HITS OF THE WEEK

SINGLES

YOKO ONO, "WALKING ON THIN ICE" (prod. by Lennon-Ono-Douglas) (writer: Ono) (Lenono, BMI) (5:58). Yoko's existential lyrics are delivered over a driving rhythm—led by Tony Levin's spunky bass—that spews Lennon's molten guitar leads. Geffen 49663 (WB).


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

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

SLEEPERS


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


ALBUMS

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

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

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

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

JUICE NEWTON

FEATURING THE HIT SINGLE

"ANGEL OF THE MORNING"

Produced by RICHARD LANDIS
Copyright Tribunal Appeal To Be Heard in Washington

By BILL HOLLAND

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

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

The RIAA filed in Washington, while lawyers for the NMIPA and AGAC filed in the New York Circuit Court of Appeals, which has a lighter case load and might have been able to hear the appeal earlier.

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

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

(Continued on page 42)

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

By DAVID McGEFF and GREG BRODSKY

NEW YORK — In the manner of many other manufacturers, PolyGram Records Inc. spent much of 1980 seeking new ways to reach consumers with pre-recorded music products. In addition, the PolyGram companies also underwent extensive reorganization and personnel shifts throughout the year, culminating in the consolidation of the Polydor, Phonogram/Mercury Inc. and Casablanca labels into one operation under the aegis of David A. Braun, president and chief executive officer.

Now, with Koil & The Gang's single, "Celebration," having occupied the top spot on all trade charts, Braun feels the upheavals of the previous year will prove to be for the good in 1981.

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

(Continued on page 41)

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

By VAL FALLOON

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

The BPI has also asked major chain stores to support this stand. Last week Island announced the release of Steve Winwood's "Arc of a Diver" on cassette, with...
Powerhouse Picks

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

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

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

CBS Reports Record Fourth Qtr. Earnings

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

Fourth quarter earnings per share were $2.50, up 9 percent from the $2.29 earned in the same period in 1979. Net income for the fourth quarter was $59,614,000 compared with 1979's fourth quarter earnings of $63,978,000, also a gain of nine percent. Fourth quarter revenues were $1,170,228,000 compared with $1,109,572,000 in the fourth quarter of the prior year, a five percent gain.

Earnings per share for 1980 were $6.92, a four percent decrease from the $7.21 per share earned in 1979. Net income in 1980 was $392,969,000 compared with $200,707,000 in 1979. Revenues for the year rose to $4,062,052,000 from $3,729,701,000 in 1979, a gain of nine percent.

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

WCI Reports Music Earnings Up

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

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

"Outperformed the Industry"

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

In addition, Ross' report calls the first year operation of Warner (Continued on page 47)
They have always shone brightly but it took famed Commodores' producer James Carmichael to make ATLANTIC STARR...RADIANT.

Featuring the single "WHEN LOVE CALLS"
Produced by James Carmichael
Management: Earl Cole/Cole Classic Management Agency: Regency Artists

On A&M Records & Tapes.
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Grammy Awards Help Sell Records, Says NARAS President Jay Lowy

By SAMUEL GRAHAM

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

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

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

Regional Breakouts

Singles

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

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

Midwest:
- Hall & Oates (RCA)
- Randy McLean (Arista)
- Outlaws (Arista)

West:
- Yarbrough & Peoples (Mercury)
- Can Funk Shun (Mercury)
- Bruce Springsteen (Columbia)

Albums

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

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

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

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

Arista Signs David Gates

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

Paul Simon To Host Grammy Telecast

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

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

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

Mohn to Retire As Bertelsmann Head

BY JIM SAMPSON

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

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

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

Bass Exits Chrysalis

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

Bass joined Chrysalis in July 1976. He was vice president/promotion and vice president/promotion and creative services before being named senior VP.
From Australia to America via dear old Eire, The Boomtown Rats have been making the world safe for Bongomania with the pulsating rhythms of their new audio spectacular, "Mondo Bongo." Everywhere the natives are restless tonight because Bob Geldof, Johnny Fingers, Simon Crowe, Gerry Cott, Pete Briquette and Garry Roberts like it that way, and judging by the response to their international anthem "I Don't Like Mondays" so do you. Now watch The Rats drum up some business!

"Mondo Bongo," The Boomtown Rats. The world is their beat. On Columbia Records and Tapes.
BRUCE '80
#1 Album, "The River."
Double Platinum.
Top-5 Single, "Hungry Heart."
The SRO tour begins:
10/3 Ann Arbor, MI
10/4 Cincinnati, OH
10/6, 7 Cleveland, OH
10/9 Detroit, MI
10/10, 11 Chicago, IL
10/13 St. Paul, MN
10/14 Milwaukee, WI
10/17, 18 St. Louis, MO
10/20 Denver, CO
10/24 Seattle, WA
10/25 Portland, OR
10/27, 28 Oakland, CA
10/30, 31 Los Angeles, CA
11/2, 3 Los Angeles, CA
11/5 Phoenix, AZ
11/6 Dallas, TX
11/7 Austin TX
11/9 Baton Rouge, LA
11/13, 15 Houston, TX
11/20 Chicago, IL
11/22, 23, 24 Largo, MD
11/27, 28 New York, NY
11/30 Pittsburgh, PA
12/1 Pimso, PA
12/2 Rochester, NY
12/4 Buffalo, NY
12/6, 9 Philadelphia, PA
12/11 Providence, RI
12/12 Hartford, CT
12/15, 16 Boston, MA
12/18, 19 New York, NY
12/28, 29, 31 Hempstead, NY

BRUCE '81
The new hit single, "Fade Away"
b/w "Be True."
The SRO tour continues:
1/20, 21 Toronto, ON
1/23 Montreal, CN
1/24 Ottawa, CN
1/26 South Bend, IN
1/28 St. Louis, MO
1/29 Ames, IA
1/31 St. Paul, MN
2/2 Madison, WI
2/5 Kansas City, MO
2/7 Champaign, IL
2/8 Indianapolis, IN
2/10 Lexington, KY
2/12 Mobile, AL
2/13 Starkville, MS
2/15, 16 Lakeland, FL
2/18 Jacksonville, FL
2/20 Hollywood, FL
2/22 Columbus, SC
2/23 Atlanta, GA
2/25 Memphis, TN
2/26 Nashville, TN
2/28 Greensboro, NC
3/1 Hampton, VA

The European tour begins:
3/19, 20 London, England
3/23, 24 Manchester, England
3/25, 26 Birmingham, England
3/30 Edinburgh, Scotland
3/31 Newcastle, England
4/2, 3, 4 London, England
4/7 Hamburg, W. Germany
4/9 Berlin, W. Germany
4/11 Zurich, Switzerland
4/14 Frankfurt, W. Germany
4/16 Munich, W. Germany
4/21 Lyon, France
4/22 Montpellier, France
4/24 Avignon, France
4/26 Brussels, Belgium
4/27 Rotterdam, Holland
4/29 Oslo, Norway
4/30 Stockholm, Sweden
5/3 Goteborg, Sweden
5/5 Copenhagen, Denmark
5/6 Stockholm, Sweden
5/8 Bordeaux, France
5/9 Paris, France
5/10, 11

"The River."
Twenty songs on four sides.
Featuring the hit, "Hungry Heart"
and the new hit single, "Fade Away."

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

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

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

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

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

Rock 'n' Roll Pioneer Bill Haley Dies

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

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

In 1953 the band, which had been re-christened the Comets, had a hit single, "Rock Around the Clock," and followed it with "Rudy's Jive Bop." Then in 1954 they signed with Decca and recorded their first two million-sellers, "Rock Around the Clock" and a version of the Joe Turner blues, "Shake, Rattle and Roll."

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

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

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

Rock 'n' Roll Pioneer Bill Haley Dies

Bill Haley with RW publisher Bob Austin

Arista Names Anger To New Int'l VP Post

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

Anger will provide the direction for Arista's international operations, developing marketing ideas for Arista artists in territories outside of the U.S. and UK.

Before joining Arista, he was with Polydor Records as senior vice president, marketing. He has also worked in the marketing divisions of CBS Records and RCA Records.

NAIRD Convention Set

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

Registration

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

Droz Set To Keynote '81 NARM Convention

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

MCA Pacts With SouthCoast Label

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

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

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

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

They've been with us since the early 80s, when we were just a small startup.

www.americanradiohistory.com
THE OHIO PLAYERS—Boardwalk
8-5708

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

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

RICK SPRINGFIELD—RCA
12166

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

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

THE SEARCHERS—Sire
49665

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

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

OFF BROADWAY usa—Atlantic
3790

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

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

FLESTONES—I.R.S.
70954 (A&M)

COLD, COLD SHOES
(prod. by Wexler)
(writers: Streng-Zarembo) (My Idea) (3:37)

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

CLIMAX BLUES BAND—WB
49669

I LOVE YOU
(prod. by Ryan)
(writer: Holt)
(C.B.B. 6, ASCAP) (3:59)

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

B.O.S./Pop

COFFEE—De-Lite
809 (PolyGram)

CASANOVA—(prod. by Johnson-Williams)
(writers: Armand Middaude)
(UpTown/Avian, BMI) (3:50)

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

PAUL SIMON—WB
49675

OH, MARY Ann
(prod. by Romone-Simon)
(writer: Simon)
(Paul Simon, BMI) (3:59)

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

DENIENCE WILLIAMS—ARC/Col
11-60504

WHAT TWO CAN DO
(prod. by Bell-Williams)
(writer: Bell-Williams)
(Bellboy/Kea-Dirck, BMI) (3:47)

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

BOBBY "BLUE" BAND—MCA
51068

YOU'LL BE A MILLIONAIRE
(prod. by Williams)
(writer: Williams)
(Special Agent/Alvert, BMI) (3:39)

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

ATLANTIC STARR—A&M
2312

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

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

BILLY PRESTON—Motown
1505

HOP (prod. by Jackson-Stevens)
(writer: Jackson-Stevens/Albright/Blackwood, BMI) (3:25)

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

SADANE—WB
49663

ONE WAY LOVE AFFAIR
(prod. by Munte-Lucas)
(writers: Munte-Lucas)
(Butterscotch, BMI) (3:50)

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

GRANDMASTER FLASH AND THE FURIOUS FIVE—Sugar Hill
757

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

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

THE McCRAYES—Capitol
4970

ANY OLD SUNDAY
(prod. by Henderson)
(writers: McCrary-Collins/White-
Frei) (Youngstown/Island/Ackee/
Restless, BMI/ASCAP) (3:50)

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

SWEAT BAND—Uncle Jam
6-70067 (CBS)

BODY SHOP
(prod. by Calils)
(writers: Shider-Collins) (Rubber Band, BMI) (3:39)

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

Country/Pop

MAC DAVIS—Casablanca
2327

HOKED ON MUSIC
(prod. by Hall)
(writer: Davis) (Songwriter, BMI)
(3:43)

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

WAYLON & JESSIE—RCA
12176

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

From the forthcoming "Leather & Lace" LP. "The Lonesome Cowboy" ballad has the husband-wife team trading leads and harmonizing with graceful aplomb. Sensitive steel guitar nuances add depth.
CBS Names Slaughter and Eley To New Black Music Promo VP Posts

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

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

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

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

Record Shack Files For Reorganization

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

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

The Coast

By SAMUEL GRAHAM and ELIOI SEKLER

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

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

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

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

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

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

EVE MOON

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

STIR CRAZY

Original Motion Picture Soundtrack
- Posse 10011 (Spring) (8.98)
The film's a national box office smash, and the soundtrack, produced by Tom Scott, has a wealth of multi-format pop potential, including "Nothing Can Stop Us Now," performed by Kiki Dee; the danceable "Eat Your Heart Out," sung by Leata Galloway; and Randy Goodrum's ballad "Love."

DOC HOLLIDAY

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

STANDING ON ROCK

EDGAR WINTER — Blue Sky J2 36494
(CBS) (7.98)
Solid rock may be a Winter mainstay, but he's one of the best technicians operating in this simple field. The single, "Love Is Everywhere," is a sensitive pop offering, while the rifty "Martians" displays his keyboard dexterity and feeling on sax.

THE RIPPER THE FINER

JOE CHEMAY BAND — Unicorn 9301
(MCA) (7.98)
Session bassist/vocalist Chemay, who's worked with the Beach Boys and Leon Russell, has found a pleasant and commercial pop/R&B niche on this solo debut, not unlike Steely Dan or the Doobie Bros. at points. "Bad Enough" is a key cut.

KILIMANJARO

Philco FR 9001 (7.98)
This talented quartet combines jazz and rock influences, but never in a heavy-handed way. Instead, they fly through upbeat instrumental compositions with a freedom that suggests the best of Chick Corea.
**Chrysalis Honors Piks**

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

**FCC Votes To Move**
**To New Headquarters**
**By BILL HOLLAND**

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

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

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

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

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

**RCA Names Olinick**
**Coast Business VP**

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

Martin Olinick

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

**Gambling License Urged for Sinatra**

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

The singer’s license, if approved by the five-member commission, can be made permanent if no complications develop. Sinatra lost his gambling license in 1963 when Chicago mob figure Sam Giancana was a guest at his Cal Nevasse in Lake Tahoe. At his hearing, Sinatra denied he had ties to organized crime.
VALLEY OF THE DAHL: The news spread quickly throughout the broadcast industry when Steve Dahl, the infamous Chicago disc jockey who once made national headlines with an anti-disco demonstration gone out of control, was fired from WLUP, Chicago. Dahl, who was famous for his pranks and outrageous sense of humor, had apparently crossed the line of good taste one too many times for the upper management of Heftel Broadcasting, which owns WLUP.

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

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

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

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

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

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

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

BLACKOUT: Rather than buck the FCC any further, WJMX (98X) in Miami and its owner, Charter Broadcasting, announced plans to cease operations as of Sunday (15). The FCC had been trying to take the license away as a result of some questionable contests launched by the station five years ago, when it was owned by a different company. Charter maintains the station is in the right, but in the interest of their employees, who'll be taken care of and aided in job searches, they've decided to pull the plug.

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

Black Broadcasters Prepare For Convention in Florida

By NELSON GEORGE

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

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

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

About advertising, he noted that "national advertisers have to understand that the black consumer responds to ads directed to him and has more interest in a product because of them. The black consumer also has different needs and interests than his white counterpart."

Ad Dollar Crunch

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

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

The ratings system used by Arbitron and other radio ratings services has always been a major source of concern for black radio owners. Arbitron's "expanded sample frame" survey technique, which includes phone calls to black households, was introduced (Continued on page 50)
WEA Holds Marketing Meeting

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

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

Presentations and Awards

The conference also featured new product presentations by Elektra/Asylum (chaired by Vic Faraci, vice president, marketing); Warner Bros. (chaired by Lou Dennis, vice president, sales); Atlantic (co-chairs by Doug Morris, president and Dave Glew, executive vice president); and WCI Home Video (co-chaired by Mort Fink, president and Russ Bach, WEA vice president, marketing development). Additionally, awards were given to regional marketing people for their contributions in the previous year.

Featurled in keynote speeches on January 27 were Droz and Richard G. Lionetti, WEA vice president, marketing. In his opening address, Droz said: “Let your minds travel back in time to the beginning of 1980. What would you have thought of the probability of the following event actually happening? “That Frank Sinatra would generate between $4 and $5 million with a three-pocket album listing for $20.98 that the word ‘Zapp’ would mean more than what was happening to most record industry employees?”

Another keynote address, Lionetti stressed the need to strive for an increase in WEA’s market share in a very competitive marketplace. Lionetti analyzed WEA’s customer base and outlined planned strategies to help racks, one-stops and retailers increase sales of WEA product through greater emphasis on regional marketing, a new artist development program, event promotions and special markets.

Black Music Overview

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

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

Cover Story:
April Wine Is Anything But Mellow

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

April Wine was formed ten years ago in Nova Scotia, Canada, by Myles Goodwyn, an 18-year-old singer, guitarist and songwriter. Goodwyn moved the quartet to Montreal and talked himself into a recording contract; one year later April Wine had a top 20 hit, “You Could’ve Been A Lady.”

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

The first LP issued by this line-up made rock music history. “Stand Back,” coincidently the first April Wine album produced by Goodwyn, became the first Canadian English-language record to achieve platinum status in Canada. (It has since earned double platinum status.) Their next LP—“The Whole World’s Going Crazy”—set another record: it was the first Canadian disc ever to ship platinum.

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

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

“The Nature of the Beast” is off to an impressive start, belted at #41 on this week’s Record World Album Chart. Goodwyn co-produced the LP with Mike Stone (Queen, the Shoes).
The Commercial Renaissance of Aretha Franklin

By NELSON GEORGE

NEW YORK — Aretha Franklin's place in the history of popular music was assured by a series of brilliant recordings on Atlantic Records, on which her powerful delivery epitomized the gospel-influenced soul sound of the '60s. However, by the late '70s her commercial appeal had waned, and many thought her career was in an unstoppable decline.

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

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

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

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

Franklin wrote "School Days" and co-wrote "Together Again" with producer Jackson. Franklin's revival recalls that of another veteran vocalist on Arista, Dionne Warwick. Davis notes that in singing performers of this type, "I look for someone who is aware of what's happening in the industry and still has the drive to be number one. Both are still in their prime and their voices are the best there is. The challenge is to bring them back to the top." To Arif Mardin, producer of four album cuts, Franklin's voice "has never left us" and it was just a matter of "getting her connected with the many creative young musicians working in Los Angeles." Drummer Jeff Porcaro, keyboardist David Paich and guitarist Steve Lukather of Toto and Louis Johnson of the Brothers Johnson appear on Mardin's sessions.

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

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

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

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

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

Kingdom Sound Names Bramberg

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

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

Bramberg will be actively seeking songs and groups. Tapes may be sent to the studio at 6001 Jericho Tpke., Sysoset, L.I., 11791.

WEA in LA Names Two

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

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

Planet Inks Plimsouls

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

E/P/A Names Anthony

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

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

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

CBS Masterworks Ups MacNeill

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

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

S.O.N.Y. Label Bows

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

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

Levinson Names Greene

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

BEST RECORD OF CONTEMPORARY MUSIC
CARTER: SYMPHONY OF THREE ORCHESTRAS
New York Philharmonic, Boulez (CBS)

BEST STANDARD ORCHESTRAL RECORDING
BEETHOVEN: COMPLETE SYMPHONIES
Vienna Philharmonic, Bernstein (DG)
BRUCKNER: SYMPHONY NO. 5
Munich Philharmonic, Kempe (Odesey)
MAHLER: SYMPHONY NO. 9
London Philharmonic, Tennstedt (Angel)
MENDLSOHN: SYMPHONY NO. 4
Berlin Philharmonic, Tennstedt (Angel)
TCHAIKOVSKY: ROMEO AND JULIET, FRANCESCA DA RIMINI
Israel Philharmonic, Bernstein (DG)

BEST NON-STANDARD ORCHESTRAL RECORDING
SCHOENBERG: SURVIVOR FROM WARSAW, OTHER PIECES
BBC Symphony, Boulez (CBS)

BEST BALLET RECORDING
DEBUSSY: JEUX
Concertgebouw, Haitink (Philips)

BEST STANDARD OPERA
VERDI: LA TRAVIATA
Callas, Kraus, Sereni; Ghione (Angel)
ROSSINI: WILLIAM TELL
Freni, Pavarotti, Milnes; Chailly (London)
VERDI: STIFFELIO
Sass, Carreras; Gardelli (Philips)

BEST NON-STANDARD OPERA
ROSSINI: WILLIAM TELL
Freni, Pavarotti, Milnes; Chailly (London)
VERDI: STIFFELIO
Sass, Carreras; Gardelli (Philips)

BEST 20TH CENTURY OPERA
EATON: DANTON AND ROBESPIERRE
University of Indiana; Thomas Baldner (CRI)
JANACEK: FATE
Brno Opera; Frantisek Jilek (Supraphon)

BEST CHORAL RECORDING
HANDEL: MESSIAH
Academy of Ancient Music; Hogwood (L'Oiseau Lyre)
VERDI: REQUIEM
Ricciarelli, Domingo; Abbado (DG)

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

BEST OPERETTA RECORDING
PLACIDO DOMINGO SINGS ZARZUELA ARIAS
London Philharmonic, Tennstedt

BEST RECORDING OF A KEYBOARD CONCERTO
MOZART: PIANO CONCERTOS NOS. 12, 27
Perahia; English Chamber Orchestra, Perahia (CBS)

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THE FIRST DIGITAL TCHAIKOVSKY VIOLIN CONCERTO
TREVOR PINNOCK The English Concert

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BACH: Complete Orchestral Suites

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BACH: Goldberg Variations

Ruckers Harpsichord, Antwerp 1686

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BEST RECORDING OF A STRING CONCERTO
BERG, STRAVINSKY: VIOLIN CONCERTOS
Perlman, Boston Symphony, Ozawa (DG)
BRAHMS: DOUBLE CONCERTO
Perlman, Rostropovich; Concertgebouw, Haitink (Philips)

BEST RECORDING BY A BRASS OR WOODWIND ARTIST
VIVALDI: OBOE CONCERTOS
Holliger (Philips)

BEST RECORDING OF A STANDARD WORK BY A CHAMBER ENSEMBLE
DVORAK: PIANO QUARTETS IN D AND F-FLAT
Firkusny, Juilliard Quartet (CBS)
TCHAIKOVSKY, VERDI: STRING QUARTETS
Amadeus Quartet (DG)

BEST RECORDING OF A NON-STANDARD WORK BY A CHAMBER ENSEMBLE
ZEMLINSKY: STRING QUARTET NO. 2
LaSalle Quartet (DG)

BEST REISSUE OF A PRE-1700 WORK
ITALIA MIA
Waverly Consort (CBS)

BEST REISSUE OF AN INSTRUMENTAL LP
SCHUBERT: PIANO WORKS
Wilhelm Kempff (DG)

BEST REISSUE OF A VOCAL LP
PURCELL: DIDO AND AENEAS
Flagstad, Schwarzkopf, Jones (Seraphim)
ROSSINI: L'ITALIANA IN ALGERI
Simionato, Valletti, Giulini (Seraphim)
STRAUSS: DAPHNE
Gueden, King, Wunderlich, Boehm (DG)

BEST HISTORICAL ISSUE
RECORD OF SINGING, VOL. II (EMI)

BEST UNCLASSIFIABLE RECORDING
THE MUSIC OF CARL RUGGLES
Tilson Thomas (CBS)

SPECIAL CITATION
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The New York Times
Record World Presents the 1980 Classical Awards

By SPEIGHT JENKINS

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

Some categories were reinstated this year and others were dropped because there had not been any particularly notable product. Because reissues are such an important part of the classical recording business at this time, it was decided to divide the reissue categories into vocal and instrumental. Last year's decision to have a 20th-Century Opera category turned out to be an innovation worth keeping.

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

The Best Standard Orchestral area had an unusual number of entrants, and the panel decided to split its votes so as to have a large number of winners. There were, in fact, five, with one interesting anomaly: four albums were led by two conductors, Klaus Tennstedt and Leonard Bernstein. The five winners were the Mahler 9th Symphony, with Tennstedt on Angel; the Mendelssohn "Italian" Symphony, again with Tennstedt on Angel; the complete symphonies of Beethoven, led by Leonard Bernstein on DG; Tchaikovsky's Romeo and Juliet and Francesco Da Rimini, led by Bernstein, also on DG; and the Bruckner Fifth Symphony, led by Rudolf Kempe on Odyssey.

HARPO'S WORLD MARCH 1980. Everyone suggested that the reissue categories be split: vocal, instrumental. Whether reissues are significant depends on context. Some, like Peter B. Lekson's wrecked sound, are to be avoided. Other reissues are important, particularly performed by Richard Strauss or Ravel. The Best Orchestral Recording was awarded to four members of the panel to the CBS recording of Schoenberg's "Survivor From Warsaw," conducted by Pierre Boulez. The DG recording of Petterson's 8th Symphony received two votes, and the Angel recording of Goldmark's "Rustic" Symphony garnered one.

The Best Ballet Recording turned out to be, as it often has in the past, a work as famous in its orchestral context as for its ballet associations. This year it was Debussy's Jeux, conducted by Bernard Haitink on Philips, Jeux won four votes; Massenet's Cendrillon, a score known only as a ballet, received two votes for its London recording, while Ravel's familiar Daphnis et Chloe (2nd Suite) on Telarc was nominated with one vote.

In some years, the Best Opera category has had depressingly few entrants despite the large number of works always recorded. This year, however, it was a fertile area, with several more titles mentioned than could be nominated. The clear winner, with three votes, was the Angel recording of Verdi's La Traviata, with Maria Callas in the title role. George Jellinek voiced the feeling of several of us that the occasionally scratchy sound was unimportant considering the artistic significance of the performance. Taped live in Lisbon in March 1958, the Traviata has Alfred Kraus and Mario Sereni in the (Continued on page 23)

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RECORD WORLD FEBRUARY 21, 1981
The Best Non-Standard Opera

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

Rossini, Verdi Tie

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

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

The Best Vocal Recording With Orchestra was determined by a unanimous panel of all those voting. It was Jessye Norman's performance of Alban Berg's Der Wein on CBS. Incidentally, this somewhat rare work, when first performed by Miss Norman with Boulez, introduced her to the world of Berg, which she has since made an important part of her repertory.

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

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

Fewer Concerto Nominations

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

In the string area the panel made an unusual decision. All of us so thoroughly enjoyed two string concerto recordings that we decided to vote for both as unanimous winners. Therefore the Best Recording of a String Concerto goes equally to the Berg and Stravinsky Violin Concertos with Itzhak Perlman and Seiji Ozawa on DG and the (Continued on page 24)
Classical Awards (Continued from page 23)

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

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

The Best Recording by a String Artist was taken by two prominent American artists, Itzhak Perlman and Pinchas Zukerman. The winning record was their duets of Shostakovich, Moszkowski and Prokofiev on Angel, one of the most entertaining and varied string records in many a year. Others nominated were Schubert's Rondo Brillante on None- such with Sergio Luca and the complete Beethoven Sonatas on Philips with Henryk Szeryng and Ingrid Haebel.

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

The area of chamber music, increasingly popular with audiences in the New York area, has better recordings each year, and this time the panel chose two in the category of Best Recording of a Standard Work by a Chamber Ensemble. The winners were the Tchaikovsky and Verdi String Quartets as played by the Amadeus Quartet on DG and the Dvorak Piano Quartet in E flat and D Major with Rudolf Firkusny and the Juilliard Quartet on CBS. Others nominated were the Haydn Quartets (Opus 71) as played by the Amadeus on DG and the six quartets of Opus 18 of Beethoven as played by the Cleveland Quartet on RCA. The Best Recording of a Non-Standard Work by a Chamber Ensemble drew almost complete unanimity from the panel. In January 1980, DG issued a recording of the String Quartet No. 2 by Alexander von Zemlinsky, a Viennese musician revered by both Schoenberg and Mahler. Though a thorny work, it was treated to a clear, energetic galoavnizing reading by the LaSalle Quartet. Five of the panel voted for it as the year's best. Bravos to those at DG who argued to have this work released. Not only did critics like it, but for a time it was quite a big seller all over the country. The other nominee was Schoenberg's Five Pieces for Orchestra and Chamber Symphony as recorded by Gerard Schwarz and his Los Angeles Chamber Symphony on Nonesuch.

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

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

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

The Best Historical Issue (Continued on page 25)

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

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

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

The second was a Memorial Citation, the first ever awarded by RW's critics panel. It was "To Dario Soria for a lifetime of dedication to the betterment of the art of recorded music and its presentation." Soria, who founded Angel Records, and worked for many years at RCA, died while working on the tapes of Un ballo in maschera, the most recent of the Metropolitan Opera's series of recording of early radio broadcasts which are sent to those who donate $125 to the company. From the beginning, eight years ago, the project had been Soria's, and he had lavished on it the kind of attention that made the Soria Series for RCA such a magnificent presentation.
Congratulations from all of us.
1  CELEBRATION Kool & the Gang/De-Lite 807 (PolyGram) 16
2  I WANT A RAINY NIGHT Eddie Rabbitt/Elektro 47666 13
3  KEEP ON LOVING YOU REO Speedwagon/Epic 19 50953 10
4  THE TIDE IS HIGH Blondie/Chrysalis 2465 13
5  WOMAN John Lennon/Geffen 49644 (WB) 6
6  THE BEST OF TIMES Styx/A&M 2300 5
7  PASSION Rod Stewart/Warner Bros. 49617 12
8  SAME OLDE LANG SYNE Dan Fogelberg/Full Moon/ Epic 19 50961 9
9  (JUST LIKE) STARTING OVER John Lennon/Geffen 49604 (WB) 15
10 EVERY WOMAN IN THE WORLD Air Supply/Arista 0564 16
11  A LITTLE IN LOVE Cliff Richard/EMI America 8018 8
12  GIVING IT UP FOR YOUR LOVE Delbert McClinton/ Capitol/MSS 4984 10
13  GAMES PEOPLE PLAY Alan Parsons Project/Arista 0573 10
14  CRYING Don McLean/11799 (RCA) 5
15  HELLO AGAIN Love Theme From the Jazz Singer/ Neil Diamond/Chrysalis 4960 4
16  TREAT ME RIGHT Pat Benatar/Chrysalis 2487 6
17  I AIN'T GONNA STAND FOR It'sie Wonder/Tamla 53420 (Motown) 10
18  HEARTBREAK Hotel Jacksons/Epic 19 50959 9
19  HIRE ME WITH YOUR BEST SHOT Pat Benatar/Chrysalis 2464 19
20  TOGETHER Tierra/Boardwalk 8 5702 14
21  RAPTURE Blondie/Chrysalis 2485 4
22  THE WINNER TAKES IT ALL ABBA/Atlantic 3776 10
23  HEY NINETEEN Steely Dan/MCA 51026 11
24  ANOTHER ONE BITES THE DUST Queen/Elektra 47031 26
25  WHAT KIND OF FOOL Barbra Streisand & Barry Gibb/Columbia 11 11450 5
26  SMOKY MOUNTAIN Rain Ronnie Milsap/RCA 12084 10
27  MISS SUN BOY SCAGGS/Columbia 11 11406 10
28  KISS ON MY LIPS Daryl Hall & John Oates/Columbia 12142 5
29  HEARTS ON FIRE Randy Meisner/Epic 19 50964 5
30  SEVEN BRIDGES ROYAL Eagles/Asylum 47100 7
31  DONT STOP THE MUSIC Yarbrough & Peoples/ Mercury 76065 (PolyGram) 5
32  I MADE IT THROUGH THE RAIN Barry Manilow/Atlantic 0565 12
33  LIVING IN A FANTASY Leo Sayer/Warner Bros. 49657 5
34  TOO TIGHT CON Funk SHUN/Mercury 76089 (PolyGram) 7
35  LOVE ON THE ROCKS Neil Diamond/Capitol 4939 15
36  MORE THAN I CAN SAY Leo Sayer/Warner Bros. 49565 20
37  KENNY ROGERS/Liberty 1380 19
38  FADE AWAY Bruce Springsteen/Columbia 11 11431 3
39  TIME IS TIME Andi Gibb/Peacock 1059 12
40  GUILTY Barbra Streisand & Barry Gibb/Columbia 11 11390 15
41  HUNGRY HEART Bruce Springsteen/Columbia 11 11391 14
42  ARIEH Donovan/Iris/MCA 51205 9
43  MORNING TRAIN (Nine To Five) Sheena Easton/Atlantic America 8071 2
44  WHILE YOU SEE A CHANCE Steve Winwood/Island 49566 (WB) 3
45  (GHOST) RIDERS IN THE SKY Outlaws/Arista 0582 6
46  THEME FROM THE DUDES OF Hazzard (Good Ol' Boys) Waylon Jennings/RCA 12067 21
47  DE DO DO DO, DE DA DA DA Police/A&M 2275 16
48  FANTASTIC VOYAGE Lakeside/Solar 12129 (RCA) 7
49  DON'T STAND SO CLOSE TO ME Police/A&M 2301 3
50  GUITAR MAN Elvis Presley/RCA 12158 4
51  PRECIOUS TO ME Phil Seymour/Boardwalk 8 5703 4
52  FLASH'S THEME AKA Flash Queen/Elektra 47092 5
53  SUDDENLY Olivia Newton-John and Cliff Richard/MCA 51007 16
54  BACK IN BLACK AC/DC/Atlantic 3787 7
55  HE CAN'T LOVE YOU Michael Stanley Band/EMI America 8026 11
56  SOMEBODY'S KNOCKIN' Terri Gibbs/MCA 41309 4
57  STAYING WITH IT Firefall With Lisa Nemzo/Atlantic 3797 5
58  JUST THE TWO OF US Grover Washington, Jr./Elektro 47103 2
59  TELL IT LIKE IT IS Heart/Epic 19 50950 12
60  JUST BETWEEN YOU AND ME April Wine/Capitol 4975 2
61  AIN'T EVEN DONE WITH THE NIGHT John Cougar/ Rivo 207 (PolyGram) 4
62  WHIP IT DEVO/Warner Bros. 49550 24
63  I BELIEVE IN You Don Williams/MCA 41304 21
64  IT'S MY TURN Diana Ross/Motown 1496 16
65  AND LOVE GOES ON Earth, Wind & Fire/ARC/ Columbia 11 11434 2
66  LOVE T.K.O. Teddy Pendergrass/Philadelphia Int'l. 9 3116 (CBS) 16
67  BURN RUBBER GAP Band/Mercury 76091 (PolyGram) 5
68  FLY AWAY Peter Allen/A&M 2288 5
69  HOW 'BOUT US Champaign/Columbia 11 11433 3
70  IT'S A LOVE THING Whispers/Solar 12154 (RCA) 5
71  SHINE ON LTD/A&M 2283 11
72  FIREFLIES Fleetwood Mac/Warner Bros. 49660 3
73  LIPSTICK Suzi Quatro/Dreamland 107 (CBS) 2
74  WATCHING YOU SLAVE/Coastline 46006 (A&M) 7
75  I DON'T WANT TO KNOW YOUR NAME Glen Campbell/ Capitol 4959 3
76  I JUST LOVE THE MAN Jones Girls/Philadelphia Intl. 6 3721 (CBS) 5

CHARTMAKER OF THE WEEK

76 — BEING WITH YOU Smokey Robinson
Tamla 54321 (Motown)

79 90 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

61 60 59 58 57 56 55 54 53 52 51 50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

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JIMMY BUFFETT • MCA
ELLEN FOLEY (ep) • Cleve. Int'l
GOOD RATS • Great American
INNER CIRCLE • Mango
MESSAGE OF LOVE [import single] • Precincts • Real
REVILLDO • (import) • Snatzo
U-2 • Island
HEAVY ACTION:
BRUCE SPRINGSTEEN • Col
ELVIS COSTELLO • Col
CLASH • Epic
POLICE • A&M
ROLLING STONES • Col
BLONDIE • Chrysalis
FLEETWOOD MAC • WB
DIRE STRAITS • WB
TALKING HEADS • Sire
JOURNEY • Col

WBZ-FM/BOSTON
ADDS:
BOOMTOWN RATS • Col
DANCE CRAZE • Various Artists • Chrysalis
4 OUT OF 5 DOCTORS • Nemperor
STEVE STILLS • Single • Phoebe Snow • Mirage
B.B. KING • MCA
MESSAGE OF LOVE [import single] • Precincts • Real
EVE MOON • Capital
SHERBS • Arco
RICK SPRINGFIELD • RCA
WALKING ON THIN ICE [single] • Yoko Ono • Geffen
HEAVY ACTION:
CLASH • Epic
ELVIS COSTELLO • Col
RINGS • MCA
U-2 • Island
POLICE • A&M
BRUCE SPRINGSTEEN • Col
JOHN LENNON/YOKO ONO • Col
Geffen
ROCKPILE • Col
JAM • Polydor
STEVE WINWOOD • Island

WHRF-FM/NEW HAVEN
ADDS:
48 JAZZ [import single] • Abstract Games • Single • Phoebe Snow • Mirage
GOOD RATS • Great American
NAZARETH • A&M
THE RECORDER [import] • Various Artists • Brooz
THREDS • GSP
TOTO • Col
WALKING ON THIN ICE [single] • Yoko Ono • Geffen
WEDGE • Rhino
HEAVY ACTION:
BRUCE SPRINGSTEEN • Col
GOOD RATS • Great American
TODD RUNDGREN • Bearsville

WBLM-FM/MAINE
ADDS:
JIMMY BUFFETT • MCA
OUTLAWS • Arista
STEVE WINWOOD • Island
DIRE STRAITS • WB
Blondie • Chrysalis
HEAVY ACTION:
REO SPEEDWAGON • Epic
CLASH • Epic
ROD PARSONS PROJECT • Arista
JOHN LENNON/YOKO ONO • Col
POLICE • A&M
CHEAP TRICK • Epic
OUTLAWS • Arista
NIGHT • Planet
JOURNEY • Col
STYX • A&M
WAB-FM/LONG ISLAND
ADDS:
BE TRUE [single] • Bruce Springsteen • Col
DRILLS/Gap
ELLEN FOLEY (ep) • Cleve. Int'l
GOOD RATS • Great American
RICK SPRINGFIELD • RCA
U-2 • Island
WALKING ON THIN ICE [single] • Yoko Ono • Geffen

WBCN/FOUR NORTH
ADDS:
CLASH • Epic
MANHATTAN MANN'S EARTH BAND • WB
HEAVY ACTION:
REO SPEEDWAGON • Epic
STYX • A&M
JOHN LENNON/YOKO ONO • Col
Geffen
OUTLAWS • Arista
RINGS • MCA
BRUCE SPRINGSTEEN • Col
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ALAN PARSONS PROJECT • Arista
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TRAPEZE • Paid
U-2 • Island
HEAVY ACTION:
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STYX • A&M
JOHN LENNON/YOKO ONO • Col
Geffen
PAT BENATAR • Chrysalis
BRUCE SPRINGSTEEN • Col
DIRE STRAITS • WB
Blondie • Chrysalis
WMJQ-94.5/ROCHESTER
ADDS:
ELVIS COSTELLO • Col
FM/Counterparts
WMQJ-96.5/FORUM
ADDS:
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HEAVY ACTION:
REO SPEEDWAGON • Epic
ClASH • Epic
ROD PARSONS PROJECT • Arista
JOHN LENNON/YOKO ONO • Col
POLICE • A&M
CHEAP TRICK • Epic
OUTLAWS • Arista
NIGHT • Planet
JOURNEY • Col
STYX • A&M

WOR-FM/UTICA
ADDS:
WALKING ON THIN ICE [single] • Yoko Ono • Geffen
HEAVY ACTION:
REO SPEEDWAGON • Epic
BRUCE SPRINGSTEEN • Col
ALAN PARSONS PROJECT • Arista
STEVE WINWOOD • Island
DIRE STRAITS • WB
ClASH • Epic
ROD PARSONS • Col
DONNIE IRIS • MCA
OUTLAWS • Arista
ANY TROUBLE • Sire

WHL-FM/ROCHESTER
ADD:
BOOMTOWN RATS • Col
GOOD RATS • Great American
TODD RUNDGREN • Bearsville
TRAPEZE • Paid
U-2 • Island
HEAVY ACTION:
REO SPEEDWAGON • Epic
STYX • A&M
JOHN LENNON/YOKO ONO • Col
Geffen
PAT BENATAR • Chrysalis
BRUCE SPRINGSTEEN • Col
DIRE STRAITS • WB
Blondie • Chrysalis

WMIL-AM/ROCHESTER
ADDS:
GREAT AMERICAN • WB
PEARL HARBOUR • WB
EMMYLOU HARRIS • WB
ROD STEWART • Col
J.J. CALE • Shelter
SHOES • Elektra
HEAVY ACTION:
REO SPEEDWAGON • Epic
ClASH • Epic
ROD PARSONS PROJECT • Arista
JOHN LENNON/YOKO ONO • Col
POLICE • A&M
CHEAP TRICK • Epic
OUTLAWS • Arista
NIGHT • Planet
JOURNEY • Col
STYX • A&M

WYNY-AM/TRENTON
ADDS:
GREAT AMERICAN • WB
PEARL HARBOUR • WB
EMMYLOU HARRIS • WB
ROD STEWART • Col
J.J. CALE • Shelter
SHOES • Elektra
HEAVY ACTION:
REO SPEEDWAGON • Epic
ClASH • Epic
ROD PARSONS PROJECT • Arista
JOHN LENNON/YOKO ONO • Col
POLICE • A&M
CHEAP TRICK • Epic
OUTLAWS • Arista
NIGHT • Planet
JOURNEY • Col
STYX • A&M

WWSX-AM/LOUISVILLE
ADDS:
GREAT AMERICAN • WB
PEARL HARBOUR • WB
EMMYLOU HARRIS • WB
ROD STEWART • Col
J.J. CALE • Shelter
SHOES • Elektra
HEAVY ACTION:
REO SPEEDWAGON • Epic
ClASH • Epic
ROD PARSONS PROJECT • Arista
JOHN LENNON/YOKO ONO • Col
POLICE • A&M
CHEAP TRICK • Epic
OUTLAWS • Arista
NIGHT • Planet
JOURNEY • Col
STYX • A&M

WYDD-AM/PITTSBURGH
ADDS:
GREAT AMERICAN • WB
PEARL HARBOUR • WB
EMMYLOU HARRIS • WB
ROD STEWART • Col
J.J. CALE • Shelter
SHOES • Elektra
HEAVY ACTION:
REO SPEEDWAGON • Epic
ClASH • Epic
ROD PARSONS PROJECT • Arista
JOHN LENNON/YOKO ONO • Col
POLICE • A&M
CHEAP TRICK • Epic
OUTLAWS • Arista
NIGHT • Planet
JOURNEY • Col
STYX • A&M

WYMA-AM/AUGUSTA
ADDS:
Scooter • EMI America
TEARDROP EXPLODES • Mercury
HEAVY ACTION:
BRUCE SPRINGSTEEN • Col
JOURNEY • Col
STYX • A&M
REO SPEEDWAGON • Epic
OUTLAWS • Arista
ALAN PARSONS PROJECT • Arista
STEVE WINWOOD • Island
STYX • A&M

WYM-AM/ALL-AMERICAN
ADDS:
GREAT AMERICAN • WB
PEARL HARBOUR • WB
EMMYLOU HARRIS • WB
ROD STEWART • Col
J.J. CALE • Shelter
SHOES • Elektra
HEAVY ACTION:
REO SPEEDWAGON • Epic
ClASH • Epic
ROD PARSONS PROJECT • Arista
JOHN LENNON/YOKO ONO • Col
POLICE • A&M
CHEAP TRICK • Epic
OUTLAWS • Arista
NIGHT • Planet
JOURNEY • Col
STYX • A&M

WRITE-AM/BOULDER
ADDS:
GREAT AMERICAN • WB
PEARL HARBOUR • WB
EMMYLOU HARRIS • WB
ROD STEWART • Col
J.J. CALE • Shelter
SHOES • Elektra
HEAVY ACTION:
REO SPEEDWAGON • Epic
ClASH • Epic
ROD PARSONS PROJECT • Arista
JOHN LENNON/YOKO ONO • Col
POLICE • A&M
CHEAP TRICK • Epic
OUTLAWS • Arista
NIGHT • Planet
JOURNEY • Col
STYX • A&M
BRING THE MAGIC HOME: The video industry is about to witness perhaps its most elaborate marketing and advertising campaign to date, that being RCA's national debut of the CED SelectaVision display and player. On March 22nd, 5,000 dealers will be introducing this product line, and the momentum for this historic day for RCA begins to build. Frank McCann, consumer electronics VP of RCA, explained, "The moving the system is introduced, there will be an ad in every paper of every major city in the country. We don't believe in the roll-out method used by Magnavox because we think this type of system requires the impact of national advertising. On March 16th, we will begin our advertising campaign with a media blitz, including radio, TV and print." McCann noted that Montgomery Ward, CBS, Zenith, Sears, J.C. Penney, Hitachi, Sanyo, and a number of other companies entered the videodisc player market by June with systems which will all be based upon the RCA CED format. "This means," said McCann, "is that you will be able to walk into a typical shopping center and constantly run into a CED-based system.

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


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

STREET TALK: Record City's Steven Krueger says, "As far as I'm concerned, the guards that you're putting on videocassettes to prevent home taping aren't working ..." A number of retailers have a gripe with Columbia Pictures, that being shipment of product and "very slow deliveries." Thomas Video's Gary Reichel comments, "Speed it up, boys ..." Akers Video has this working for that two percent of the marketplace ... "Third Kind" if my shipments had arrived ..." Retailers, such as Reichel and Nickelodeon's Susan Hatfield are praising Warner's for the low price of their Roger Corman adult action/ adventure series.

Dialogue (Continued from page 10)

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

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

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

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

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

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

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

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

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

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

THOMAS VIDEO/Detroit
AIRPLANE—Paramount/Paramount Home Video
BLUE BROTHERS—Universal/MCA Dist.
BARNEY MILLER/Exxon
STAR TREK—the Motion Picture—Paramount/Paramount Home Video
ALI–20th Century Fox/Mag. Video
FATHERS & SUNS/
MIDWEST
CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
URBAN COWBOY—Paramount/Paramount Home Video
BLUE BROTHERS—Universal/MCA Dist.
ALI–20th Century Fox/Mag. Video
XANADU—Universal/MCA Dist.
CHAR similarities
Where the Winds Blow—MCA Dist.
FOUR FOR THE MONEY—Paramount/Paramount Home Video
THE WIZARD—Universal/MCA Dist.
URBAN COWBOY—Paramount/Paramount Home Video
STAR TREK—the Motion Picture—Paramount/Paramount Home Video
FULL METAL JACKET—Universal/MCA Dist.
THE WIZARD—Universal/MCA Dist.
URBAN COWBOY—Paramount/Paramount Home Video
AMERICAN RACER—Universal/MCA Dist.
THE MUPPET MOVIE—Para/Mag. Video
STAR TREK—The Motion Picture—Para/Mag. Video
FLAG STORIES—Home Video
THE MUPPET MOVIE—Para/Mag. Video
PROMISE—Para/Mag. Video
TITANIC—20th Century Fox/Mag. Video
THE UNION—Home Video
THE THING—Magnavox Video
STAR TREK—the Motion Picture—Para/Mag. Video
THE WIZARD—Universal/MCA Dist.
THE BERRY BANDIT—Home Video
TITANIC—20th Century Fox/Mag. Video
THE WIZARD—Universal/MCA Dist.
THE UNION—Home Video
THE THING—Magnavox Video
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THE WIZARD—Universal/MCA Dist.
**DISCO DISCS:**

Quincy Jones’ subtle and sophisticated work as producer, with numerous star performers, has rarely been off the dance floor or the disco chart in the past year; this week, his first “solo” work since 1978’s “Sounds” — appears, the single, “Ai No Corrida.” As the title hints, Jones’ immaculate production has a Latin inflection accompanying the seductive bass thrrob, and there are layers and layers of beautiful vocal and instrumental sound that shift and trade busily. Best moments: a fine series of transitions feeding into a percussion break. Runs 6:18 on an A&M promotional disco disc issued in advance of the upcoming “The Dude” album. Close to the chart this week: R.J.’s Latest Arrival’s “Wind Me Up” (5:34), on Buddah. This Detroit-based group’s sound reminded us of the soft-funk Al Hudson and Frank Hooker hits recently on the chart. This cut is a loose R&B dancer that caresses the ear with mellifluous, slightly phased choral scoring. Off the wall: Jerry Knight’s aggressively freaky “Perfect Fit” (5:30, on A&M promotionally), an idiosyncratic rock-funk cut that’s already bulleting on our BOS chart. In a harder setting that his first hit single (“Overnight Sensation”), Knight compares very favorably with Slave’s very charismatic Steve Arrington; he could well find as loyal a crowd with this cut. The Escorts (a vocal group originally formed on prison (Continued on page 51)

**FEBRUARY 21, 1981**

1. **RAPTURE**
   BLONDIE/Chrisylia (LP cut) CH 1290

2. **YOU’RE TOO LATE**
   FANTASY/Pavilion (12") 428 6408 (CBS)

3. **HILLS OF KATMANDU/WISHBONE ASH**
   TANTRU (impression) 12 (LP cut) MP 310

4. **CAN YOU HANDLE IT**
   SMARON/Rediff (LP cut) PRL 1281

5. **IT’S A LOVE THING**
   WHISPERS/Solar (12") B21 3578 (ICA)

6. **BREAKING AND ENTERING**
   DJE DEE SHARP/Gamble & Himal. (12") FE 36307 (CBS)

7. **LOVE BITE/NEVER GONNA GIVE YOU UP**
   PATRICK RUSHEH/Elektra (LP cut) 0605

8. **I HEAR MUSIC IN THE STREET**
   UNLIMITED TOUCH/Pavilion (LP cut) PRL 606

9. **LET’S DO IT**
   CONVERSION/Sam (12") 12336

10. **VOICES INSIDE MY HEAD**
    POLICE/A&M (12") SP 4801

11. **FANCY DANCER**
    TWENTY-NINE POLICE/A&M (12") SP 470

12. **FIRE/MAKE IT**
    TWENTY-NINE POLICE/A&M (LP cut) 5134

13. **DON’T LAY ALL YOUR LOVE IN ONE HAND**
    T.S. FIFTH AVENUE/Elektra (LP cut) 01000 (Capitol)

14. **DO YOU KNOW WHERE YOUR MONEY GOES**
    STEVE HARRISON/Atlantic (LP cut) 0127

15. **CUT THE ROSE/LOVE**
    CARRIE COCHRAN/Warner (12") 12720

16. **CHERRY NOODLES/THINGS ARE CLEAR**
    THE CREAM/Atlantic (LP cut) 01639

17. **FLY ME TO THE MOON**
   還有誰(12") 12181

18. **ALL AMERICAN GIRLS**
    SISTER SLEDGE/Pavilion (LP cut) 0605

19. **GIVE ME A BREAK/REMEMBER**
    VIVIAN VEE/Launch (12") NC 1003

20. **YOUR LOVE**
    LIME/Prom (12") PDL 406

21. **SET ME FREE**
    GRANDSTAND/Sicultural (LP cut) OL 1501 (Artist)

22. **ALL MY LOVE**
    L.A.R./Pavilion (12") PRL D 604

23. **IT’S A WAR/I’M READY**
    RANDY/Emerald (12") EMPIR 7505

24. **WON’T YOU LET ME BE THE ONE**
    MICHAEL McGOLDRY/Aviaire (12")

25. **DANGERS**
    SILVER PLATINUM/Sector Intl. (12") 00009 (PolyGram)

26. **CHILL-OUT**
    FREE EXCURSION/Vanguard (12") SPV 39

27. **BURN RUBBER**
    GAP BAND/Mercury (12") SRM 1 4003 (PolyGram)

28. **GIVE ME YOUR LOVE**
    SYLVIA STRIFF/Nite Melodic (12") US 2201

29. **THINGS HIGH**
    GRIEF YOUR HIPS AND MOVE
    TOM ROWSE/Artist/GPR (12") 5503

30. **LOVE IS GONNA BE ON YOUR SIDE**
    FIRELIGHT/EMG 6515

31. **LET’S HANG ON**
    SALSA/First American (12") FA 1209

32. **TAKE OFF**
    HARROW/G.R.A.F. (12") G 031

33. **HERE’S TO YOU**
    SKY/SiAcual (12") SG 359 (ICA)

34. **YOU OUGHT TO BE DANCIN’**
    PEOPLE’S CHOICE/Candide (LP cut) NBLP 7246

35. **GET TOUGH**
    KEELEY/Atlantic (LP cut) SD 19288

36. **DON’T STOP THE MUSIC**
    YARBROUGH & Peoples/Mercury (12") SRM 1 3934 (PolyGram)

37. **DANCE TO THE FUNKY GROOVE**
    MAUDE STARK/RCA (12") JD 12162

38. **FEEL IT**
    REVELATION/Handshake (12") JW 36063

**DISCO FILE**

- NEW ALBUMS: There’s a debate, not totally unjustified, over the question of whether Sister Sledge are pointed in all that different a direction on “All American Girls,” their album produced by Narada Michael Walden (Pavilion). It does take a little listening to make the distinction, but, for certain, the Sledges are among the very few acts to have survived identification with the disco boom to hit again. Walden’s sympathetic handling shows in his recruitment of the group as co-writers and vocal arrangers, and they do in fact display more of a definite group sound here than in the session-accumulated work of the “Love Somebody” album. Midtempo Chic-inspired cuts to note: “Ooh, You Caught My Heart” (4:25), “If You Really Want Me” (4:37) and “Music Makes Me Feel Good” (4:29), all of them flowing in mellotron hum, with a cute pop-soul bounce.

- More recognizable departures occur on two cuts that lean toward rock: “He’s Just a Runaway” (3:57), a sort of new-wave synthesizer number with a great, gasping electronic midsection; and a funkier, rock ‘n roll “Make a Move” (3:47). With so much R&B/disco already borrowing from the Chic book of rules, the last two sound like the freshest club picks and best candidates for longer versions. Sister Sledge is still one of the most promising groups around. Another greatly promising group—one that, apparently, will become rather prolific in the near future—is Brooklyn, New York’s Unlimited Touch.

- They’re an experienced and able band, as is obvious from their previous credits (with Crown Heights Affair, mostly) and the surprising, across-the-board clout of their single. “I Hear Music in the Street.” Their self-titled Prelude album might be called “street funk,” biting and immediate, but with a very real sense of polish lyrically and musically. Our favorites are downright pretty: “Happy Ever After” (6:20), a sweet-and-spicy cut that stretches out in a subtle bass and pizzicato string break; and “Searching To Find The One” (5:03), a track that jumps with an unusual bass countermelody and bursts suddenly into an electric guitar solo. Harder-edged R&B selections: “Feel the Music” (5:05) and “Private Party” (4:55), harmony-and-chant with a tough bass undertow. Obviously, with the single’s long mix included here, “Unlimited Touch” is a full album and a fine first impression. The group, we understand, will be touring shortly.

- DISCO DISCS: Quincy Jones’ subtle and sophisticated work as producer, with numerous star performers, has rarely been off the dance floor or the disco chart in the past year; this week, his first “solo” work since 1978’s “Sounds” . . . appears, the single, “Ai No Corrida.” As the title hints, Jones’ immaculate production has a Latin inflection accompanying the seductive bass thrrob, and there are layers and layers of beautiful vocal and instrumental sound that shift and trade busily. Best moments: a fine series of transitions feeding into a percussion break. Runs 6:18 on an A&M promotional disco disc issued in advance of the upcoming “The Dude” album. Close to the chart this week: R.J.’s Latest Arrival’s “Wind Me Up” (5:34), on Buddah. This Detroit-based group’s sound reminded us of the soft-funk Al Hudson and Frank Hooker hits recently on the chart. This cut is a loose R&B dancer that caresses the ear with mellifluous, slightly phased choral scoring. Off the wall: Jerry Knight’s aggressively freaky “Perfect Fit” (5:30, on A&M promotionally), an idiosyncratic rock-funk cut that’s already bulleting on our BOS chart. In a harder setting that his first hit single (“Overnight Sensation”), Knight compares very favorably with Slave’s very charismatic Steve Arrington; he could well find as loyal a crowd with this cut. The Escorts (a vocal group originally formed on prison (Continued on page 51)
SALESMAN
CAPTURED
JOURNEY
Col

TOP SALES
CAPTURED—Journey—Col
WELCOME TO THE WRECKING BALL—RCA
TRUST—Evie Costello—Col
COCONUT TELEGRAPH—Jimmy Buffett—MCA
MAGIC—Tom Browne—Arista/GVP
HEALING—Todd Rundgren—Beaverville

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

HANDLER/NATIONAL
WINE—Capital
CREDENCE CLEARWATER REVIVAL
MARVIN GAYE—Tamla
ALAN PARKS PROJECT—Activa
RED SPDWARD—Epic
SLAVE—Capitol
SPODY OYNA—MCA
STYX—A&M
TOTO—Col
UPD—Chrysalis

MUSICAL/NATIONAL
DIRE STRAITS—WB
GAP BAND—Infinity
Kool & The Gang—De-Lite
OUTLAWS—Activa
ALAN PARKS PROJECT—Activa
DOLLY PARTON— RCA
POLIO—Col
EDDIE RABBITT—Elektra
RED SPDWARD—Epic

RECORD BAR/NATIONAL
APRIL WINE—Capitol
JIMMY BUFFETT—MCA
EVIE COSTLINE—Col
JOURNEY—Col
KREEM—Col
DON MILLER—Millennium
NARREZ—A&M
38 SPECIAL—A&M
TOTO—Col
UPD—Chrysalis

SOUND UNLIMITED/NATIONAL
BOOMTOWN RATS—Col
JIMMY BUFFETT—MCA
DANCEDR—Inновate
VIBE—Capitol
DON MILLER—Millennium
MARVIN GAYE—Tamla
EMMYLOU HARRIS—WB
JOURNEY—Col
TODD RUNDRENG—Beaverville
MICHAEL STANLEY BAND—Mil Amia
YARBROUGH & PEOPLES—Mercury

ALEXANDER'S NEW YORK
CLASH—Epic
EVIE COSTLINE—Col
LARKIN—Col
DON MILLER—Millennium
OUTLAWS—Capitol
DOLLY PARTON—RCA
STYX—A&M
UPD—Chrysalis
WHISPERS—Saylor
YARBROUGH & PEOPLES—Mercury

CRAZY EDDIE/N-YW
BOOMTOWN RATS—Col
EARTH, WIND & FIRE—ARC/Co
ARETHA FRANKLIN—Activa
FRANK HOOKER & POSITIVE PEOPLE—Panorama
JAM—Polydor
TODD RUNDRENG—Beaverville
GRACE SLICK & PEOPLES—Mercury

DISC-O-MAT/N-YW
JOHN LENNON & YOKO ONO—Col
DIAN MILLER—Capitol
IAN McCLEAN—Mercury
ELVIS COSTINO—Col
SHARON REDD—Prelude
JOE DON MILLER—Capitol
GRACE SLICK—RCA
38 SPECIAL—A&M
XTC—Virgin
YARBROUGH & PEOPLES—Mercury

KING KAROL/N-YW
RUE ANGEL RUN—Col
TOM BROWNE—Arista/GVP
IAN DURY & THE BLOCKHEADS—Stiff/Epic

MARVIN GAYE—Tamla
EMMYLOU HARRIS—WB
JOURNEY—Col
NAZAREZ—A&M
TODD RUNDRENG—Beaverville
JOE SAMPLE—MCA
GRACE SLICK—RCA

RECORD WORLD—TSS & NORTH EAST
APRIL WINE—Capitol
ELVIS COSTINO—Col
JOURNEY—Col
LOVERBOY—Col
OUTLAWS—Capitol
DOLLY PARTON—RCA
SHREW—Stand/Col
38 SPECIAL—A&M
STEVE WINWOOD—England
YARBROUGH & PEOPLES—Mercury

SAM GOODY/EAST COAST
JAM—Polydor
LOVERBOY—Col
DELEB MCCLINTON—Capitol
DOLLY PARTON—RCA
EDDIE RABBITT—Elektra
RED SPDWARD—Epic
CLIFF RICHARD—M—America
ROD STUART—WB
38 SPECIAL—A&M
YARBROUGH & PEOPLES—Mercury

FOR THE RECORD/BALTIMORE
APRIL WINE—Capitol
TOM BROWN—Arista/GVP
EARTH, WIND & FIRE—ARC/Col
DEE DEE SHARPE—Filo Ind
MARVIN GAYE—Tamla
JOURNEY—Col
SHARON REDD—Prelude
ROSE WINWOOD—England
T.S. MONO—Mag

RECORD & TAPE COLLECTOR/BALTIMORE
APRIL WINE—Capitol
TOM BROWN—Arista/GVP
ELVIS COSTINO—Col
MARVIN GAYE—Tamla
DON MILLER—Millennium
BOB JAMES—Col/Tappan Zee
JOURNEY—Col
DON McLEAN—Millennium
OUTLAWS—Ariga
ARN—Capitol

ROSE RECORDS/CHICAGO
CLASH—Epic
ELVIS COSTINO—Col
GRACE SLICK—RCA
38 SPECIAL—A&M
YARBROUGH & PEOPLES—Mercury

RECORD REVOLUTION/PA-DEL
ADAM & THE ANTS—Col
APRIL WINE—Capitol
BLACKYARDS—Fantasy
JOURNEY—Col
TODD RUNDRENG—Beaverville
GRACE SLICK—RCA

RADIO DOCTORS/MILWAUKEE
TOM BROWN—Arista/GVP
JIMMY BUFFETT—MCA
DERRY'S MIDNIGHT RUNNERS—EBI America
EMMYLOU HARRIS—WB
ROD STUART—M—America
DON MILLER—Millennium
ROBYN & CROSSLEY—Gordy
ESTEBAN—Mercury
TODD RUNDRENG—Beaverville
PHIL SEYMOUR—Boardwalk

WHERE HOUSE RECORDS/MICHIGAN
ADAM & THE ANTS—Col
TOM BROWNE—Arista/GVP
ELVIS COSTINO—Col
RENALDO & SOUTH—Capitol
GREAT AMERICAN/Minneapolis

FATHERS & SONS/MIDWEST
ANY TROUBLE—Stiff America
TOMMY TUGAR—Arista/GVP
EMMYLOU HARRIS—WB
JIMMY BUFFETT—MCA
JODY WATKINS—Capitol
JIMMY BUFFETT—MCA

NATIONAL RECORD MARR/MIDWEST
JIMMY BUFFETT—MCA
EMMYLOU HARRIS—WB
MARVIN GAYE—Tamla
JAM—Polydor
LOVERBOY—Col
KEITH RICHARD—M—England
JOURNEY—Col
DON MILLER—Millennium
TODD RUNDRENG—Beaverville
GRACE SLICK—RCA
HANK WILLIAMS JR.—Elektra

ST. LOUIS
IAN DURY & THE BLOCKHEADS—Stiff/Epic
COURTNEY B—Capitol
COTY POWELL—Polydor
RINGS—MCA
JOE SAMPLE—MCA
PEP—Capitol/Col
GRACE SLICK—RCA
HANK WILLIAMS JR.—Elektra

TORTISE RECORDS/ST. LOUIS
JIMMY BUFFETT—MCA
TOM BROWN—Arista/GVP
JIMMY BUFFETT—MCA
LASSO—Capitol
DON MILLER—Millennium
TODD RUNDRENG—Beaverville
GRACE SLICK—RCA
WIND—Capitol

RECORD CITY/CHICAGO
DANCERACK—Epic
DAVE GRUSIN—Atlantic/GVP
MARC CABIN—Atlantic/GVP
MANFRED MANN—WB
JIMMY BUFFETT—MCA

EAST-WEST RECORDS/CENTRAL FLORIDA
APRIL WINE—Capitol
TOM BROWNE—Arista/GVP
JIMMY BUFFETT—MCA
JAZZ SINGER—Capitol (Soundtrack)
JOURNEY—Col
KREEM—Col
TODD RUNDRENG—Beaverville
GRACE SLICK—RCA

EIGHTH DAY/N-EW ORLEANS
ELVIS COSTINO—Col
MARVIN GAYE—Tamla
DON MILLER—Millennium
TODD RUNDRENG—Beaverville
XTC—Virgin

todd rundgren—beaverville
PATRICE RUSHEN—Elektra
EARTH, WIND & FIRE—CBS
STONE CITY BAND—Gordy
YARBROUGH & PEOPLES—Mercury

SOUND WAREHOUSE/HOUStOn
JIMMY BUFFETT—MCA
TERRE BILTON—WB
JAZZ SINGER—Capitol

INDEPENDENT RECORDS/NORTH CAROLINA
BOOMTOWN RATS—Capitol
MARVIN GAYE—Tamla
DON MILLER—Millennium
T.S. MONO—England
GREAT AMERICAN/Minneapolis

TOWER/PHOENIX
ALABAMA—RCA
EMMYLOU HARRIS—WB
JOURNEY—Col
KUFE—Atlantic
RICK MELTON—Capitol
EMMYLOU HARRIS—WB

EAGLETREE RECORDS/WEST & NORTHWEST
APRIL WINE—Capitol
JIMMY BUFFETT—MCA
CRAZY EDDIE/NYW
EMMYLOU HARRIS—WB
JOURNEY—Col
EAGLETREE RECORDS
KLEENEX—Capitol
EMMYLOU HARRIS—WB

EVERYBODY'S RECORDS/NORTHWEST
EMMYLOU HARRIS—WB
BOB JAMES—Col/Tappan Zee
THERMODYNAMIC—Capitol
DON MILLER—Millennium
OUTLAWS—Capitol
ROBYN & CROSSLEY—Gordy
EMMYLOU HARRIS—WB

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### Record World
#### Albums

**CHARTMATE OF THE WEEK**

<table>
<thead>
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<th>FEB 21, 1981</th>
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<tbody>
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<td><strong>TITLE, ARTIST, Label, Number, (Distributing Label)</strong></td>
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<tr>
<td><strong>FEB</strong></td>
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<tr>
<td><strong>1 DOUBLE FANTASY</strong></td>
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<tr>
<td><strong>2 KENNY ROGERS' GREATEST HITS</strong></td>
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<td><strong>3 THE JAZZ SINGER</strong></td>
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<td><strong>4 PARADISE THEATER</strong></td>
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<td><strong>5 CRIMES OF PASSION</strong></td>
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<td><strong>6 HI INFIDELITY</strong></td>
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<tr>
<td><strong>7 GUILTY BARBRA STREISAND/Columbia FC 36750</strong></td>
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<tr>
<td><strong>9 HOTTER THAN JULY</strong></td>
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<tr>
<td><strong>10 AUTOAMERICAN</strong></td>
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<tr>
<td><strong>11 GAUCHO STEELY DAN/MCA 6102</strong></td>
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<tr>
<td><strong>12 ZENYATTA MONDATTA</strong></td>
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<tr>
<td><strong>13 CELEBRATE KOOOL &amp; THE GANG/De-Lite 9518</strong></td>
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<tr>
<td><strong>14 FOOLISH BEHAVIOUR</strong></td>
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<tr>
<td><strong>15 THE TURN OF A FRIENDLY CARD</strong></td>
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<tr>
<td><strong>16 THE RIVER</strong></td>
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<tr>
<td><strong>17 THE GAME QUEEN/Elktra 5 E 513</strong></td>
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<tr>
<td><strong>18 GAP BAND</strong></td>
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<tr>
<td><strong>19 THE TWO OF US</strong></td>
</tr>
<tr>
<td><strong>20 FANTASTIC VOYAGE</strong></td>
</tr>
</tbody>
</table>

**CHARMATE OF THE WEEK**

| **CAPTURED** |
| **JOURNEY** |
| **Columbia KC2 37616** | **1 L** |

**ALBUM CROSS REFERENCE ON PAGE 36**

**PRICE CODE:**
- F — 9.99
- G — 7.99
- H — 6.99
- I — 5.99
- J — 4.99
- K — 3.99
- L — 2.99
- M — 1.99
- N — 0.99

**FEBRUARY 21, 1981**

- 44 49 SANDINIST! CLASH/Epic EX 37037
- 43 50 FLEETWOOD MAC LIVE/Warner Bros. 2WB 3500
- 42 51 CITY NIGHTS TIERRA/Boardwalk FW 36995
- 41 52 XANADU (ORIGINAL SOUNDTRACK)/MCA 6100
- 40 53 GREATEST HITS OAK RIDGE BOYS/MCA 5150
- 39 54 MICKEY MOUSE DISCO/Disneyland/Vista 2504
- 38 55 URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002
- 37 56 VOICES IN THE RAIN JOE SAMPLE/MCA 5172
- 36 57 WELCOME TO THE WRECKING BALL GRACE SLICK/RCA AQL 3851
- 35 58 FACES EARTH, WIND & FIRE/ARC/Columbia KC2 36795
- 34 59 ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. H 3452
- 33 60 TOUCH CON PUNK SHUN/Mercury SRM 1 4002 (PolyGram)
- 32 61 HONEY SUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia SC 36752
- 31 62 STAND IN THE FIRE WARREN ZEVON/Asylum SE 519
- 30 63 STONE JAM SKEE/Charliot SD 5224 (All)
- 29 64 ANDY GIBBS' GREATEST HITS/RSO RX 1 3091
- 28 65 ARETHA FRANKLIN/Atlantic SD 3700
- 27 66 LIVE & MORE ROBERTA FLACK & PEABO BRYSON/Atlantic SD 27004
- 26 67 GREATEST HITS RONNIE MILSAP/RCA AHL 3722
- 25 68 THE BEATLES 67-69/Capitol SKBO 3404
- 24 69 RADIOLAND NICOLETTE LARSON/Warner Bros. BS 3502
- 23 70 FEEL ME CAMEO/Cholate City CCLP 2016 (PolyGram)
- 22 71 GREATEST HITS VOLUME 11 ANDA RONSTADT/Asylum SE 516
- 21 72 WILD-EYED SOUTHERN BOYS 3B SPECIAL/A&M SP 4835
- 20 73 GREATEST HITS DOORS/Elktra 5 E 515
- 19 74 POPEYE (ORIGINAL SOUNDTRACK)/Boardwalk SW 36880
- 18 75 THREE FOR LOVE SHALAMAR/Solar BZL 3577 (RCA)
- 17 76 TP TEDDY PENDERGRASS/Phil. Int. FZ 36745 (CBS)
- 16 77 THE WILD, THE WILLING AND THE INNOCENT UPO/Chrysalis CHE 1307
- 15 78 BORDER LINE BY COODER/Warner Bros. BS 3489
- 14 79 AS ONE BAR-KAYS/Mercury SRM 1 3844 (PolyGram)
- 13 80 AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041
- 12 81 THE JAZZ LEAUS DELBERT McCLINTON/Capitol/MSS ST 12115
- 11 82 THE BEATLES 62-66/Capitol SKBO 3403
- 10 83 CHIPMUNK PUNK CHIPMBUNS/Excelsior XLP 6008
- 9 84 BINGO COASTAL ANDERSON ALPEN SA 4825
- 8 85 ABBEY ROAD BEATLES/Capitol SD 383
- 7 86 DIANA DIANA ROSS/Motown M 9366
- 6 87 LOVERBOY/Columbia JC 36762
- 5 88 MADE IN AMERICA BROTHERS/Atlantic SD 16025
- 4 89 THE BEATLES/Capitol SWBO 101
- 3 90 SOUND AFFECTS JAM/Polydor 1 6315 (PolyGram)
- 2 91 GREATEST HITS WAYLON JENNINGS/RCA AHL 3378
- 1 92 GIVE ME THE NIGHT GEORGE BENSON/West/WB HS 3453
- 0 93 MAGIC TOM BROWNE/Arista/Grp 3503
- 94 HEALING TOOD RUNDGREN/Beastville BHS 3522 (WB)
- 95 CHANCE MANFRED MAN'S EARTH BAND/Warner Bros. BS 3458 (PolyGram)
- 96 COCONUT TELEGRAPH JIMMY BUFFET/NM 5169
- 97 I BELIEVE IN YOU DON WILLIAMS/MCA 5133
- 98 FULL MOON CHARLIE DANIELS BAND/Epic FE 36571
- 99 SHAVED FISH JOHN LENNON/Capitol SW 3421
- 100 JERMAINE JERMAINE JACKSON/Motown M 9486
- 101 BLACK SEA XTC/Virgin RSO VA 13147
- 102 PATRICE RUSHEN/Elktra 5 E 302
on the issue of stricter standards; although some promoters do live up to the proposed standards already, others stand to lose money through increased overhead and the restriction on seating increases for festival-seated events, which, Kwartler said, sometimes was set at as much as 40 percent.

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

Goody (Continued from page 3)

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

Yarnell Faces Fine

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

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

Charmes of the Week

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

40 KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953 3
41 CAFE AMORE SPYRO GYRA/MCA 51035 2
42 GUITAR MAN ELVIS PRESLEY/RCA 12158 2
43 TOGETHER TIERRA/Boardwalk 8 5702 6
44 IT’S MY TURN DIANA ROSS/Motown 1496 15
45 (JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB) 14
46 SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007 16
47 MY MOTHER’S EYES BETTE MICDEL/Atlantic 3771 10
48 KILLIN’ TIME FRED KNOLLOCK AND SUSAN ANTON/ Scotti Brothers 609 (Atl) 10
49 FOOL THAT I AM RITA COOLIDGE/A&M 2281 12
50 MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565 19
51 NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580 17
52 SEND A LITTLE LOVE MY WAY STEPHEN BISHOP/ Warner Bros. 49595 2
53 SEASONS CHARLES FOX/Handshake 8 5307 12
54 WOMAN IN LOVE ELIZA STREISAND/Columbia 1 11364 23
55 TIME IS TIME ANDY GIBB/RSO 1059 10
56 WITHOUT YOUR LOVE ROGER DALTREY/Polydor 2121 (PolyGram) 19
57 ONE STEP CLOSER DOBBIE BROTHERS/Warner Bros. 49922 7
58 HOW ‘BOUT WE CHAMPAIGN/Columbia 11 11434 1
59 HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391 7
60 TELL IT LIKE IT IS HEART/Epic 19 50950 8
61 HE’S SO SHY POINTER SISTERS/Planet 47916 (E/A) 24
FEBRUARY 21, 1981

101 99 STARDUST WILLIE NELSON/Columbia KC 35305 (G)
102 102 IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR
103 110 ALL SHOOK UP CHEAP TRICK/Epic FE 36498 (H)
104 72 PARIS SUPERTRAMP/A&M SP 6720 (H)
105 105 CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756 [RCA] (G)
106 98 INHERIT THE WIND WILTON FELDER/MCA 5144 (H)
107 117 LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079 (G)
108 118 ROWDY HANK WILLIAMS, JR./Elektra/6e 330 (H)
109 124 HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G)
110 122 KANO/EMERGENCY EMLP 7505 (G)
111 122 CATHOLIC BOY JIM CARROLL/Band/Ato 38 132 (G)
112 67 SGT. PEPPER'S LONELY HEARTS CLUB BAND/BEATLES/ Capitol SMAS 2653 (G)
113 132 THE FOOL CIRCLE NAZARETH/A&M SP 4844 (G)
114 116 TONGUE TWISTER SHOES/Elektra 6e 303 (H)
115 93 IMAGINE JOHN LENNON/Capitol SW 3379 (G)
116 112 HOUSE OF MUSIC T.S. MONK/Mirage WTG 19121 (Ati) (G)
117 120 CREEDENCE CLEARWATER REVIVAL: THE CONCERT/ Fantasy MPF 4501 (H)
118 94 CANDLES HEATWEAVE/Epic FE 36873 (H)
119 129 ELOISE LAWS/Liberty LT 10495 (H)
120 104 FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (H)
121 121 EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508 (H)
122 127 NIGHT PASSAGE WEATHER REPORT/ARC/Columbia JC 36793 (GCS)
123 131 SHARON REDD/Prelude PRL 11218 (H)
124 124 FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3455 (G)
125 119 BACK ATCHA TWO TONS/Fantasy/Honey F 9605 (G)
126 127 OFF THE WALL MICHAEL JACKSON/Epic FE 36745 (G)
127 128 DIRTY MIND Prince/Warner Bros. BSK 3479 (G)
128 138 BACK ON THE STREETS DONNIE IRIS/MCA 3272 (H)
129 135 I'M NO HERO CLIFF RICHARD/Emi America SW 17039 (H)
130 130 --- ALL AROUND TOWN BUCK ROGERS/Capitann Zee CX 37686 (J)
131 136 IRONS IN THE FIRE TEENA MARIE/Gordy GB 9971M (Motown) (G)
132 137 AT PEACE WITH WOMAN JONES GIRLS/Philulu Intl. JC 76267 (CBS) (G)
133 133 BETTER DAYS BLACKBANDY/Reason F 9602 (G)
134 134 MONDO BONGO BOOMTOWN RATS/Columbia JC 37062 (G)
135 114 THIS IS MY DREAM Switch/Gordy GB 9999M (H)
136 139 KILIMANJARO TEARDROP EXPLODES/Mercury SRM 1 4016 ([PolyGram]) (G)
137 140 4 OUT OF 5 DOCTORS/Nemperor NJZ 36755 (G)
138 136 --- YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JC 35082 (G)
139 130 LICENSE TO DREAM KLEIER/Atlantic SD 19288 (H)
140 103 THE WANDERER DONNA SUMMER/GeVfen GHS 0000 (WB) (H)
141 140 SECONDS OF PLEASURE ROCKPILE/Columbia JC 36886 (G)
142 142 CIVILIZED EVIL JEAN-LUC PONTY/Atlantic SD 16020 (H)
143 147 GOTHAM CITY DEXTER GORDON/Columbia JC 36853 (G)
144 136 SEE DEE SEE DEE SHARP GAMBLE/Phila. Intl. JC 36370 ([CBS]) (G)
145 140 --- ODOR HIROSHIMA/Arista AL 9541 (H)
146 115 ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472 (H)
147 106 I HAD TO SAY IT MILLIE JACKSON/Spring SP 1 6730 ([PolyGram]) (G)
148 148 --- LET'S BURN CLARENCE CARTER/Venture VL 1005 (H)
149 149 LOOKING FOR LOVE JOHNNY LEE/Full Moon/Asylum 6e 309 (G)
150 109 EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Ati) (H)

FEBRUARY 21, 1981

151 CLOUDS ACROSS THE SKY/FIRE/Atlantic SD 16074 (H)
152 THE SECOND ALBUM 70/71: Cassellman NB/7 2465 (PolyGram)
153 PLASTIC ONO BAND JOHN LENNON/Epic FE 36877 (G)
154 PORTRAIT OF CARRIE CARRIE LUCAS/Planet BXL1 3579 (RCA)
155 LIVING IN A FANTASY: LEO SAYER/ Warner Bros. BSK 3463 (H)
156 ONE MORE SONG LONI REGISTER/Wea 3463 (G)
157 RANKS & DOVES NEIL YOUNG/Reprise RS 12791 (WB)
158 AEROSMITH'S GREATEST HITS Columbia FC 36965 (G)
159 ANNIE (ORIGINAL CAST ALBUM) Columbia CY 36713 (H)
160 THE BOYS ARE BACK IN TOWN GEORGE/GEORGE/MCA 4010 (H)
161 DR. HOOK'S GREATEST HITS Capitol SOC 12125 (G)
162 SHADES OF BLUE LOU RAWLS/Whitfield SW 33774 (H)
163 THE AWAKENING HUNED/See a Dream JC 36873 (CBS)
164 AUDIO VISIONS KIDSTACHE/Kid/Fe 35388 (H)
165 REAL EYES OL SCOTT HERON/Amica AL 9540 (H)
166 GOLDEN TOUCH ROSE ROYCE/Whitfield WH 3122 (WB)
167 NOBODY JACKSON BROWN/Asylum 55 511 (G)
168 JOY AND PAIN MAIZE (FEATURING FRANKIE BEVERLY)/ Capitol SC 10087 (H)
169 URBAN COWBOY II (ORIGINAL SOUNDTRACK)/VARIOUS ARTISTS/Full Moon/Epic FE 35156 (H)
170 BUMP IN THE NIGHT JAN McCAGAN/Mercury SW 34002 (G)
171 TRIPMUFFIN PARLIAMENT/Planetary NB/3749 (PolyGram)
172 WILD PLANET B & S/Warner Bros. BSK 347 (H)
173 PHIL SEXTOURN/Bowdawalk (H)
174 DON'T FOLLOW ME I'M LOST PEARL HARBOR/Warner Bros. BSK 3515 (G)
175 THE HOT SHOT DAN SIGEL/Inner City LC 1111 (G)
176 KINGS OF THE WILD FRONTIER ANDALDAN/Anson/Aspen NB/37033 (G)
177 LUMINOUS BASEMENT TOURS/Atlantic SD 19289 (G)
178 MOUNTAIN DANCE DAVE GRUSIN/Atlantic DE 35017 (G)
179 IF YOU COULD READ MY MIND JOHN WILLS/Atlantic AR 3946 (G)
180 INTO THE FIRE RUS BALLARD/Epic EP 3609 (G)
181 PLATINUM WITH DISASTER MOLLY/Warner Bros. BSK 3463 (G)
182 DANCESCENE CARLOS HENDS/Atlantic VTG 73011 (H)
183 THE GAMBLER KENNY ROGERS/United Artists UA 19246 (H)
184 LOVER SOUL BEATLES/Capitol SW 3442 (G)
185 CORNERSTONE STYX/A&M SP 3731 (H)
186 WITH LOVE ROGER WITTKER/ Rca AF 373 (G)
187 SECTION 27 TOM RICHARDSON/Blue Rose/Blue Rose/Blu Rose Tag 3699 (G)
188 LAUGHTER JUDD & TAYLOR/Reprise/Grp/Epic FE 3699 (G)
189 OVER THE TOP COZY POWELL/Polystar/PC 1 3021 (Polystar) (H)
190 MCGUFFEY LANE Ato SD 38 133 (H)
191 SOMEBODY'S KNOCKIN' ERIK/GGR/345 (G)
192 PLAYING TO WIN RICK NELSON/Reprise RPL 3013 (Reprise) (G)
193 VERISMO ARIAS LUCIANO PAVAROTTI/London Digital LDC 3501 (H)
194 DIVINE MADNESS (ORIGINAL SOUNDTRACK)/BILLY JOEL/Mercury SRM 1 3849 (G)
195 IT'S JUST THE WAY I FELL DR. DUNSEL Top CD 1220 (G)
196 MIND GAMES JOHN LENNON/EMI/EMI CD 122 (G)
197 KINGS/MCA 5165 (G)
198 --- SWEET BAND/Unica Jam JC 36857 (H)

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Black Music Report

By NELSON GEORGE

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

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

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

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

"Many recording artists live down there, but no one has yet nurtured the talent from that area. The atmosphere is very conducive to creativity, and in terms of touring, Atlanta is centrally located. Atlanta is a growing city, a growth we can be part of." Lakeside's "Fantastic Voyage" album recently went gold, and the single of the same title reached the top of the R&B chart. Unlike the other acts on Solar Records, Lakeside doesn't have that recognizable Grifey-Sylvers sound. Instead funk is this nine-man band's forte.

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

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

Wood and the rest of Lakeside feel "funk is gonna be picked up by whites, just as the blues and soul were" and cite the Police and Queen's "Another One Bites the Dust" as prime examples. Look for Lakeside to hit the road this spring for a three-month tour, including some dates at a Las Vegas hotel.

SHORT STUFF: Dallas Cowboys defensive end Ed "Too Tall" Jones, who failed to make it as a professional boxer, is now taking a stab at the football biz. He has released a single called "Funkin' On Your Radio" b/w "Do the Dip 81" on Fun City records. Not surprisingly, Jones owns a piece of the label, as do Dallas wide receiver Tony Hill and producer-writer Wayne Douglass. A press release describes Jones as "the Too Tall Sex Symbol." . . . The Duke Ellington musical (Continued on page 38)
Black Music Report (Continued from page 37)

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

Black Music Chart Action: Stevie Wonder’s “Hotter Than July” LP remains at #1 while the Whispers (#6 to #5) and Marvin Gaye (#9 to #7) made modest progress in the top ten. Other modest movers were the Bar-Kays (#15 to #14), Shalamar (#14 to #13), Tierra (#19 to #18), Earth, Wind & Fire (#17 to #15), Clarence Carter (#23 to #22) and Jermaine Jackson (#22 to #20). Also making strides were T.S. Monk (#28 to #24), Joe Sample (#34 to #27), and Eloise Laws (#39 to #37).

Los Angeles dominated the singles chart as Lonnie Simmons’ acts, Yarbrough & Peoples and the Gap Band, were #1 and #2, while Dick Griffey’s Solar artists, the Whispers and Lakeside, checked in at #3 and #4. Also in the top ten, Tierra (#9 to #6) and Slave (#10 to #9) made progress. Other major movers were Sister Sledge (#12 to #8), Joe Browne (#26 to #20), a Taste of Honey (#37 to #30), Fantasy (#47 to #39), T-Connection (#35 to #42), and Patti Labelle (#41) and Grover Washington Jr. (#54 to #45).

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Black Oriented Singles

FEBRUARY 21, 1981

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<thead>
<tr>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
<th>WKS. ON CHART</th>
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<tr>
<td>BEING WITH YOU SMOKEY ROBINSON/Tamla 54321</td>
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<td>IT'S A BEAUTIFUL THING BROTHERS/Atlantic 0587</td>
<td>10</td>
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<td>WHEN I'M WATCHING AT HOME Liverpool 9729</td>
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<td>I'M GONNA MAKE YOU SWEETENERY SUGARHILL/Gang/5753</td>
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<td>YOU'RE THE ONE I WANT KATHY GRIFFIN/Atlantic</td>
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<tr>
<td>WHEN I'M WATCHING AT HOME FAVOURITE SUGARHILL/Gang/5753</td>
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<td>MY/op AGREE TO WHAT YOU SUGARHILL/Gang/5753</td>
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<td>YOU'RE THE ONE I WANT KATHY GRIFFIN/Atlantic</td>
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<td>WHEN I'M WATCHING AT HOME FAVOURITE SUGARHILL/Gang/5753</td>
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<td>I'M GONNA MAKE YOU SWEETENERY SUGARHILL/Gang/5753</td>
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Garland Jeffreys Tries Once Again for a U.S. Hit

By JEFFREY PEISCH

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

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

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

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

The enthusiasm surrounding the release of “Escape Artist” is not new to Jeffreys. In 1973, when Jeffreys released his first LP, on Atlantic—eight years after his career started as a roadie for Little Richard and John Cale—he was acclaimed as a rising new star. And in 1977, upon the release of “Ghost Writer,” his most popular American release to date, Jeffreys was hailed as an artist whose time had finally come. Glowing reviews appeared in the consumer press and Jeffreys formed a respectable audience—mostly in New York—but he remained immune to commercial success.

Both Jeffreys and Epic are convinced that at last the singer’s time has come. After years of the European success will certainly help Jeffreys in the U.S., the main cause of everyone’s excitement is the music on “Escape Artist.”

‘96 Tears’

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

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

Jeffreys said that his primary goal on “Escape Artist” was to achieve a band sound, rather than the sound of professional studio musicians backing up a singer. The first thing he did was contact Andrew Bodnar (bass) and Steve Goulding (drums) of the Rumour, the band that has recorded by itself and with Graham Parker for the last several years. According to Jeffreys, the relationship worked perfectly. “I’ve been a fan of the Rumour and they’ve been fans of me for some time,” he said. “I contacted them and it worked out from the start. They contributed much more than just play.” When Jeffreys goes on the road, Bodnar, Goulding and the Rumour (guitarists Martin Belmont and Brinsley Schwartz) will play with him.

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

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

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

Mighty Fire to E/A

E/A’s vice president/label head, Ron McCarrell, has signed Mighty Fire, the Los Angeles-based group formed in 1978 by writer/guitarist/producer Mel Bolton, whose songs have been recorded by Dionne Warwick, Marvin Gaye (“Love Train”) and High Inergy (“We Are The Future.”)

“Came An Parker’s debut E/A album produced by Bolton for Double Lady Productions, through which the group is signed, is titled “No Time For Massquerading” and is set for release in April. Pictured in the recording agreement was signed are (from left): group member Alfred Delaney McQuay; Joy Stein, attorney for Double Lady Productions; and group member Darrell K. Roberts. The center four are (from left): group member Dennis Fyten, president of Double Lady Productions; group member Harry Kim, vice president/sales and marketing; Dave Cline, E/A’s national sales advertising director; and Oscar Fields, E/A’s vice president/sales and marketing. The four pictured in the rear are (from left): Ron McCarrell, E/A’s vice president/director of marketing; and group member Harry Kim.

Roger Smith Named E/A Phoenix Promo Rep

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

Smith had previously been a promotion representative for Associated Distributors. Before that, he worked for Odyssey and Circle Records. Roger Smith’s area will include Phoenix, Tucson, Las Vegas and San Diego.

Federal Arts Grants

May Face Major Cuts

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

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

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

Throughout their 15-year history, both Endowments—which fund dozens of music grants and music education projects in addition to grants in the areas of literature, dance, painting and many other arts and humanities projects—have experienced almost yearly debates and controversy over the cuts. But they have also enjoyed steady budget increases. NEA funding is now at $158 million. The NEH is at $152 million.

Bill Holland

Chappell Ups Fret

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

Fret, who joined Chappell in 1978 as assistant to the director of finance, was promoted to assistant controller in October 1979 and has served as controller since 1980. Prior to joining Chappell and Intersect, he served as supervisory senior for the accounting firm of Main, Hurdman and Cranston.
David Braun
(Continued from page 3)

the next year."

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

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

The success of the Kool & the Gang single is, to Braun, indica-
tive of the wisdom of Poly-
Gram's new course of action. "I think it's no accident that two months after we started this system we got the number one single across the charts. I think it's no accident at all. And it's certainly no accident that it came shortly after we acquired our new promotion guy, vice president John Colberg, from CBS. There is a feeling and a spirit in this place that's palpable; a bunch of young-ish people now have a sense of mission and purpose. It's fun being here because we have a winner, because every-
one's playing a role that he him-
self participated in creating. This is not David Braun saying. This is the way we're going to do it. I operate by collecting informa-
tion from as much of the field as I can and then discussing it with the six or seven people I consider my key advisors."

Braun added that one of the first things a president learns is the value of marketing and promo-
p tion, particularly when those departments have functioned at less than peak. "A lot of artists feel that if they just send in good product anyone can sell it," said Braun. "Not true. Not true at all. A fine, well-run or-

cation can sell a lot more of a hit, and can make a hit out of something that would not be a hit somewhere else. Now if it's a stiff, it's a stiff everywhere. But once you get into the area where it is marketable, your or-


geranism means a great deal." Another change made in the name of efficiency was to center policy-making in the home office in New York, although Braun stressed that PolyGram's west coast office, headed by industry veteran Russ Regan, continues to play an important role in setting policy for the company. Al-


though the ultimate authority rests in New York, Braun ex-


plained that decisions are made "with the consent and participa-
tion of the west coast guys."

"This was not true before," he noted. "Even in the distribu-
tion policy, labels could over-
ride the cap anytime they wanted to. Three guys could offer three different discount plans. This wreaks havoc with your distri-


bution system. No more. If new facts develop showing that we are wrong or that the times are changing and we should modify, we'll do that. And we can do it quickly. We now have one policy when we face the world. We all execute the same game plan; we're all out on the floor play-
ing by the same rules."

Publishing reports have Poly-


Gram reducing its artist roster to 80 in the coming year, which represents a reduction of approximately 50 percent from this time last year. This is in keeping with Braun's opinion that the key to PolyGram's — and indeed, the industry's — survival is the ability to break middle-level acts. "While I think money is going to be tight for a good part of the year, there will be some market shares for those who have the top artists, and there's going to be a scramble among certain companies, in-


ccluding us, to build top artists. We're going to have to break artists in order to get into that. That's the point. We have a lot of middle-level artists that we've brought along for a few years, so I think we're in a very good position to bust them up to the big levels. Companies that don't have a lot of middle-
level artists or a lot of the real strong ones are probably in for a rough year."

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


ploded; we did more than any-


one. Unfortunately, we didn't do it with the kind of product that repeats itself. I think that's the principal reason I came in: I've always been associated with long-term artists."

"It looks like we might be settled, Braun hopes PolyGram can offer its personnel a much sought-
after but rather elusive grant:
job security. "Job security is very important in our business. It's not just our friends at Warner Bros., from the rest of us. Their people seem to stay a long time. Used to be great at the other big company too. The two go hand-in-hand: profits and job security. Creative people work best without crazy pressures on them. Probably because the brain is more creative when it's relaxed. I think it's the job of administrators, guys like us, to give the creative people a sense of security: that there is a plan that is being fol-


lowed. And to let them know that if they're doing a good job, as they are now, that they can stay a long, long time. Forever."

Tape Prices Lowered
For London Budget Line
NEW YORK—Polygram Classics has announced that it is reducing the price of all cassettes and eight-tracks in the London Col-


lectors Edition series to $5.98, the same list price as the albums in the series. In addition, the list price of all two-record sets and their tape equivalents in the series will be adjusted to fit into a pricing structure of $5.98 per record or tape. Artists re-


presented in the London Collectors Edition include Mic
t Clap-


ton, David Bowie, Mantovani, Tom Jones, Them, and Engelbert Humperdinck.

Numan Signs With
RSO Publishing Group
NEW YORK — Gary Numan has signed an exclusive publish-
ing agreement for the U.S. with the RSO Publishing Group. The agreement between Numan Music Limited and Stigwood Music, Inc. (BMI) was announced by Eileen Rothschild, vice presi-

dent of the RSO Publishing Group.

Numan's compositions appear on his own albums and on Robert Palmer's current album "Clues ("Found You Now") co-


written with Palmer, and "I Dream of Wires").


Diving Into Boston

During a recent promotional tour on behalf of his current Island Records release "Arc of a Diver," Steely Dan's Donald Fagen, right, and keyboardist Walter Becker, left, went the "Boston Way." George Stone; Winwood; Island Records vice president and general manager Ron Goldstein; and WBKN music director Joe Bonadana and program direc-


tor Charlie Kendall.
The Coast
(Continued from page 13)
hers post as publicity director for Regency Records and Lloyd Segal Management. She will now work as an independent... Lyle Shatz has been named VP/merchandising for Roadrunner, a division of Kragen and Company. He'll be handling tour merchandising... Peter Stern has been named VP/coordination at Griffin Sound. Steve Frey, controller of Chappell Music and Inter- song Music, has been promoted to director of finance for the PolyGram publishing companies... John “Jocko” Marcellino of Sha Na Na recently married Nicki Stern, director of operations for Amazin Music... Capitol Records veteran LaVerne Mackey died in Boise, Oklahoma. He will be missed by the label's recording department most of his career, coming to Capitol in 1950 and retiring at the end of 1979.

OTHER BIZ NEWS: There've been square records (which can forget the immortal Zool?), rectangular records, heart-shaped records, sham- rock-shaped records (no lie—one was made for Eddie Rabbitt)—hell, we've even seen the occasional round record. But just when we thought they'd run out of weird configurations, we receive a disc in the shape of an oriental fan. Capitol has made 6000 of 'em to promote A Taste of Honey's version of "Sukiyaki," sent to top 40 and R&B stations... Rhino Records has added Progress Distributors, Pick- wing International and W&M Distributors to the label's network of indies. Warner is releasing 7-inch singles through a label wide and 45s through a 50 inch 1979. The batch will be round, with the label's recording department most of his career, coming to Capitol in 1950 and retiring at the end of 1979.

The Coast
(Continued from page 3)
their post as publicity director for Regency Records and Lloyd Segal Management. She will now work as an independent... Lyle Shatz has been named VP/merchandising for Roadrunner, a division of Kragen and Company. He'll be handling tour merchandising... Peter Stern has been named VP/coordination at Griffin Sound. Steve Frey, controller of Chappell Music and Inter- song Music, has been promoted to director of finance for the PolyGram publishing companies... John “Jocko” Marcellino of Sha Na Na recently married Nicki Stern, director of operations for Amazin Music... Capitol Records veteran LaVerne Mackey died in Boise, Oklahoma. He will be missed by the label's recording department most of his career, coming to Capitol in 1950 and retiring at the end of 1979.

CRT Appeal in Washington
(Continued from page 3)
ning, they took the advice that "prudent counsel will file an appeal at every available opportu- nity," and followed the code's direction that parties should file as soon as they can after publica- tion of the decision in the Federal Register.

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

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

The AGAC also filed briefs in New York on January 29 and 30 and February 2, but, surprisingly, the NMPA never filed a brief after their initial December 19 appeal in the New York Court.

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

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

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

AFM Court Decision
(Continued from page 3)
from the second, profitable concert at the Oakland Coliseum. Russell and his former manager Denny Cordell and former agent David Forest refused to allow him to cross-collateralize the concerts, and the AFM referred the matter to the AFM for arbitration. The arbitra- tion board of the union ruled in favor of Scissor-Tail, ordering Graham to pay $53,000 in damages and Graham, in turn, appealing the results of the arbitra- tion in the California Superior Court.

The recent Supreme Court ruling has wide implications in that labor union in California may now enforce as binding require- ments that employers submit disputes to a union arbitrator as provided in contracts of adhesion.

The Graham vs. Scissor-Tail, Inc. appeal was filed by George Graham vs. a union arbitrator and submitted to an independent arbitrator.

In a prepared statement, Graha- m said: "I feel no disrespect for the union or what they stand for. But similar situations have been too easily to be called union arbitra- tor as provided in contracts of adhesion. The Graham vs. Scissor-Tail, Inc. appeal was filed by George Graham vs. a union arbitrator and submitted to an independent arbitrator.

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Chris Blackwell
(Continued from page 3)
idea is simply trying to halt progress.
In an exclusive interview with Record World, Blackwell compared the potential impact of cassettes on the record industry with the role of paperbacks on the book publishing industry, while phonograph records, in his opinion, would become more like hardcover books, both in function and in comparative price.
The reason that situation doesn't already exist, said Blackwell, is short-sightedness and negligence on the part of the record industry. "The cassette has been costing more in America, and it's clearly not of the same value," Blackwell asserted. "There's no reason in the world why a cassette shouldn't cost what I think it should cost." Blackwell feels that an American version of his cassette, dubbed the "One World One" in the U.K., could be list-priced at $5.98.
The Island "One Plus One" is being sold at a comparatively low price in England, while offering features that have never been available on pre-recorded cassettes. They feature high-quality chromium dioxide tape, offering much better sound quality than the tape used on mass-produced pre-recorded cassettes. While the packaged tapes are simple, Blackwell specified that all the information available on an album be included in the cassette packaging, including musician and production credits.
Probably the most important feature, according to Blackwell, is the fact that on his "One Plus One" cassette, the entire album is continuous on one side of a 90-minute cassette. It's very irritating to have to get up and change a cassette after seventeen minutes of music," he asserted. "That's one of the main reasons people do home taping."
Research into certain aspects of home taping helped Blackwell to decide on the exact configuration of his cassette. After a thorough investigation of sales, Blackwell found that "the 45-minute cassette was dropping off, the 60-minute was dropping off, but the 90-minute cassette was the only one that was gaining." The 45-minute cassette was not being kept up, according to Blackwell, because the thin gauge of tape used causes jamming problems.
Blackwell emphasized that the home taping issue was a major concern in his decision to market the "One Plus One" cassette. "Home taping is here," he said. "The people who've caused all the blank tape problems are the record manufacturers, because they've just churned it (pre-recorded cassettes) out."
What he does hope his idea will do is stimulate and expand the cassette market, which he says is definitely waiting to be exploited. Blackwell pointed out that nearly all the new audio hardware nowadays is geared toward cassettes, especially in the portable areas, such as in-car stereos, large portable cassette players, and the new minia
ture units being marketed by Sony and other Japanese manufacturers.
Pricing and Quality
The key issues, then, are pricing and quality, and Blackwell doesn't see any reason that American manufacturers shouldn't be able to offer high quality, moderately priced cassettes like the "One Plus One" series. "They claim that it costs more to manufacture, and it doesn't cost more to manufacture," he asserted. "And the cassette market is only ten per cent of the total market. If they spent more time on it and worked it and promoted it, it would be the other way around. And it will eventually be the other way around."
 Asked what he thought of the concept of packaging cassettes more attractively, Blackwell called the practice "absurd," comparing the future of the large cassette packages to that of oversized, gas-eating American cars in competition with small, economical Japanese automobiles. He explained that the "One Plus One" package utilizes no color art. "What you save on color you can put into chromium dioxide tape," said Blackwell. "We spend the money where it's important."
Blackwell is attempting to convince Warner Bros. Records, which distributes Island Records in the U.S., to market cassettes according to the "One Plus One" concept here. He said that ideally, the project could be launched in conjunction with an American tape manufacturer which could contribute to the marketing ex-

BPI Copyright Celebration

Broadcast Music, Inc., Los Angeles Songwriters Showcase and West L.A. Music recently hosted a copyright ceremony, where such songwriters as were featured at the party, which included performances by Amanda McBroom, the Addrisi Brothers, Robert John, and Lamont Dozier, who received a million-performance award for his tune "Hush Hush Sweet It Is." Participating in the celebration were from left: Marc Mattis, director-producer relations, BMI; Ira Jaffe of Chappell Music; songwriter Barry Mann and Cynthia Weil; and BMI vice president Ron Anton.

Peer-Southern Names De Lorenzo

NEW YORK — The Peer-Southern Organization has announced the appointment of John De Lorenzo as comptroller and manager of business services.
Prior to joining Peer-Southern, De Lorenzo was manager of accounting for RCA Records.

Blakely Leaves DMA

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

Handshake Signs Six Foreign Distribute

NEW YORK — Ron Alexenburg, president of Handshake Records, has announced the completion of licensing arrangements for Handshake product with Durium Records for Italy; Gallo (Africa, Ltd.) for South Africa; CBS for Israel and Greece, and Polydor for Japan, Hong Kong and Singapore. Australia is the only major territory still in negotiation.
In the rest of the world, with the exception of the U.S., Canada, Handshake Records is distributed by Ariola Records, one of the three partners in Handshake along with Alexenburg and Peter and Trudy Meisel. CBS has handled pressing, and distribution for Handshake in the U.S., and Quality distributes the label in Canada.

BPI Council Blasts Island Blank-Tape Plan
(Continued from page 3)

one side carrying the LP and the other side blank.
The meeting of the BPI Council was held after an alarm was expressed by the trade over what was seen as an encouragement of home taping.
The BPI has issued this statement: "The council has unani-
mously expressed their abhor-rence of the practice of providing blank tape to music consumers in this manner. Home taping is gradually killing the industry in this country and it is particularly unfortunate that Island should embark on this venture at this time: the record industry's campaign to impress upon the public, government and parliament that right owners should be compensated for the theft of their property is reaching a critical stage.
"All of the 16 companies represented at the meeting under-
took that they would not be involved in the manufacture or distribution of any subsequent cassettes which include pre-recorded music on one side but provide a blatant encouragement to copy on the other side, in contravention of the 1956 copyright act.
"Representations will be made to the major chains of retailers and the record and video retail- ers' organization in order to secure their support for the industry's stand. There has already been a positive response from one major chain and the BPI director general, John Deacon, will ask Island to cease this prac-
tice forthwith and to convey the council's expectations that the company will support the record industry in its determination to preserve the livelihood of singers, musicians and the many thousands of others who participate in a major creative industry."
The "critical stage" the BPI refers to is the forthcoming publica-
tion of a government "green paper" on the problems of home taping. Record companies have been explaining the seriousness of the problem to unions in the industry.

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A Great Performance from Costello

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

Off-Stage Controversy

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

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

New Interpretations

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

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

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

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

Bruce Miller

Regency Signs Diesel

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

Regency Records is manufactured and distributed by MCA Distributing Corp.

Anka Feted

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

E/A Names Jones

Atlanta Piano Mgr.

LOS ANGELES—Chuck Jones has been named Elektra/Asylum's local promotion manager in Atlanta, it was announced by Burt Stein, vice president/promotion. Jones entered the record business in 1969 as store manager for Budget Records & Tapes in Houston. He joined WEA in Atlanta three years later, starting as sales order supervisor and moving on to warehouse manager and buyer and sales rep slots. In 1978, he was named WEA marketing coordinator in Atlanta, a post he held until joining E/A's field promotion staff.

CBS Names Jim Hawn

Cleveland Branch Mgr.

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

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

Arista Music Moves

To Interworld Offices

LOS ANGELES — The Arista Music Publishing Group has moved into the offices of the Interworld Music Group at 8304 Beverly Blvd., Los Angeles 90048. The phone number is (213) 652-0711. The company is now known as Arista/Interworld Music.

Waxie Maxie

Names Ad Mgr.

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

Schwartz Brothers

Posts Sales Gains

NEW YORK — Schwartz Brothers, Inc. has reported sales of $8,328,146 for the third quarter ended October 31, 1980, up from $7,680,224 for the third quarter of 1979, according to James Schwartz, president of the company. At the same time the company reported a net loss of $53,463, or $.08 per share, down from the $188,505 or $.23 per share loss for the same quarter in 1979.

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

Birdsong, Thomas

Form Production Firm

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

Edelman Pacts With

New Publishing Firm

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

Carol Douglas to 20th

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

RECORD WORLD FEBRUARY 21, 1981
British Silver for the Gap Band

During the Gap Band's January promotional trip to Europe, a reception in Hilversum, the Netherlands, was held in their honor by Phonogram. The band was presented with silver awards for the combined seven and 12-inch sales in the UK of their single, "Oops... Upside Your Head." The silver discs, presented by Phonogram UK product manager John Woller, represent sales in excess of 750,000 units. Pictured from left, standing, are: Aart Dalhuisen, executive vice president, Phonogram International; Ronnie Wilson of the Gap Band; Lennie Simmons, manager and producer of the Gap Band; Charles Wilcox of the Gap Band; Dries van der Schuyt, product manager, Phonogram International; Robert Wilson of the Gap Band; Dan Alexander, tour manager; Jan Cordewener, general manager of Phonogram International's pop department; Charles Wilcox of the Gap Band; Dries van der Schuyt, product manager; and John Woller.

Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

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

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

The following are songs which were once used or are currently being used in commercials or as theme songs of TV programs: "Dance Forever" (Cheryl Ladd for Suntory Whisky); "Because" (Lettermen for Sharp); "She's a Dancer" (A Taste of Honey for Toshiba); "My Prayer" and "Red Sails in the Sunset" (The Platters for Koko Yamamoto); "Showroom Dummy" (Kraftwerk for Suntory); "You Needed Me" (Anne Murray for 185 program); "Don't Give Up On Us" (David Soul for "Starsky & Hutch"); "California Dreamin'" (Mamas & Papas) and "Daydream Believer" (Monkees, both for Kodak).

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

Germany

By JIM SAMPSON

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

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

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

England

By VAL FALLOON

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

(Continued on page 46)
England (Continued from page 45)

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

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

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

Canada

By LARRY LeBLANC

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

England’s Top 25

Albums

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

Singles

1 VIENNA ULTRAVOX/Chrysalis
2 WOMAN JOHN LENNON/Geffen
3 IN THE AIR PHIL COLLINS/Virgin
4 IMAGINE JOHN LENNON/Capitol
5 ANT MUSIC ADAM AND THE ANTS/CBS
6 RAPTURE BLONDIE/Chrysalis
7 FADE TO GREY VISAGE/Polydor
8 DON'T STOP THE MUSIC YARBROUGH & PEOPLE'S/Mercury
9 I SURRENDER RAINBOW/Polydor
10 YOUNG PARISIANS ADAM AND THE ANTS/CBS
11 THE RETURN OF THE LOS PALMAS MADNESS/Shiff
12 THE FREEZE SPANDAU BALLET/Reformation
13 ROMEO & JULIET DIRE STRAITS/Vertigo
14 THAT'S ENTERTAINMENT JAM/Metronome
15 I AM THE BEAT THE LOOK/MCA
16 OLDEST SWINGER IN TOWN FRED WEDLOCK/Rocket
17 A LITTLE IN LOVE CLIFF RICHARD/EMI
18 I AIN'T GONNA STAND FOR IT STEVIE WONDER/Motown
19 BURN RUBBER ON ME GAP BAND/Mercury
20 IT'S MY TURN DIANA ROSS/Motown
21 DO NOTHING SPECIALS/2 Tone
22 SGT. ROCK (IS GOING TO HELP ME) XTC/Virgin
23 ELEPHANTS GRAVEYARD BOOMTOWN RATS/Mercury
24 TWILIGHT CAFE USAN FAASBECKER/No 1
25 GANGSTERS OF THE GROOVE HEATWAVE/GTO

(Courtesy: Record Business)
Jay Lowy on Grammies
(Continued from page 6)

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

The 1981 presentations will
be hosted by Paul Simon. Musi-
cal performances will include
Barbara Mandrell, Country
Walters, the Oak Ridge Boys and Mickey
Gilly singing a medley of
nominated country songs; a
version of “The Lord’s Prayer” by
Reba Rambo, Dony McGuire,
B.J. Thomas, Andrae Crouch,
the Archers, Walter and Trem-
maine Hawkins and Cynthia
Clawson; and appearances by
Kenny Loggins, Chuck Mangione
and Manhattan Transfer. Cred-
ibility presenters will include
Herb Alpert, Harry Belafonte,
Harry Chapin, Irene Cara, James
Cleveland, Judy Collins, Rodney
Dangerfield, Andy Gibb, Barry
Gibb, Bette Midler, Anne Murray,
Barbara Streisand and Dionne Warwick.
The show’s executive producer is Pierre
Corsette; Ken Ehrlick will pro-
duce and Walter C. Miller will
direct.

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

CBS Earnings
(Continued from page 4)

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

WCI Earnings
(Continued from page 4)

her Amex Cable Commica-
tions “highly successful,” citing
the awards of Pittsburgh, Cincin-
nati and Dallas franchises and
the doubling of the number of
subscribers to The Movie Channel
and the implosion of Amex’s
existing pay cable net-
works. Warner Amex is a joint
venture of WCI and the Ameri-
Can Express Company.

The disco category has been
eliminated this year by the
Academy. “It had a great deal
of validity last year,” Lowy
said. “But the Academy reflects
what’s happening to the industry,
and has now taken the posi-
tion that those recordings might
better be eligible in other cate-
gories.” However, the jazz vocal
slot has been enlarged and now
includes separate categories
for best arrangement for voices.
Lowy also noted the possi-
Bility of a video Grammy was
considered, but was “put off
until more product is available.”
That category will “perhaps” be
added next year.

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

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

Becket Signs Bell

Beckett Records, co-owned by Morris Levy
and Joe Pittelman, has signed Archie Bell
to an exclusive recording contract. Bell’s
first album for the label is scheduled for
release in mid-Month. Pictures of
Archie Bell is pictured with Bell at the signing.

ASCAP Ups Garfield

Los Angeles — ASCAP has
announced the promotion of
Wendi Garfield to west coast
public relations coordinator.
Garfield had previously been off-
ci ce manager of ASCAP’s west
coast membership division.

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

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

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

JOHN HELLWELL of Supertramp is recupe-
rating in a London hospital fol-
lowing surgery to implant a five-inch metal plate in one of
his hips. The plate slipped and fell out of his body while bicycling
recently and broke the hip in three places. Implantation of the plate
will also require Hellwell to carry a special pass with him while
traveling so that he might enable to pass without incident through
airport metal detectors.

PUBLISHERS completed a successful foray to MIDEM by
announcing several new deals, including Hansa-France and Red Shadow-
UK for Ronnie Spector; Mudisch (Scandinavia), Inelco (Benelux coun-
tries) and Gira (Portugal) for the label. Currently in negotiation are
label deals for Canada, Germany, Italy, Spain, Argentina, Latin
America, Germany, Austria, Sweden, Australia and South Africa.

“Even our T-shirt was a smash,” said a Polish spokesman.

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

Disneyland To Open Indiana Warehouse

Los Angeles — Disneyland
Records vice president and gen-
eral manager Gary Kisell has an-
nounced that the company is
commodating its east and west
coast warehouses into one cen-
trally-located facility in Rich-
mond, Indiana. The label’s re-
cent growth has caused it to
outgrow its current warehouse facili-
ties. Consolidation will be com-
pleted by spring.
Produced by Johnny Pacheco, with very good salsa arrangements, Hector Casanova is at his best in this salsa package. "Marcelina," (Casanova-C. Rodriguez) "Espera turno" (T. Guerra) and "Tumba Brava" (D.R.).

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


Ganan

Los Graduados con Gustavo Quintero

Fuentes 201323

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

Los Graduados from Colombia, with Gustavo Quintero as vocalist, offer a very danceable package of uptempo music. Superb rhythm section. "Las Gotereras," (C. Montoya) "Rocio de amor" (L.C. Montoya) and "El gallinazo" (L. Villanueva).
SAN FRANCISCO
BY BKG (MARCOS GUTIERREZ)
1. TENGO MUCHO QUE APRENDER DE TI
EMANUEL-Argentina
2. AMAR ES ALGO MAS
JOSE LUIS-T.M.
3. LA CALABAZA
ANDRÉS MONJANEZ-L.A.
4. INSACIABLE AMANTE
JOSE JOSE-Pronto
5. PICO PICO
EL GRAN COMBO-Combo
6. DON DIABLO
MIGUEL BOSE-CBS
7. LA DIFERENCIA
JUAN GABRIEL-Pronto
8. CON UN AMOR SE BORRA OTRO AMOR
OSCAR D'LEON-T.H.
9. PERDONA
CAMILO SESTO-Pronto
10. DE QUE ME SERVE QUERERTE
A. TORRES-Dino

LOS ANGELES
BY XEGM (RENE DE CORONADO)
1. MI CASITA DE PAJA
LOS DOLORES-80M
2. MI SIENTO MI AMOR
SAN JUANA-Ambia
3. JOSE PATROCINIO
LOS NICHOS DEL SUR-70M
4. TIEMPOS PASADOS
TANY PONCE—Luna
5. EL ARTISTA DEL RANCHO
FEDERICO VILLA-Argentina
6. EL PAJARO PIERRO
JOSÉ LUIS GASCON—Odeon
7. FLOR DE LAS FLORES
LOS LUCERITOS DE MIQUIOCAN-Luna
8. FLOR DEL RIO
CACTUS COUNTRY BAND-Hacienda
9. TACHO EL BORRACHO
LOUIS GOMEZ—ARV
10. LAS PALABRAS
RUBEN RODRIGUEZ-Gs

TUCSON
BY KXEW (RAUL AGUIRRE)
1. NO QUIERO VOLVER A OLVIDAR
GRAN COMBO
2. MI FORMA DE SENTIR
REY EMILIANO ZAPATA—Pronto
3. TODO SE DERRUMBA DENTRO DE MI
MI FORMA
4. POR SI VOLVERAS
JOSE LUIS RODRIGUEZ
5. ALMA DE NIN PINON
JOAN SEBASTIAN
6. HASTA EL ULTIMO PELO
MANUEL MUNOZ
7. POR TU CULPA
JULIA PALMA
8. PRUEBA DE AMOR
RITMO 7
9. AHORA NO
MANOELLA TORRES
10. TE LLAMO
GEORGIA GALVEZ

TAMPA
BY WSOI (ALVARO DIAZ DEL RIO)
1. PERDONAME
CAMILO SESTO-Pronto
2. NO TE APARTE DE MI
ROBERTO CARLOS-CBS
3. LENA VERDE
RCA
4. AMENONOS
ROOS DURCAL-Pronto
5. QUE BELLOS ASE LA VIDA
TANZA-T.H.
6. PRIBURUA
OSCAR D'LEON-T.H.
7. EL MEJOR DE MIS AMIGOS
JOSE AUGUSTO—Odeon
8. UN DIA MAS
JOSÉ LUIS PFEFFER-Hispavox
9. REGRESA A MI
MIAMI SOUND MACHINE—CBS
10. TODO SE DERRUMBA DENTRO DE MI
EMANUEL-Argentina

VENTAS (SALES)

SAN ANTONIO
1. EL CHUBASCOS
CARLOS Y JOSE-T.M.
2. TODO SE DERRUMBA DENTRO DE MI
EMANUEL-Argentina
3. LO SIENTO MI AMOR
LUPITA D'ALESSIO-Orfeon
4. HAY NACIDO LIBRE
CAMILO SESTO-Pronto
5. CARTA MANCHADA
RUBEN NARANJO-Zapata
6. INCIDENTE POBRE AMOR
LUPITA D'ALESSIO-Orfeon
7. MI FORMA DE SENTIR
REY DE EMILIANO ZAPATA-Profono
8. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL-Pronto
9. VOY A PERDER LA CABEZA POR
JOSE LUIS RODRIGUEZ-T.M.
10. SI QUIERES VERME LLORAR
LISA LOPEZ-Hacienda

HARFORD
1. ASI CANTA PAPA
CELA, JOHNNY Y PETE—Vaya
2. MI AMIGO EL PAYASO
WILLIE ROSARIO-T.M.
3. FUERZA GIGANTE
RAY BARRETO—Fania
4. DOS AMORES
CLAUDIO ROMERO—Almendra
5. ATREVETE
JOSE LUIS-T.M.
6. MATRUEME DE AMOR
CHRISTIAN PANIAGUA-Sussy
7. PERDONA
CAMILO SESTO-Pronto
8. EL PANGUERO
OSCAR D'LEON-T.H.
9. MAESTRA VIDA
RUBEN BLADES—Fania
10. TE DECLARO MI AMOR
MILEY Y LOS VECINOS—Algar

ARGENTINA
BY AUGUSTO CONTE
1. AHORA O NUNCA
ANGELA CARRASCO-Microfon
2. FELICIDAD
ABBA—RCA
3. MI GRAN AMOR SE HA IDO
LOS MOROS—RCA
4. SOLO TU, SOLO YO
DARIO COTUGNO-Interdisc
5. ERES
JOSE MARIA NAPOLEON—Microfon
6. CANSADO DE HACERMI BIEN
ROCKY BUENESTE—EMI
7. ESPERAME QUE YA VOY
KAREN SILVER—Microfon
8. MI PAPIITO ME HIZO UN ARROSO
ALMENDRA Y AVELLANA—RCA
9. MILLER ENAMORADA
BARRERA STEINARD—CBS
10. ESTAS O NO
PATRICK & SUE TIMMEL—Musichall

RIO DE JANEIRO
BY NOPEM
1. GRAFFITI
THE PARIS GROUP—RCA
2. LUPITA
JOHN LENNON—Warner Bros.
3. AY MAMITA—RCA
4. THE WINNER TAKES IT ALL
ABBA—RCA
5. ON BROADWAY
GEORGE BENSON—Warner Bros.
6. WOMAN IN LOVE
SANDRA STEIN—CBS
7. QUERO COLO
FABIO JR.—RGE
8. SURF SHOT
CROWN HEIGHTS AFFAIR—RCA
9. BABE
KATE BUSH—EMI
10. THE WANDERER
DONNA SUMMER—Warner Bros.

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

(Continued on page 48)

(Continued on page 50)
**Record World en Mexico**

**By VIOLO ARIAS SILVA**

MÉXICO—Nuevas y excelentes producciones invaden el mercado mexicano tratando de ganarse un lugar destacado en esta primera etapa de la temporada 81. Junto a los temas que ya se consolidaron como espectaculares hits y que en la actualidad acaparan difusión y ventas a nivel nacional como “Perdóname” de Camilo Sesto (Arional), “Yo quiero que tú” de Diego Verdaguer (Mélody) y “Lo nuestro era amistad” de Sonia Rivas (Micrófon)—para citar algunos—, hoy se agregan con enorme fuerza “La Culpable” en la voz de su propio autor Álvaro Dávila, “Ahora ó nunca” con Angela Carrasco (Arional), “Adivina quien soy” con José Luis Rodríguez (Musart), “Primer amor” con Yuri (Gamma), “Yo no regreso contigo” de Lupita D’Alessio (Orfeón), “Don Diablo” con Miguel Bosé (CBS), “Un poquito de pecado” con Guadalupe Ximena (Orfeón), “Bandolero” con su creador Joao Sebastiani (Musart) y el que se vislumbra como otro sólido cañonazo de Emmanuel “Quiero dormir cansado.”

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

Preparatorios de alto nivel en el sello Arional para festejar el millón de sencillos vendidos por Juan Gabriel con las versiones “He venido a pedirte perdón” 

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

**Nuestro Rincon**

(Continued from page 49)

lead vocalist... Fania has also signed the talented Eddie Palmieri, who is already working on his new album.

Discolor Records in the States has announced that Dominican singer Leonardo Paniagua will record his next LP in Mexico, accompanied by a mariachi band... Musexpo will take place this year at the Marriott Hotel and Marina in Fort Lauderdale, Fla., from November 1-5... Rosa Gustoms from EMI-Odeon in Spain has announced a new release by the well-known El Dino Dinamico, an album entitled “20 Exitos de Oro” which has already sold more than 300,000 copies, and another release by Orquesta Mondragon, “Bon Voyage,” which is on the Spanish charts just three weeks after its release... The Bolivian Association for Record Producers has just been formed in La Paz, Bolivia. Their staff is headed by Dr. Eduardo Ibañez Wigger, president; Laureano Rojas, vice president; and Miguel A. Dueri, general secretary. The organization, known as Asboprofen, can be contacted at: Casilla 21154, La Paz, Bolivia. Congratulations and best wishes for success to everyone involved!

Since the beginning of his career, I have witnessed the unique mellow voice and style of José José, the well-known Mexican performer. After a few ups and downs, he has achieved the maximum in professionalism. His latest album, “Amor, Amor,” was recorded under his direct supervision in Los Angeles, and it is, without any doubt, a musical gem. It is possible that José José will be one of the greatest performers in Latin America very soon. Among the best tunes: “Insaciable Amante,” produced and composed by Camilo Sesto, which is beautifully rendered. “No Me Digas Que Te Vas” (A. Jaen), “Amor Amor” (Perez Botija) and “No me pliques mas’ (V. Garrido) also deserve special attention. Congratulations to José José on a magnificent production! Camilo Sesto, the popular Spanish performer, is another great creative talent. His latest LP, which includes renditions of “Perdóname,” “Un amor no muere as: como así,” “Donde estes, con quien estés” and “Tres Veces No,” shows him to be an outstanding singer, producer and composer.

**Black Broadcasters Convening in Florida**

(Continued from page 16)

Black Broadcasters Convening in Florida

Radio Action

<table>
<thead>
<tr>
<th>International</th>
<th>Regional</th>
</tr>
</thead>
<tbody>
<tr>
<td>“No Te Apartas De Mi” (R. Carlos-E. Carlos)</td>
<td>“Si Quieres Verme Llorar” (Johnny Herrera)</td>
</tr>
<tr>
<td>ROBERTO CARLOS (CBS INT.)</td>
<td>LISA LOPEZ (HACIENDA)</td>
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</tbody>
</table>

**CBS Re-Links Isley Brothers**

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

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

**Disco File**

(Continued from page 32)

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

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

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

**Dialogue**

(Continued from page 30)

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

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

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

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

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

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

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

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

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

**Paul Drew Signs The Nolans**

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

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

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

The visit follows the group’s scheduled appearance at the Tokyo Music Festival.
Word Records celebrated its 30th anniversary last Thursday (12) and Friday (13) in Waco, Texas. Events included an anniversary luncheon with Jarrell McCracken, a Word Records session with authors Bunny Diemart and Andrea and Keith Miller, and a concert featuring Dion and the Imperials.

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

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

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

Al Green on TV

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

Gospel Album Picks

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

DON'T GIVE IN
LEON PATILLO—Myrrh MSB 6664 (Word)
Patillo, a former lead singer for Santana, demonstrates his vocal and writing abilities on this album. Behind slick productions is an enduring spiritual message. Prime cuts include "Star Of The Morning," "How Can I Begin," and the title song.

Gospel Week Set


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

GMA's general membership (Continued on page 53)
Anne Murray, With Four Awards, Dominates Canada’s Juno Ceremony

By LARRY LeBLANC

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

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

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

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

The complete list of winners follows:

Winners


R’nW Talent Bows

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

Gospel Week Set

(Continued from page 52)

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

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

Gospel Time

(Continued from page 52)


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

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


Panels Confirmed for Songwriter Symposium

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

After keynote speaker Jimmy Webb delivers the opening address, Randy Goodrum will moderate the first session, “My Approach Is,” discussed by Dave Loggins, Gary S. Paxton, Wayland Holyfield, Michael McDonald, and Patrick Henderson. Aaron Brown will moderate “Different Strokes,” NSAI’s session dealing with writing for commercials, TV shows, and other forms. Discussing this topic will be Oliver Woodward, John Brahaney, George David Weiss, Dan Williams, Bud Wingard, and Chris Dodson.

C. Diane Petty will moderate “The Dynamic Duo” which features Tom Collins with Dennis Morgan and Kye Fleming; Charlie Monk with Chris Waters; Bob Beckham with Johnny MacRae and Bob Morrison; Wesley Rose with Mickey Newbury; Bob Montgomery with Jeff Silbar; Pat Rolfe with Layng Martine Jr.; and Buddy Killen with Curly Putman.


A songwriters’ showcase on Feb. 27 kicks off the symposium, which also includes the 14th annual Songwriter Achievement Awards Feb. 29. A $100 registration fee covers all the above events and an awards dinner. For more information, contact the NSAI at 25 Music Square West, Nashville, TN 37203. Phone is (615) 254-8903.
CMA Board Meets in Atlanta

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

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

Varied Activities

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

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

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

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

PolyGram Adds Two to Promotion

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

Arthur Godfrey To Speak at CRS

NASHVILLE — Veteran radio, TV, and film personality Arthur Godfrey will be the guest speaker at the Country Radio Seminar scheduled for March 13 and 14 at the Hyatt Regency Hotel here, RS president Mac Allen has announced.

Godfrey, born in New York City in 1903, found his first work in radio with WEBR in Baltimore in 1929. He went on to establish credits on national radio shows, Broadway productions, films, and network TV shows.

Associate Inks Pruett

NASHVILLE — John McMeen, president of Associate Management Co., has signed IBC artist Grand Ole Opry star Jeanne Pruett to an exclusive booking agreement. McMeen and Associate's Billy Myers plan an extensive state fair and concert booking schedule in 1981 for Pruett.

PICKS OF THE WEEK

LORETTA LYNN, "SOMEBODY LED ME AWAY" (prod.: Owen Bradley) (writer: T. J. Dillon) [Columbia] (BMI) (2:37). The sales are turned on by a stirring wife in this well-composed country ballad that features Loretta in fine voice and a solid, composed backup instrumental. MCA $1058.

BILL NASH, "HOLD ME (TILL THE LAST WALTZ IS OVER)" (prod.: A. V. Mittelestda) (writer: B. Nash) (Tata Grande, BMI) (2:42). Nash's vocal and the melody are both highly appealing in this 3/4-time love song. Nash's clear, smooth voice is a pleasure. T Records 3544.

EMMYLOU HARRIS, "EVANGELINE," "WALK LIKE ME" (Atco) (BMI) (3:17, 3:04). Harris once again turns out a wide-ranging LP that escapes easy categorizing, turning out great country rock ("Bad Moon Rising"), folk-inspired country (the title cut), vocal harmony-oriented 'scat' music ("How High the Moon"), and a unique cover of "Mr. Sandman" with Dolly Parton and Linda Ronstadt. Warner Bros. 853508.
Country Hotline

By MARIE RATLUFF

MOST ADDED CHART CONTENDERS

The Shoppe — "Doesn't Anybody Get High on Love Anymore"
Loretta Lynn — "Somebody Led Me Away"
The Rovers — "Wasn't That A Party"
Thrasher Brothers — "Lovers Love"

Charley Pride has an excellent entry in the #1 sweepstakes with "Roll On Mississippi," written by the hot team of Kye Fleming and Dennis Morgan. It's a cinch to be one of Charley's biggest.

The Rovers (formerly known as the Irish Rovers) are moving well with "Wasn't That A Party" at WHK, WKNJ, WTVQ, KNYN, WTOD, KWSA, WSLC, WYDE, KKYX, WEDN, KMPS, WITL, KHEY, WIRD, WGOY, KWJJ, KNIX, KYNJ, WTVQ, WYDE, WEEP, WSLC.

The Shoppe has a strong start with "Doesn't Anybody Get High On Love Anymore" at KRMD, KFBE, WPSX, WVDN, KMYN, WTVQ, KKYX, KYNN, KSSS, KFDI, WMAY, WSLP, WEEP, WSLC.

Marty Haggard, Merle's offspring, is making his own mark with "Charleston Cotton Mill" at WDLW, KFDI, KVOS, KBUC, WTVQ, WSLC, KRMD. Jody Payne has a good start on "There's a Crazy Man" at WKNJ, KNYN, KEBE, WPSX, WYDE, WVDN, KMYN, KRRD, WSLC.

Jimmy Buffett is back on country playlists with "It's My Job," playing at KSSS, WDN, KVOS, WQIK, WHOO, WEAH, WSLC.

SURE SHOTS
Charley Pride — "Roll On Mississippi"
Gene Watson — "Between This Time And The Next Time"
Leon Everette — "If I Keep On Going Crazy"

LEFT FIELDERS
Bobby Goldsboro — "Alice Doesn't Live Here Anymore"
Bill Nash — "Hold Me (Till The Last Waltz Is Over"
Billy Don Burns — "I've Been Missing Your Lies"
P. J. Parka — "Falling In"

AREA ACTION
Tom Shoemaker — "Promise Her Anything" (WMAY, WTOD, KWKJ)
Fiddlin' Frenchie Burke — "Let's Get Drunk And Be Somebody" (KBUC, KKKK, KXYX, KDFP)
David Allan Coe — "Stand By Your Man" (KCKC, WCXI, WTVQ, KSSS)

John Moore will be calling . . . for
COUNTRY SONG OF THE WEEK

LEON EVERETTE—RCA JH-12177
IF I KEEP ON GOING CRAZY (prod.: Ronnie Dean & Leon Everette) [writers: R. Murrah, J. McBride] (Magic Castle/Blackwood, BMI) (2:36)
Everette has a strong chart offering in this plucky approach to the blues, featuring a female backup singer on the hook.

CHARLEY PRIDE—RCA JH-12178
ROLL ON MISSISSIPPI (prod.: Jerry Bradley & Charley Pride) [writers: K. Fleming, D. W. Morgan] (Pi-Gem, BMI) (3:32)
Pride sings a colorful, sentimental tribute to the muddy Mississippi, a river that reminds him of his barefoot-and-fancy-free days.

BOBBY GOLDSBoro—Curb/CBS ZS6-70052
ALICE DOESN'T LOVE HERE ANYMORE (prod.: Larry Butler) [writer: B. Goldsboro] (House of Gold, BMI) (4:00)
This is a penetrating, down-to-earth view of a woman who suddenly realizes she can't pretend there's love at home anymore.

THE CAPITALS—Ridgetop 01281
BRIDGE OVER BROADWAY (prod.: Bob Borchill) [writers: G. Dobbs, T. Rocco] (Chappell/Intersong, ASCAP) (2:54)
With a fat, sultry beat, this hot group asks someone to build a bridge over the "devil's street" so a honky-tonker can make it home to his woman.

GENE WATSON—MCA 51039
BETWEEN THIS TIME AND THE NEXT TIME (prod.: Russ Reeder) [writer: R. Griff] (Blue Echo, ASCAP) (2:51)
Take off your ring and slip into my arms, Watson sings in this smoldering ballad from his latest MCA album of the same title.

JUICE NEWTON—Capitol 4976
ANGEL OF THE MORNING (prod.: Richard Londis) [writer: C. Taylor] (Blackwood, BMI) (3:49)
Newton's voice ranges from a near-whisper to a shout on this cover of the legendary pop hit.

P. J. PARKS—KIK 903
FALLING IN (prod.: Johnny Morris) [writers: K. Bell, T. Skinner, J. L. Wallace] (Hall-Clement, BMI) (2:52)
Parks presents a cut made for the airwaves, complete with a bright message and vocal harmony, and a toe-tappin' beat.

BRENDA FRAZIER—Tyrone 106
I'M NOT AFRAID OF LOVE (prod.: Jim Dowell) [writers: J. Dowell, L. Shell] (Tulsa Girl, ASCAP/Tyro, BMI) (2:35)
Fiddles, vocal harmony, a quick pace, and a confident lyric color this uptempo cut by Frazier.

CMA Board Meets

(Continued from page 54)
Radio Seminar in Nashville in March; plans toward the 1981 Talent Buyers Seminar Oct. 9-12 at the Hyatt Regency Hotel in Nashville; dates for other CMA-sponsored 1981 events, such as the CMA awards show (Oct. 12), Fan Fair (June 8-14), and the CMA's next board meeting (April 22-23, in London).

RCA Appoints Goodman

Randy Goodman

NASHVILLE—Joe Galante, division VP, marketing, RCA Records-Nashville, has announced the appointment of Randy Goodman as administrator, artist development services, RCA Records-Nashville.

Goodman was previously national press coordinator for Top Billing, Inc.'s creative services division.

WILD WEST

DOTTIE WEST—Liberty LT-1062
Classy material crosses several styles here, including country, pop, and even R&B, as West delivers an LP not limited to country formats. Best cuts are her current single "Are You Happy Baby," a duet with Kenny Rogers on "What Are We Doin' In Love," a cover of Elton John's tender "Sorry Seems To Be The Hardest Word," and a compelling version of the great "I Wish That I Could Hurt That Way Again."

I HAVE A DREAM

CRISTY LANE—Liberty LT-1083
Lane offers a polished collection of easy-tempo cuts, two of which are strong covers of pop tunes: the title cut, originally by ABBA; and "Loving You With My Eyes." Also good is "Love To Love You."

IT'S THE WORLD GONE CRAZY

GLEN CAMPBELL—Capitol SOO 12104
Campbell's unique taste in songs is evident in the material here, some of which will warrant country radio attention. Best country-oriented cuts are Glen's recent singles "Any Which Way You Can" and "I Don't Want to Know Your Name," and "It's the World's Gone Crazy."

Nashville Report

(Continued from page 54)
IN THE STUDIO: Audio Media (Ricky Scaggs, Ace Cannon), CBS (Bobby Bare, Rodney Crowell, Marijohn Wilkin, Johnny Cash, Dave Olney), Creative Workshop (Taffy), Island (Donna Hazard, Billy Ed Wheeler), LSI (Nashville Superpickers), Chips Moman (Billy Joe Royal), Quadraphonic (Don King, Donna Fargo), RCA (Steve Wariner, Sylvia, Jerry Reed, Sue Powell), Marty Robbins (Melba Montgomery), Soundshop (Roger Miller), Masterfonics (Ricky Scaggs, T. G. Sheppard, Billy Joe Shaver), Sound Stage (Dave & Sugar, Sterling Whipple, the Rambos, Sammi Jo, Sonny Curtis), Woodland (Conway Twitty, Oak Ridge Boys, Faron Young, and Terry Bradshaw).

Columbia-Canada artist Susan Jacks, who enjoyed success in the late 1960s and early 1970s with the Poppy Family and is a fine vocalist with country leanings, was in town last week looking for tunes for her next LP... MCA Records celebrated re-signing artist John Conlee with a party at Nashville president Jim Foglesong's house Tuesday (10)... Mike Stewat and Dan Williams, co-writers of the recent Jim Hurt single "I Love Women," gave a knockout show at the Exit/In here Feb. 10. With a total of 14 musicians on stage, he pounded out some exciting original tunes with contemporary R&B flourishes, something in the style of Hall and Oates, or even Earth, Wind & Fire. Pam Tullis, Mel's daughter, gave an impressive show backed by the same group, displaying a fine range of styles and emotions in her material.

The Country Music Hall of Fame and Museum has opened an exhibit titled "Color Me Country," featuring songs and illustrations by Nashville-area school children. The original works all relate to country music... Johnny Cash may be seen in a CBS-TV special "The Pride of Jesse Hallam" March 3.

Paul Kennerly, writer and creator of two concept albums for A&M that involve country-related artists ("White Mansions") and his latest, "Legend of Jesse James," which features Emmylou Harris, Levon Helm, Charlie Daniels, and Johnny Cash, stopped by RW's Nashville office recently to discuss his projects. Kennerly, who lives in his native England, said he became interested in country music through the records of Waylon Jennings. The former graphic artist, who also became a booking agent in London, got the idea for his current LP through Civil War research he did for "White Mansions."
## Country Albums

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<th>FEBRUARY 21, 1981</th>
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<tr>
<td><strong>1</strong> KENNY ROGERS' GREATEST HITS</td>
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### CHARTMAKER OF THE WEEK

**EMMYLOU HARRIS**

Página 1

### ALABAMA

**NEW SINGLE**

**“Old Flame”**

**PB - 12169**

**BB28** • CB29 • RW37**

from the forthcoming album

**Feels So Right**

**JUST SHIPPING**

**RCA**

### LEON EVERETTE

**NEW SINGLE**

**“If I Keep On Going Crazy”**

**PB - 12177**

from the forthcoming album

**If I Keep On Going Crazy**

**JUST SHIPPING**

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>TITLE, ARTIST, LABEL, NUMBER</th>
<th>WKS. ON CHART</th>
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<tbody>
<tr>
<td><strong>1</strong> WHO'S CHEATIN' WHO CHARLY MCLAIN</td>
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<td><strong>2</strong> SOUTHERN RAINS MEL TILLIS/Elektra 47082</td>
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<td><strong>3</strong> I'LL BE THERE IF YOU EVER WANT ME GAIL DAVIES/ Warner Bros. 59592</td>
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<td><strong>4</strong> 1959 JOHN ANDERSON/Warner Bros. 49582</td>
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<td><strong>5</strong> I FEEL LIKE LOVING YOU AGAIN T. G. SHEPPARD/ Warner/Curb 49615</td>
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<td><strong>6</strong> ARE YOU HAPPY BABY DOTTIE WEST/Liberty 1392</td>
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<td><strong>7</strong> DON'T YOU EVER GET TIRED OF HURTING ME WILLIE NELSON &amp; RAY PRICE/Columbia 11 11405</td>
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<td><strong>8</strong> CAN I SEE YOU TONIGHT TANYA TUCKER/MCA 51037</td>
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<td><strong>9</strong> HILLYBILLY GIRL WITH THE BLUES LACY J. DALTON/ Columbia 11 11410</td>
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<td><strong>10</strong> ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON/Columbia 11 11418</td>
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<td><strong>11</strong> SILENT TREATMENT EARL THOMAS CONLEY/Sunbird 7554</td>
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<td><strong>12</strong> DON'T LOOK NOW BUT WE JUST FELL IN LOVE EDDY ARNOLD/RCA 12136</td>
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<td><strong>13</strong> I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC RAZZY BAILEY/RCA 12120</td>
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<td><strong>14</strong> CUP OF TEA REX ALLEN, JR. &amp; MARGO SMITH/Warner Bros. 49626</td>
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<td><strong>15</strong> DO YOU LOVE AS GOOD AS YOU LOOK BELLAMY BROTHERS/Warner/Curb 49636</td>
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<td><strong>16</strong> WHAT'S NEW WITH YOU CON HUNLEY/Warner/Curb 49613</td>
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<td><strong>17</strong> WANDERING EYES RONNIE McDOWELL/Epic 19 50962</td>
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<td><strong>18</strong> GUITAR MAN ELVIS PRESLEY/RCA 12158</td>
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<td><strong>19</strong> IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES/Epic 19 50968</td>
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<td><strong>20</strong> WILLIE JONES BOBBY BARE/Columbia 11 11408</td>
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<td><strong>21</strong> YOUR MEMORY STEVE WARNER/RCA 12139</td>
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<td><strong>22</strong> DRIFTER SYLVIA/RCA 12164</td>
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<td><strong>23</strong> THIRTY-NINE AND HOLDING JERRY LEWIS/Elektra 47095</td>
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<td><strong>24</strong> 9 TO 5 DOLLY PARTON/RCA 12123</td>
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<td><strong>25</strong> ANY WHICH WAY YOU CAN GLEN CAMPBELL/ Warner/Viva 49609</td>
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<td><strong>26</strong> WHAT I HAD WITH YOU JOHN CONLEE/MCA 51044</td>
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<td><strong>27</strong> SOMETHIN' ON THE RADIO JACKY WARD/Mercury 57049</td>
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<td><strong>28</strong> YOUR GOOD GIRL IS GONNA GO BAD BILLIE JO SPEARS/ Liberty 1395</td>
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<td><strong>29</strong> YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL &amp; SHELLY WEST/Warner/Viva 49650</td>
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<tr>
<td><strong>30</strong> I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAPLEY/Epic 19 50972</td>
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<td><strong>31</strong> TEXAS WOMAN HANK WILLIAMS, JR./Elektra/Curb 47102</td>
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<td><strong>32</strong> I HAVE A DREAM CRISSTY LANE/Liberty 1396</td>
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<td><strong>33</strong> LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY &amp; LORETTA LYNN/MCA 51040</td>
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<td><strong>34</strong> PICKIN' UP STRANGERS JONNY LEE/Full Moon/Asylum 47105</td>
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<td><strong>35</strong> FOLLOWING THE FEELING MOE BANDY &amp; JUDY BAILEY/ Columbia 11 11414</td>
<td>12</td>
</tr>
<tr>
<td><strong>36</strong> LOVE IS FAIR/SOMETIMES, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062</td>
<td>2</td>
</tr>
<tr>
<td><strong>37</strong> 49 OLD FLAME ALABAMA/RCA 12169</td>
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</tr>
<tr>
<td><strong>38</strong> PEACE OF MIND EDDY RAVEN/Dimension 1017</td>
<td>5</td>
</tr>
<tr>
<td><strong>39</strong> TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436</td>
<td>3</td>
</tr>
<tr>
<td><strong>40</strong> OH MY GORDY BAND/P.A.I.D. 116</td>
<td>2</td>
</tr>
<tr>
<td><strong>41</strong> CRYING DON McLEAN/Mercury 1799</td>
<td>2</td>
</tr>
<tr>
<td><strong>42</strong> TOO LONG GONE VERN GODSIN/Ovation 1163</td>
<td>6</td>
</tr>
<tr>
<td><strong>43</strong> 50 EVERY NOW AND THEN BRENDA LEE/MCA 51047</td>
<td>4</td>
</tr>
<tr>
<td><strong>44</strong> YOU BETTER MOVE ON GEORGE JONES &amp; JOHNNY PAYCHECK/Epic 19 50949</td>
<td>11</td>
</tr>
<tr>
<td><strong>45</strong> A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) MICKEY GILLEY/Epic 19 50664</td>
<td>2</td>
</tr>
<tr>
<td><strong>46</strong> PERFECT FOOL DEBBY BOONE/Warner/Curb 49652</td>
<td>3</td>
</tr>
<tr>
<td><strong>47</strong> LEONARD MERLE HAGGARD/MCA 51048</td>
<td>10</td>
</tr>
<tr>
<td><strong>48</strong> A LOVER'S NIGHT OUT JACOB GRAYSON/Koala 328</td>
<td>10</td>
</tr>
<tr>
<td><strong>49</strong> ANY WAY YOU WANT ME GENE WATSON/Warner/Viva 49684</td>
<td>3</td>
</tr>
</tbody>
</table>
ON THE LINE...

DURING THEIR TEN YEARS TOGETHER, THE BURRITO BROTHERS HAVE MADE A NAME FOR THEMSELVES AS ONE OF THE HIGHEST QUALITY TOURING AND RECORDING GROUPS IN THE LAND. AND NOW THEY HAVE EMBARKED UPON A BOLD NEW MUSICAL ENDEAVOR THAT IS DESTINED TO TAKE THEM TO A NEW PLATEAU OF ACHIEVEMENT. HEARTS ON THE LINE JZ 37004 THE NEW BURRITO BROTHERS ALBUM FEATURING THE SINGLES "SHE'S A FRIEND OF A FRIEND" AND "DOES SHE WISH SHE WAS SINGLE AGAIN." ON CURB RECORDS.

BURRITO BROTHERS

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