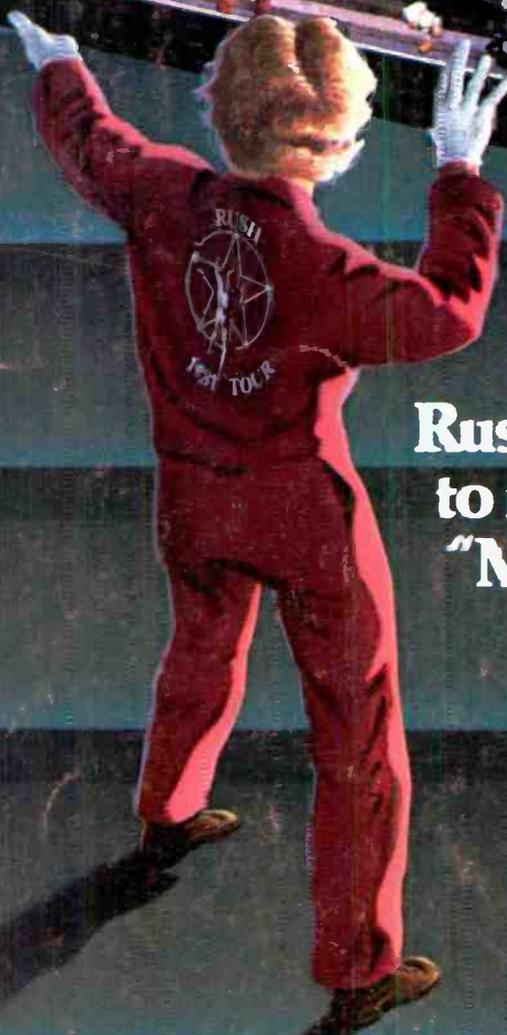
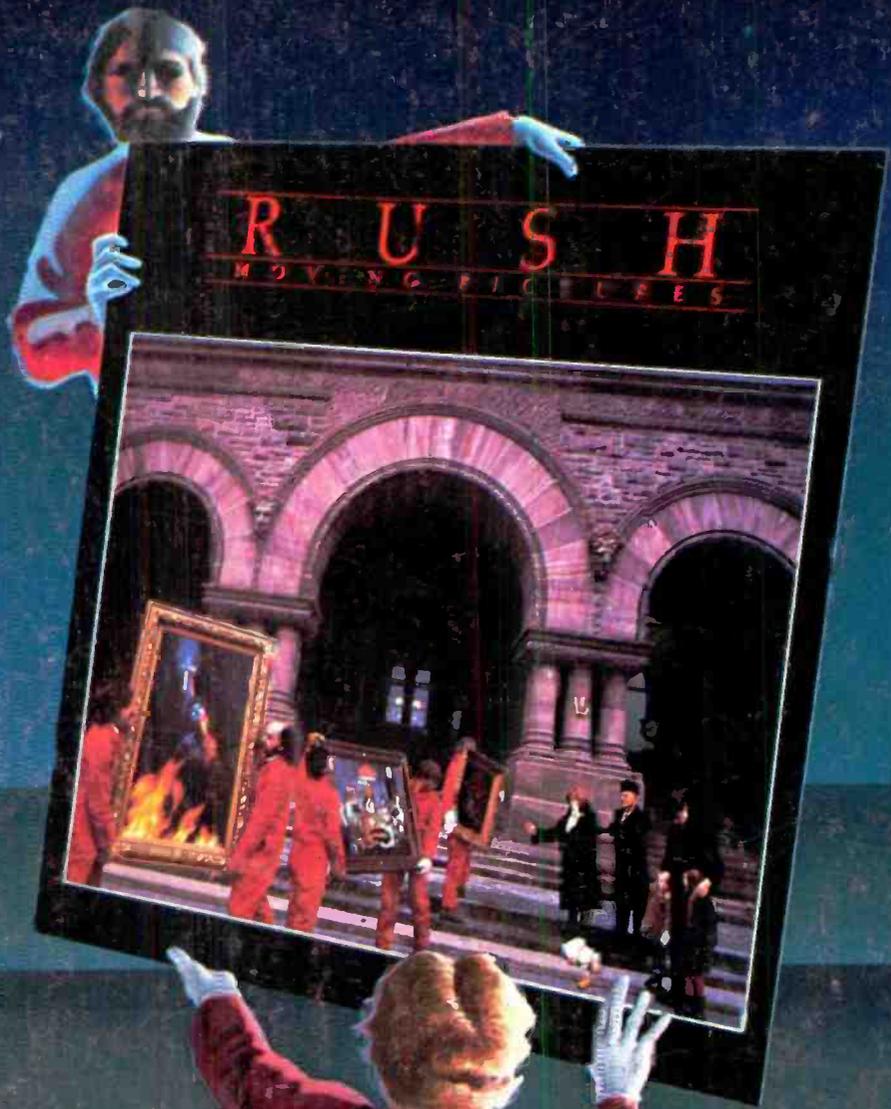
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