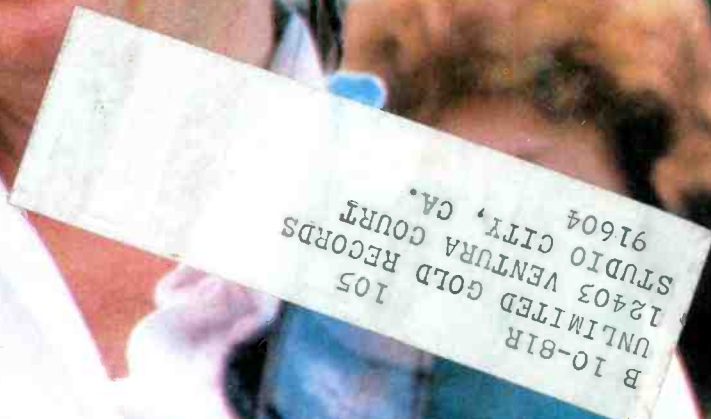


Record World

MARCH 14, 1981 \$2.75

Merle Haggard



Hits of the Week

SINGLES

BARRY MANILOW, "LONELY TOGETHER" (prod. by Manilow) (writer: Nolan) (Kenny Nolan, ASCAP) (4:02). Manilow follows his top 10 "I Made It . . ." with this Kenny Nolan-penned ballad. The striking string/choral arrangement is primed for pop-A/C acceptance. Arista 0596.



DIANA ROSS, "ONE MORE CHANCE" (prod. by Masser) (writers: Masser-Goffin) (Screen Gems-EMI, BMI/Princestreet, ASCAP) (3:59). Ross' dramatic vocal plea is complemented by chorus backing from the Waters & Becky Lopez plus ace session names. Motown 1508.



DELBERT McCLINTON, "SHOTGUN RIDER" (prod. by Beckett-Muscle Shoals Rhythm Section) (writers: Hurt-Henley-Slate) (House Of Gold, BMI) (3:08). Blistering guitars and a wailing sax match McClinton's vocal heat on this successor to his top 15 "Giving It Up . . ." Capitol/MSS 4984.



ALI THOMSON, "FOOLISH CHILD" (prod. by Thomson-Kelly) (writer: Thomson) (Rondor/Almo, ASCAP) (3:38). A limber, attractive bass and sterling horn charts give this initial release from Ali's "Deception Is An Art" LP. Likely to equal the success of his top 20 "... Rhythm." A&M 2314.



SLEEPERS

RUSH, "LIMELIGHT" (prod. by Rush-Brown) (writers: group) (Core, ASCAP) (4:01). The Canadian trio's growing audience and AOR radio have already made "Moving Pictures" a top 20 LP. This initial single—with buzzsaw guitar and vocal dynamics—is aimed at pop radio. Mercury 76095.



ROX, "DDDDDDANCE" (prod. by Morali-Rox) (writers: Rox-Ross) (Can't Stop, BMI/Rox And Ross Communications, ASCAP) (3:33). Mike Rox's hectic lead vocals, a thunderous beat and catchy keyboard lines are all given the Jacques Morali production magic. Boardwalk 8-70059.



T.G. SHEPPARD, "I LOVED 'EM EVERY ONE" (prod. by Killen) (writer: Sampson) (Tree, BMI) (3:23). Sheppard hopes to ride the recent wave of country crossover successes with this crisp, irresistible pop-rocker. The hook and production are right for multi-format radio. Warner/Curb 49690.

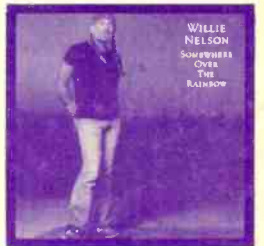


THE SCOOTERS, "LOVE STEALER" (prod. by Wainman) (writers: Wainman-Miyhill) (Mysongs/B. Feldman & Co./Utopia/Glenwood/Dejamus, ASCAP) (3:34). Guitars rip and drums gallop on this initial single from the L.A.-based quartet's "Blue Eyes" LP. Hard rockin' AOR-pop fare. EMI-America 8074.



ALBUMS

WILLIE NELSON, "SOMEWHERE OVER THE RAINBOW." Echoing the concept of his ever-popular "Stardust," Nelson interprets pre-rock nostalgia with a sensitive band of expert pickers. Includes "Mona Lisa," "Who's Sorry Now" and "Twinkle, Twinkle Little Star." Columbia FC 36883 (8.98)



ROBIN TROWER, "B.L.T." The title initials refer to drummer Bill Lordan and Jack Bruce, whose soaring voice and kinetic bass patterns have inspired Trower to new heights of guitarmanSHIP on an LP that's already captured major adds at album-oriented stations. Chrysalis CHR 1324 (7.98).



"MIDNIGHT FLYER." As lead singer of the British group Stone The Crows, and as a solo artist, Maggie Bell has few equals as a woman with the power and range to tame a raging band of electric guitars. Her new group is produced by Bad Co.'s Mick Ralphs. Swan Song SS8509 (Atl) (7.98).



SORROWS, "LOVE TOO LATE." These lads rise above the skinny-tied competition on their second LP as producer Shel Talmy enshrines their angelic voices in a crafty pop-rock setting. "Christabelle" and the Kinks' "Tired of Waiting" warrant attention. Pavillion JZ 37015 (CBS) (7.98).



Eat your heart out, *Fortune 500.*

Warner Comm. might be an Inc., but we
like a good time just like the next guy.
And we had quite a time at the recent Grammy awards: our record companies won
double the Grammy total of their nearest neighbor.
WCI salutes both the artists and their record people.

RECORD OF THE YEAR: "Sailing" Writer: Christopher Cross. Producer: Michael Omartian.
ALBUM OF THE YEAR: *Christopher Cross*. Producer: Michael Omartian.
SONG OF THE YEAR: "Sailing" Christopher Cross. Songwriter.
BEST NEW ARTIST: Christopher Cross.
BEST POP VOCAL PERFORMANCE, FEMALE: Bette Midler—*The Rose*.
BEST R&B VOCAL PERFORMANCE, MALE: George Benson—"Give Me The Night."
BEST R&B INSTRUMENTAL PERFORMANCE: George Benson—"Off Broadway."
BEST COUNTRY INSTRUMENTAL PERFORMANCE:
"Orange Blossom Special/Hoedown"—Gilley's "Urban Cowboy" Band (track from *Urban Cowboy*).
BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL: "That Lovin' You Feelin' Again"—Roy Orbison and Emmylou Harris.
BEST RECORDING FOR CHILDREN: *In Harmony*/A Sesame Street Record.
BEST JAZZ VOCAL PERFORMANCE, MALE: George Benson—"Moody's Mood."
BEST JAZZ FUSION PERFORMANCE, VOCAL OR INSTRUMENTAL: Manhattan Transfer—*Birdland*.
BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP: Bill Evans—"We Will Meet Again."
BEST INSTRUMENTAL ARRANGEMENT: "Dinorah, Dinorah"—George Benson, Quincy Jones and Jerry Hey, Arrangers.
BEST ARRANGEMENT FOR VOICES: *Birdland*—Manhattan Transfer, Janis Seigel, Vocal Arranger.
BEST ARRANGEMENT ACCOMPANYING VOCALIST: "Sailing"—Christopher Cross, Michael Omartian, Arranger.
BEST ALBUM NOTES: *Trilogy: Past, Present & Future*. David McClintick, Annotator.



Record World



MARCH 14, 1981

Strategies Outlined As Goody Trial Starts

By JEFFREY PEISCH

■ NEW YORK—The U.S. government's case against the Sam Goody Inc. retail chain, its president George Levy and vice president Samuel Stolon went to trial last week (5) in a Brooklyn District Court building, a year and a week after the indictments were first announced.

The Goody trial, which had been delayed again and again because of complex pre-trial motions, some of which were only resolved the day before the trial began, is important to the industry for several reasons. The Goody chain is the first major retail chain charged with knowingly dealing in counterfeit recordings. The majority of state and federal busts of counterfeiting activity have in-

(Continued on page 46)

Blanket Licensing Upheld By Court

By BRIAN CHIN
and BILL HOLLAND

■ NEW YORK—By refusing to review an Appeals Court decision supporting the blanket licensing of music used over the three major television networks, the U.S. Supreme Court last Monday (3) ended more than eleven years of litigation between CBS and the major performing rights organizations, ASCAP and BMI.

"Gratified" by the conclusion of the CBS suit, ASCAP president Hal David said in a written statement that the society's attention "will now be directed toward

(Continued on page 10)

Sid Parnes Purchases Record World; Bob Austin Named Publisher Emeritus Mike Sigman Editor-in-Chief

■ NEW YORK—Sid Parnes, who until now had owned 50 percent of *Record World*, has announced that he has purchased the stock of Bob Austin and is now the sole owner of the magazine. Parnes will assume the role of publisher and Austin, who is named publisher emeritus, will continue to represent *Record World* in various functions both in the U.S. and abroad.

Mike Sigman, who had been senior vice president and managing editor, has been named editor-in-chief.

Parnes commented: "I'm extremely pleased and very excited about the prospects of the recorded music and video field, and look forward to the challenge of the enormous opportunities that lie ahead of us. We will immediately accelerate efforts already begun in the vital areas of the new technology, especially video, while putting more effort and manpower than ever into our on-



Mike Sigman



Sid Parnes

going areas of greatest strength, especially the charts and other marketing-related aspects of the magazine. The promotion of Mike Sigman will further strengthen our editorial product, and, along with the recent promotion of Tom Rodden to the position of vice president, marketing and several other announcements to come shortly, will position us for the challenges of the new music and video industry of the '80s."

Sid Parnes has been editor-in-chief of *Record World* since the magazine's inception in 1964. Prior to that he was involved in music publishing. He was also editor of *Cash Box Magazine*.

Bob Austin has been publisher of *Record World* since its inception. Prior to that he worked for both *Billboard* and *Cash Box*, and contributed to the development of the first industry chart system, among other accomplishments. He has served on the board of directors of the Country Music Association for over 20 years, has been a judge for six consecutive years at the Tokyo Music Festival in Japan, and has worked for many industry-related charities. In 1974 he was ADL Man of the Year. He contributed in a major

(Continued on page 51)

Capitol President Don Zimmermann: Label Has a More 'Realistic' Approach

By SAMUEL GRAHAM

■ LOS ANGELES — Like many other companies that participated in the unparalleled growth of the record industry — growth that peaked some three years ago with the "Saturday Night Fever" and "Grease" soundtracks, Fleetwood Mac's "Rumours" and

other releases — Capitol Records found itself on the losing end of such policies as high returns ceilings and platinum-level product shipments when the industry turned sour. By returning to a more "realistic" way of doing business, however, the label can now continue its concentration on such long-standing programs as the in-house development of talent, the selective signings of acts first established elsewhere, and such new areas as the ever-burgeoning video market.

Don Zimmermann, president

(Continued on page 41)

Record Retailers Find Video Sales Are Strong

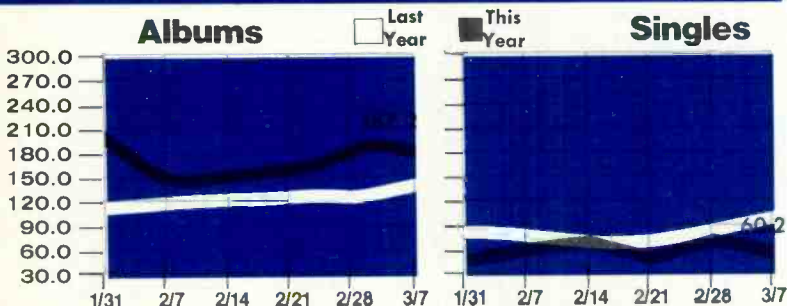
By SOPHIA MIDAS

■ NEW YORK—A number of record retailers and distributors who added video software to their product mix in 1980 (*Record World*, Nov. 29) are reporting profits which have far exceeded their projections, according to a follow-up survey. Calling the advent of video a boon to record and tape merchandisers, some retailers are citing increases of up to 1000 percent.

Recalling their own initial apprehension, retailers and distributors are urging record merchandisers to join the video bandwagon before they lose a highly profitable source of revenues. Jim Schwartz, president of Schwartz

(Continued on page 30)

Record World Sales Index



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Video World Now A Weekly Feature

■ As part of *Record World's* expanded coverage of the video industry, the Video World section will run on a weekly basis, beginning with this issue.

Contents



■ **Page 21.** This week's issue of Record World features special photo highlights of the 1980 Grammy Awards Show, held Feb. 25 at Radio City Music Hall in New York City. Included are photos of the award winners, celebrity presenters, and performers at the gala event.



■ **Page 22.** He'd always insisted he was one of the great undiscovered vocal talents around, but it wasn't until age 85 that George Burns was given his just due as a singer, when his second country album for Mercury garnered him a Grammy nomination. In an interview with RW, Burns offers some pertinent insights on the fine art of warbling a la George.

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Powerhouse Picks

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

James Taylor and J.D. Souther (Columbia)
"Her Town Too"

Entering as chartmaker, this single has accumulated an impressive list of radio adds and debuts.

Smokey Robinson (Tamla) "Being With You"
Crossover sales have developed as a result of pop airplay. This single already is an established black hit.

Terry Ellis Elected RIAA Board Chairman

■ **NEW YORK** — The Recording Industry Association of America has announced that Terry Ellis, co-chairman of the Chrysalis Group of Companies, has been elected to a two-year term as RIAA chairman of the board. Ellis, a member of the RIAA board since 1977, has been co-chairman of Chrysalis with Chris Wright since the company was founded in 1968.

The RIAA also announced the election of six new directors. They are: Neil Bogart, president, Boardwalk Entertainment Co.; Jack Craig, division vice president — U.S. and Canada, RCA Records; Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels; David Geffen, chairman of the board, Geffen Records; Jay Lasker, president, Motown Records; and Sheldon Vogel, vice chairman, Atlantic Records.

WCI Announces Panel On Anti-Counterfeiting

■ **NEW YORK**—Warner Communications Inc. has announced the members of the Blue Ribbon Panel who will decide who is to receive a cash reward, and the amounts of any cash reward to be given, under the WCI Anti-Counterfeiting Project. The members are: Atlantic Records recording artist Roberta Flack; Jules Yarnell, special counsel, anti-piracy section, Recording Industry Association of America; and David J. Oppenheim, Dean of New York University's School of the Arts.

WCI started its Anti-Counterfeiting Project in April 1980, when it set up a fund of \$100,000 in rewards for information leading to the arrest and conviction of any person involved in counterfeiting, bootlegging, or piracy of phonograph records or pre-recorded tapes. Thousands of flyers have been sent to the music industry, including retail stores, distributors and one-stops, for posting in offices and sales areas.

All letters received to date by WCI with information on counterfeiting have been turned over to the RIAA to be screened before being sent on to the FBI Strike Force.

Lushka Leaves Motown

■ **LOS ANGELES** — Mike Lushka, Motown Records executive vice president and marketing general manager, has left the label, it was learned last week. He will be replaced by Richard Sherman, senior vice president of sales and marketing for the Boardwalk Entertainment Company.

(Continued on page 10)

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AmericanRadioHistory.com

Ray Anderson Named Pasha Music Vice Pres.

■ LOS ANGELES—Spencer Profer, president of the Pasha Music Group of companies, has appointed Ray Anderson vice president and general manager.



Ray Anderson

Anderson, a 15-year record industry veteran, comes to Pasha after stints as vice president of promotion at United Artists Records, division vice president of promotion at RCA Records, and head of his own personal management firm.

RCA Unveils New Digital Line

■ NEW YORK—RCA Records has unveiled a new line of digital recordings that Thomas Z. Shepard, division vice president, Red Seal, characterizes as "state of the art" and "an evolution" in recording technology.

The first four albums recorded using the new digital process were previewed at a reception in RCA's New York headquarters last Wednesday (4). They are Orff's "Carmina Burana," with Eduardo Mata conducting the London Symphony Orchestra, chorus and soloists; "The Village Band," featuring the Canadian Brass; Mahler's Symphony No. 10, with James Levine conducting the Philadelphia Orchestra; and the debut on records of violinist Dylana Jenson, performing Sibelius' Violin Concerto and Saint-Saens' Introduction and Rondo Capriccioso with Eugene Ormandy and the Philadelphia Orchestra.

The recordings feature masters engraved on Neumann cutters and lathes, plating by Europadisk, pressings on (140 gram) 100 percent pure vinyl by Teldec of West Germany, and special packaging designed to preserve the discs.

The recordings will also be available in April in an audiophile cassette format, Shepard said. The tapes, he said, will be manufactured under the same conditions as the digital discs and will be preserved on chromium dioxide tape. The audiophile cassettes are to be mastered directly from a high quality 15 ips analog tape copied from the original digital tape. Duplicating will be at an eight to one ratio.

Warner Amex Sets Aug. 1 Bow For All-Music Cable Channel

By PHIL DIMAURO

■ NEW YORK — Warner Amex Satellite Entertainment Company, the programming company of the Warner Communications, Inc. and American Express joint venture, has set August 1 as the launch date for its 24-hour, all-music channel, called MTV: The Music Channel. The announcement was made last Wednesday (4) by John A. Schneider, president and chief executive officer, WASEC.

'Programming First'

Called a "programming first" by its creators, MTV will be an audio-visual evolution of the service performed by FM stereo radio, aimed at the 12-34 age group. Consisting mainly of video clips of artists performing their music, with air personalities, extensive animation and other connecting components, music news and information and special programming, MTV will be advertiser-supported and free to cable operators.

The channel will be available on transponder 11 of RCA satellite Satcom 1, along with WASEC's two other programming services: Nickelodeon, the Young People's Channel, and the Movie Channel, TMC, cable television's only 24-hour all-feature film service.

'Underserved Audience'

Calling young adults a "most underserved television audience," John A. Lack, WASEC executive vice president, stated that MTV would have "strong appeal" with that audience while providing

"the music industry with a new promotional vehicle aimed at the record buyer. MTV will also offer advertisers the first specialized television network for this 12-34 age group," Lack continued, "and provide the cable operator a unique program format, drawing on the appeal of both television and contemporary music."

Compared to FM Boom

Bob Pittman, vice president, programming for MTV and former program director for WNBC radio in New York, compared the potential impact of the channel with the impact of the FM stereo boom in the late sixties and early seventies. In an interview with *Record World* last week (4), Pittman also suggested that MTV would provide the "generation that grew up on TV" with the first form of television programming conducive to the use of TV as an ambient medium, something that many people are already doing with inappropriate network television programming.

"You can't assume that people will watch it the way they watch a TV," Pittman explained, comparing the programming innovation to the time "radio started programming music. The box was the same, but people didn't use the box the same way." Pittman suggested that the average MTV user would probably leave the channel tuned in for long periods, listening to the music in the background on certain occasions, and watching specific portions at

other times.

The "bulk of the programming," according to Pittman, will utilize film and video clips that artists have recorded to promote their music. He assured RW that there is more than enough of such material available to program 24 hours a day, "repeating the most popular (audio-visual clips) more often than the less popular," while maintaining varied programming with a mixture of new and classic music. A weekly concert and other special programs are planned.

Pittman said that the "wrap-around components have been most difficult . . . hiring air personalities, building sets . . . and spending over a million dollars on animation." The "fast-moving" (Continued on page 23)

WEA Names Three

■ LOS ANGELES — Henry Droz, president of the Warner/Elektra/Atlantic Corp., has announced the following three promotions: Russ Bach, vice president/marketing development, to senior vice president / marketing development; Larry Weiss, director / planning and development, to vice president / operations; and Marida Slobko, director/data processing, to vice president/data processing.

Background

Bach, who entered the record industry in Chicago in 1960 as a sales and promotion representative for James H. Martin, was vice president of Musical Isle from 1969 to 1973 and joined WEA in July 1973 as Los Angeles branch manager. Bach was honored as WEA's Branch Manager of the Year in 1974. In 1978, he was appointed vice president/marketing development, headquartered at the firm's national offices in Burbank. The following year, he took on an added responsibility: directing WEA's video sales efforts.

Weiss had been with Arthur Young Company's management consulting group for seven years prior to joining WEA in 1975. As director of data processing, he was responsible for the design and implementation of WEA's mini computer system. In 1978, he was appointed director of planning and development.

Slobko began her career in data processing in 1962 as a programmer for Lockheed California. In 1974, she joined WEA as a software consultant involved in the implementation of the company's computer system.

Regional Breakouts

Singles

East:

Sheena Easton (EMI-America)
Juice Newton (Capitol)
James Taylor & J.D. Souther
(Columbia)
Eric Clapton (RSO)

South:

Sheena Easton (EMI-America)
Terri Gibbs (MCA)
Juice Newton (Capitol)
Eric Clapton (RSO)
Emmylou Harris (Warner Bros.)

Midwest:

Sheena Easton (EMI-America)
Terri Gibbs (MCA)
Juice Newton (Capitol)
Phil Seymour (Boardwalk)
Eric Clapton (RSO)
Journey (Columbia)

West:

Juice Newton (Capitol)
Emmylou Harris (Warner Bros.)
Journey (Columbia)

Albums

East:

Phil Collins (Atlantic)
Bernard Wright (Arista/GRP)
U2 (Island)

South:

Phil Collins (Atlantic)
Bernard Wright (Arista/GRP)

Midwest:

Phil Collins (Atlantic)
Bernard Wright (Arista/GRP)
U2 (Island)
Juice Newton (Capitol)

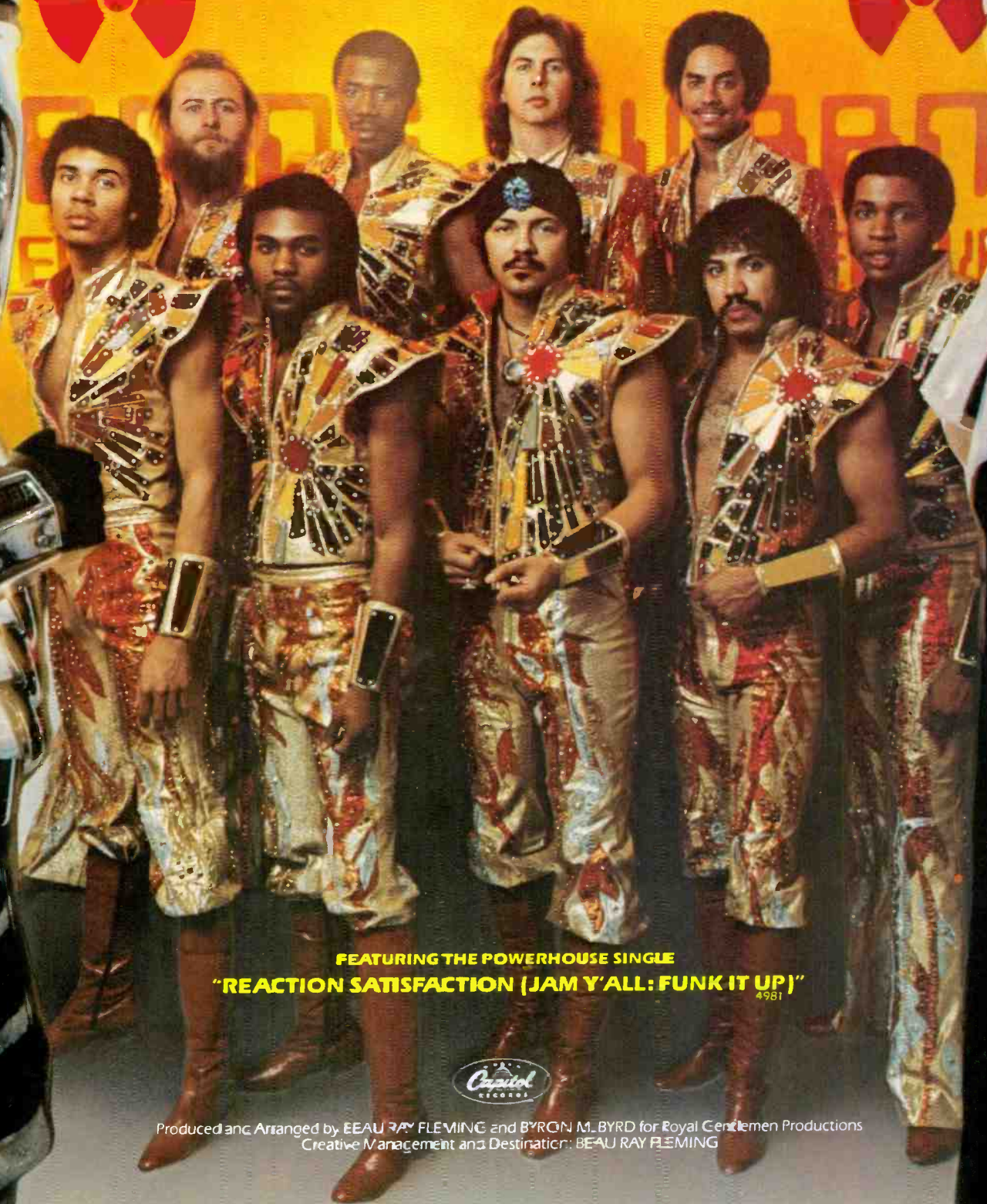
West:

Phil Collins (Atlantic)
Bernard Wright (Arista/GRP)
Randy Meisner (Epic)

FEEL THE FORCE OF "SOULAR" ENERGY



SUN: FORCE OF NATURE ST-12142



FEATURING THE POWERHOUSE SINGLE
"REACTION SATISFACTION (JAM Y'ALL: FUNK IT UP)"
4981



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Creative Management and Direction: BEAU RAY FLEMING

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of music.

Problems of Timing, Shipping, Support Beset Potential Grammy LP Promotions

By DAVID MCGEE

■ NEW YORK — Do Grammy Awards translate into sales for the nominated and winning records? Is the music industry doing all it can to promote the Grammy nominees and winners? Are the Grammys in fact merchandisable?

According to a *Record World* survey of the nation's top record retailers, capitalizing on a record's Grammy success is a difficult task at best, owing to the myriad number of factors blocking the effective promotion of award-winning product.

On the most basic level, there appears to be considerable dealer indifference to the Grammys. Many of the younger store owners and buyers view records less in terms of dollars and cents and more as artistic endeavors; and while "profit" is part of their vocabulary, they share many consumers' and critics' complaint that the awards go not to the best music of the year but only to the most popular.

Obstacles

Beyond this, though, are a number of other obstacles which serve only to discourage dealers who are enthusiastic about promoting the winning records. For one, in these days of tight returns restrictions, few are willing to buy in heavily on nominated albums for fear of having to "eat" too much stock on non-winning LPs. And because the impact of the Grammys is immediate and of short duration, manufacturers cannot deliver product fast enough to make elaborate promotions feasible.

Ultimately, there is a cold fact about promotion and advertising further weighing against Grammy promotions: by the time the awards are announced, top artists often have new albums out or on the way. The upshot? Labels direct marketing strategies at new releases, not old. It is the rare artist, such as Christopher Cross, whose album, though several months old at Grammy time, is still "new" in terms of potential singles and airplay possibilities.

By and large the dealers do a bit of guesswork on their own by stocking up on two or three titles they feel are certain winners. Most of the major dealers say they employ a Grammy package sent out by NARAS containing a four-color poster picturing the nominated artists plus gold stickers to be placed on album covers and browser bin strips.

Nevertheless, the overall sales gain for a winning album is usu-

ally slight, a fact Joe Cohen, executive vice president of the National Association of Recording Merchandisers (NARM), points to as being indicative of the poor job the industry's done in merchandising these products. "However you size it up, Grammys are the most significant awards we give in the industry," said Cohen, "at least from the consumers' point of view. If you just took the broad categories—pop, rock, jazz, R&B—you'd probably be able to do a nice promotional piece and merchandise it properly. The key to the merchandisability of these things is the nominees, not so much the award winners. People go to movies before the Academy Award winners are announced; I think they probably would do the same thing for music.

"The point I'm making is that there's so much more that we could do, but there needs to be a central organization to handle it, much like NARM, to fully maximize the potential that's there. As far as NARM's concerned, we'd be happy to work with NARAS in any way they'd like to help enhance the impact of the awards."

Noting that NARAS has made its Grammy kit available to retailers on a no-cost basis, NARAS president Jay Lowy said, "Obviously we are not a sales organization, but we are part of an industry. And whatever we can do to help we'd like to do."

MCA Welcomes Helen Reddy



Helen Reddy was recently welcomed to MCA Records' national headquarters in Los Angeles, where she discussed her upcoming debut album on the label, scheduled for late spring. Pictured, from left, are: Pat Pipolo, vice president of promotion; Bob Siner, president of MCA Records; Reddy; her manager, Jeff Wald; Lou Cook, vice president of worldwide business affairs; Denny Rosencrantz, vice president of A&R; and Reddy's producer, Joel Diamond.

Songwriters Hall of Fame Inducts Three at Banquet

■ NEW YORK—Respected American songwriters Cy Coleman, Jerry Livingston and Johnny Marks have been selected from a list of 11 nominees to be inducted into the Songwriters Hall of Fame. Their induction, in a ceremony and reception set for Monday (9) at the Waldorf-Astoria Hotel, is the highlight of Songwriters Hall of Fame Week, proclaimed last week by New York Mayor Edward Koch.

Awards

The awards banquet and reception, which will honor the musical work of the three inductees, will also feature a number of other presentations. Lyricist E. Y. "Yip" Harburg will receive the Johnny Mercer Award, which is

given in recognition of major contributions to American popular music. Paul McCartney will be awarded the International Music Achievement Award. A Lifetime Achievement Award will be presented to Tony Bennett, a Hitmaker Award to Chuck Berry and a Hall of Fame Special Citation to Lionel Hampton.

Two songs will also be cited at the ceremony: "We Shall Overcome," the civil rights anthem co-written by Pete Seeger, who will be present to accept the citation; and "Tie a Yellow Ribbon 'Round the Ole Oak Tree," the 1973 hit revived this year in honor of the American returnees from Iran. Co-writers Irwin Levine and Larry Brown will be present.

Hall of Fame president Sammy Cahn noted that the awards banquet "not only honors songwriters . . . but provides the funding to continue honoring them every day of the year through the exhibits and music programs at the Songwriters Hall of Fame Museum." Cahn added that the Museum will have to be relocated because of the sale of One Times Square, its present location, but that exploratory talks have taken place in regard to housing the Museum as a part of the redevelopment of the Times Square area.

Ivy Hill Reacquired

■ NEW YORK — A corporation owned by Lewis Garlick, Murray Gordon and Ellis Kern has reacquired sole control of Ivy Hill Communications, Inc. from the New York investment company Rosenkrantz & Co.

Ivy Hill, which was founded in 1910, is the country's oldest and largest manufacturer of phonograph record packaging. The firm's corporate and sales offices will shortly be moved from Great Neck, Long Island to New York.

Arista Honors Aretha



Aretha Franklin, who was in New York for seven shows at City Center recently, was honored at a midnight gala in the Time-Life Building's Tower Suite following her first concert. The party was hosted by Arista Records president Clive Davis and attended by numerous celebrities. Shown in the top left photo are Franklin, flanked by Davis (right) and Arif Mardin, who produced a number of tracks on her Arista debut album, including the current single, "What A Fool Believes," backstage at City Center. Among those at the party were: (top right photo, from left) Donna Summer, Bruce Sudano and manager Susan Munao with Davis; (bottom left) Jerry Wexler, producer of many of Franklin's classic hits, with Davis; and (bottom right) Teddy Pendergrass, Dionne Warwick, Nick Ashford, Valerie Simpson, Davis and (seated) Mr. and Mrs. Leon Huff.



DSR 9518

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RECORDS

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Blanket Licensing Upheld As Court Declines To Review CBS Suit

(Continued from page 3)
reaching an amicable agreement for performing rights licenses with CBS and the other television networks." BMI vice president Theodora Zavin agreed that the networks must now "sit down and negotiate," noting that during the twelve years in which new licenses had been pending, the organizations were substantially underpaid. "The Supreme Court puts us in a position for active negotiation."

CBS Broadcast Group senior vice president Gene Mater said, "We're naturally disappointed," reserving comment until an official statement now under discussion is released.

Under the blanket license agreements offered by ASCAP and BMI, the networks are authorized to use any composition in their vast repertoires with the payment of a negotiated fee. CBS had charged in its original 1969 suit that such a license undermined competition according to the Sherman Antitrust Act, and, in strongly worded subsequent briefs, characterized blanket licensing as "price-fixing." In equally spirited rejoinders, BMI and ASCAP had asserted the CBS' theory of price-fixing was "so unlimited in scope as to make any cooperative or joint economic activity on price illegal per se."

CBS had hoped to obtain an injunction requiring the offer of a "per use" license, which, according to a 1978 ASCAP Supreme Court brief, would not only have been impractical but also have allowed users to "assert that the unavailability of an ASCAP 'per use' license devised to meet their particular needs entitles them to use copyrighted music for nothing."

The case was initially decided in favor of the rights organizations by a district court, but that decision was overturned in 1977 by the Second U.S. Circuit Court of Appeals. ASCAP and BMI appealed the latter decision to the Supreme Court, which ruled eight to one in April 1979 that the blanket licenses were not in violation of price-fixing laws. Observers speculated at the time that two points in the licensing organizations' favor were the supportive brief filed by the Justice Department in response to the Supreme Court's request for a government opinion, and the responsive chord struck with the Justices by ASCAP in pointing out that CBS had paid no money to ASCAP since mid-1978.

The court returned the case to the Appeals Court for a determination on the issue of whether the licenses violate "the rule of reason," as it was put by dissenting Justice John Paul Stevens. The Appeals Court ruled against CBS in 1980, and it is this decision that the Supreme Court declined to review. The last round of "friend of the court" briefs and oral arguments had taken place late last year.

The conclusion of the suit leaves ASCAP and BMI in a very favorable negotiating position to raise the licenses with each of the television networks, which have remained nearly unchanged, at the four to five million dollar level, over the past decade.

Among the congratulatory messages received by the performing rights organizations was this succinct summation, contained in a telegram to ASCAP from its British counterpart, PRS: "Clearly, Goliaths have no chance against ASCAP's David."

At The NSAI Symposium



The Nashville Songwriters Association Intl. recently concluded its three-day third annual songwriting symposium, which included a writers' showcase, panel discussions, and an awards banquet. In the top left photo, from left, are achievement award-winning writers and NSAI officials, including president Randy Goodrum; NSAI director Maggie Cavender; Ed Penney; Jerry Gillespie; Bobby Braddock; Wayland Holyfield; Roger Cook; Kye Fleming; Ron Peterson; Curly Putman; Marijohn Wilkin; Bob Morrison; outgoing NSAI president Patsy Bruce; Jim McBride; Roger Murrain; Dennis W. Morgan; Shirley Sovine; Pebe Sebert; Roger Sovine; Hugh Moffat; and Sam Hogin. In the top right photo, Song of the Year writers Curly Putman (left) and Bobby Braddock are cited by Patsy Bruce (left) and Maggie Cavender for "He Stopped Loving Her Today." In the bottom left photo, ASCAP-Nashville's Connie Bradley presents Bob Morrison with an NSAI award for Songwriter of the Year. In the final photo, NSAI panel members (from left) Bob McDill, Michael McDonald and Wayland Holyfield discuss "My Approach Is . . ." The NSAI writer showcase performances included Pam Rose, Bobby Braddock, Jimmy Webb, Roger Cook, Dave Loggins, Steve Gibb, Moses Dillard, Mary Ann Kennedy, Bob Morrison, George David Weiss, Paul Craft, Aaron Wilburn, Rory Bourke, Jerry Gillespie, Charlie Black, Gary Morris, Kye Fleming, Dennis Morgan, and Patrick Henderson.

Judge Criticizes Allen Klein For 'Covert Intrusion' In Harrison Case

By PHIL DiMAURO

■ NEW YORK — The \$587,000 payment assessed against former Beatle George Harrison for "unconsciously" plagiarizing the melody of his hit, "My Sweet Lord" (*Record World*, March 7) could have been a million dollars higher, if the publishing rights to "He's So Fine," the song the court says Harrison copied, had not been bought by Allen Klein, Harrison's former manager.

Intrusion Detailed

That's the gist of the judgment rendered by Judge Richard Owen of the United States District Court, Southern District of New York, on February 26. In his detailed determination of the earnings of the 1971 hit, "My Sweet Lord" that are "reasonably attributable" to "He's So Fine," the 1963 Chiffons hit written by John Mack, Judge Owen set the amount at \$1,599,987.

ABCKO Music's acquisition of the publishing rights of "He's So Fine" in 1978, however, changed the character of the case in Judge Owen's opinion. In his judgment, Owen pointed out that the original suit against Harrison was launched by a company called Bright Tunes "during ABCKO's tenure" as Harrison's business manager.

The judge continued with an account of Klein's "covert intrusion into the settlement negotia-

tion picture in late 1975 and early 1976 . . ." The judge said that Harrison had made a proposal to settle out of court which Bright Tunes' lawyer viewed favorably at that time. "Unknown to Harrison," Owen wrote, "Klein, at that point still involved in bitter post-filing litigation with Harrison, made a substantially higher offer to purchase Bright Tunes' claim" (Continued on page 51)

Lushka Leaves Motown

(Continued from page 4)

Lushka got his start in the record industry in 1963 when he joined Arc-Jay-Kay Distributors, one of the Motown label's earliest distribution outlets. He later joined Motown as a regional sales manager, subsequently moving to national sales in a development that corresponded with Motown's shift from a singles-dominated company to one increasingly oriented towards the album market.

Sherman's departure from Boardwalk, according to the trade paper *Daily Variety*, is due at least in part to his unwillingness to relocate to New York, a move that has reportedly been contemplated by Boardwalk principal Neil Bogart.

It was also reported that Motown's national album sales manager, Steve Jack, has left the label.

Charlie Rich Visits E/A



Elektra/Asylum recording artist Charlie Rich was in Los Angeles recently to tape appearances on "Solid Gold," the John Davidson Show and the Merv Griffin Show, supporting his latest single, "Are We Dreaming The Same Dream." The tune comes from "Once A Drifter," Rich's first LP for the label. Just before heading home to Memphis, Rich (center) stopped by E/A's offices to meet with Vic Faraci (left), vice president/director of marketing, and Jerry Sharell (right), vice president/creative services.

ANOTHER YEAR, ANOTHER WINNER.

ASCAP WRITERS HAVEN'T WON
ALL THE GRAMMIES EVER AWARDED
FOR SONG OF THE YEAR.

JUST ~~70~~⁷⁴% OF THEM.

1958
NEL BLU DIFINTO DI BLU (VOLARE)

1960
THEME FROM EXODUS

1961
MOON RIVER

1963
THE DAYS OF WINE AND ROSES

1964
HELLO, DOLLY!

1965
THE SHADOW OF YOUR SMILE

1967
UP, UP AND AWAY

1968
LITTLE GREEN APPLES

1971
YOU'VE GOT A FRIEND

1974
THE WAY WE WERE

1975
SEND IN THE CLOWNS

1976
I WRITE THE SONGS

1977 (TIE)
*LOVE THEME FROM A STAR IS BORN (EVERGREEN),
YOU LIGHT UP MY LIFE*

1978
JUST THE WAY YOU ARE

1979
WHAT A FOOL BELIEVES

~~1980~~
SAILING
ASCAP

WE'VE ALWAYS HAD THE GREATS

Record World Single Picks

PHIL COLLINS—Atlantic 3790



I MISSED AGAIN (prod. by Collins) (writer: Collins) (Effectsound/Pun, ASCAP) (3:42)

Genesis lead vocalist/drummer Collins makes his solo debut with the "Face Value" LP and this initial single culled from it. Already an AOR breakout, the mid-tempo rocker has R&B underpinnings, melodic pop keyboard currents, and Collins' easily identifiable light tenor delivering the big hook for pop radio listeners.

BLACKBYRDS—Fantasy 910



LOVE DON'T STRIKE TWICE (prod. by Duke) (writers: Alexander-Killgo-Monroe) (Khempera, ASCAP/First Down, BMI) (3:50)

James Garrett's lead vocal—with its refreshing phrasing and satiny shimmers—comes straight from heaven on this marvelous cut from the "Better Days" LP. If that alone isn't enough, he's joined by butter-soft choruses on the hook and a recurring melodic scale climb, plus Orville Sanders' infectious rhythm guitar strum.

LAKESIDE—Solar 12188 (RCA)



YOUR LOVE IS ON THE ONE (prod. by group) (writers: Shockley-Alexander, Jr.) (Spectrum VII/Circle, ASCAP) (4:01)

"Fantastic Voyage" (the title track from their latest LP) went to the top of the BOS Chart while crossing to top 50 pop success. This follow-up has Mark Wood, Jr.'s energetic vocal lead skirting along a solid rhythmic funk bottom. The backing vocal interplay recalls the Temptations at their finest.

DR. HOOK—Casablanca 2325 (PolyGram)



THAT DIDN'T HURT TOO BAD (prod. by Haffkine) (writers: Byrne-Brasfield) (I've Got The Music, ASCAP) (2:50)

Tender, affectionate vocals are full of forgiveness on this loving ballad from the "Rising" LP. A sweet flute solo and pretty guitar work surround the emotional hook, adding to the pop-A/C appeal. The group has a big multi-format following that should jump on this mass appeal sound.

Pop

DIRE STRAITS—WB 49688

ROMEO AND JULIET (prod. by Iovine-Knopfler) (writer: Knopfler) (Straight-jacket/Rondor/Almo, ASCAP) (4:12)

Mark Knopfler's guitar lacework and Dylanesque vocals stick long after the first listen. A compelling performance that's both beautiful and forceful.

KC—TK 1044

SPACE CADET (prod. by Casey-Finch) (writers: Casey-Finch) (Sherlyn/Harrick, BMI) (4:10)

Sounds from a moon-shot take-off open this electronic pop-dancer from the "Space Cadet Solo Flight" LP. Percussion spice and a thick, murky bottom are juxtaposed with KC's vocal cuteness.

POINT BLANK—MCA 51083

LET ME STAY WITH YOU TONIGHT (prod. by Ham) (writers: group) (Hamstein, BMI) (3:12)

The Texas-based sextet offers this explosive rocker as an initial release from the forthcoming "American Exce\$\$" LP. Bubba Keith's compelling lead is joined by harmonies in the upper registers for a rousing chorus hook.

ARTIE TRAUM & PAT ALGER—Rounder 4538

DAYDREAMIN' DANCER (prod. by James) (writer: Alger) (Bait & Beer, ASCAP) (4:55)

Storybook guitars and lyrics float effortlessly over the light keyboard/percussion base on this initial release from the pair's "From the Heart" LP.

BOBBY VINTON—Tapestry 006

LET ME LOVE YOU GOODBYE (prod. by Bielan-Vinton) (writers: DAVIS-Sherrill) (Algee) (3:01)

Guaranteed to relax even the most flustered soul, this soothing ballad puts Vinton's trademark tenor in a slick, easy-rolling arrangement. Easy listening at its finest.

PAGES—Capitol 4985

COME ON HOME (prod. by Colomby) (writers: Page-George-Lang-Graydon) (Warner-Tamerlane/Entente/Garden Rake, BMI) (3:27)

Richard Page and Steve George have been the anonymous studio voices and instruments on numerous pop-rock hits. They emerge as Pages on this initial single from the new "Come On Home" LP. Shades of Doobie Bros. in the arrangement and vocals, along with a romantic Tom Scott sax solo should win radio acceptance.

TODD RUNDGREN—Bearsville 49696 (WB)

TIME HEALS (prod. by Rundgren) (writer: Rundgren) (Humanoid, BMI) (3:33)

From the bonus EP included with his new "Healing" LP, this pop-rocker is totally conceived and executed by Rundgren. Trademark synthesizer runs and passionate singing highlight.

EMILY BINDIGER—Handshake 8-70076

BABY IT'S YOU (prod. by O'Loughlin) (writers: Bacharach-David-Williams) (Intersong, ASCAP) (2:49)

First the Shirelles ('62) and then Smith ('69) made this chestnut a top 10 hit. Emily's passionate vocal cries desperately over a rip-roarin' rhythm track on this latest remake.

M—Sire 49687 (WB)

JOIN THE PARTY (prod. by M) (writer: Scott) (Zomba, BMI) (3:38)

The creator of '79's smash "Pop Muzik" is back with a new album—"The Official Secrets Act"—and this initial single release. It's a pop bopper that's both eccentric and provocative with its otherworldly electronics and quirky vocals. AOR fare with pop appeal.

PENDULLUM—Venture 139

WITHOUT YOU (prod. by group) (writers: Barrow-Kenny) (Paddle, BMI) (3:58)

The California-based trio offers this wistful ballad as the initial release from the forthcoming "Don't Make Me Eat" LP. Vocal quivers, lyrical guitar lines and breezy keyboards polish the pop-A/C sound.

B.O.S./Pop

TEDDY PENDERGRASS—Phila.

Intl. 6-70062 (CBS)

IS IT STILL GOOD TO YA (prod. by Ashford-Simpson) (writers: Simpson-Ashford) (Nick-O-Val, ASCAP) (3:45)

Not many women would give Teddy a no to this question—especially considering the way he asks. A romantic ballad in his own inimitable style, adorned by strings & female chorus backing.

JUNIE—Col 11-60520

RAPPIN ABOUT RAPPIN (UH-UH-UH) (prod. by Morrison) (writer: Allmon) (Jun-trac, BMI) (3:33)

With tongue in cheek, restrained bass and intelligently arranged horns/female vocal interaction, Junie adds class and a new viewpoint to the rap record.

BAR-KAYS—Mercury 76097

BODY FEVER (prod. by Jones) (writers: group) (Bar-Kays/Warner Tamerlane, BMI) (3:54)

A thick vocal wall struts about on this rave-up by the Memphis-based contingent. The gospel soulfulness blends well with synthesizer funk.

MIGHTY FIRE—Elektra 47108

LOVE ATTACK (prod. by Bolton-McLeod) (writers: McQuaig-Bolton) (Arcturus II, ASCAP) (3:59)

Keyboard ingenuity and well-crafted sound effects introduce this boiler from the quintet's forthcoming "No Time For Masquerading" LP. Smart, exciting vocal interaction keeps pace with a hot rhythm track.

BLUE MAGIC—Capitol 4977

LAND OF MAKE-BELIEVE (prod. by Harris) (writers: Eli-Barrett) (Unart/Friday's Child/Poo Poo, BMI) (3:34)

The veteran hitmakers have a new label and single from the forthcoming "Welcome Back" LP. Sweet falsettos/sopranos glide with pinpoint efficiency, buttressed by a fluffy string arrangement.

BERNARD WRIGHT—Arista/GRP 2511

JUST CHILLIN' OUT (prod. by Grusin-Rosen) (writers: Miller-Wright-Flythe-Johnson) (Sunset Burgundy, ASCAP) (3:44)

The young pianist debuts with this loose, funky dancer from his new "'Nard" LP. It's a party atmosphere that's headed for the top of BOS and urban contemporary playlists.

BARRY WHITE & GLODEAN WHITE—Unlimited Gold 6-70064 (CBS)

DIDN'T WE MAKE IT HAPPEN, BABY (prod. by B. White) (writers: Pearson-B. White) (Sa-Vette/Six Continents, BMI/My Baby's/World Song, ASCAP) (3:43)

From the namesake LP comes this romantic vocal trade between Barry and wife Glodean. A string-swept setting engulfs the inspired intimacy.

FUNKADELIC—LAX 8-70055

CONNECTIONS AND DISCONNECTIONS (prod. by Errico-Haskins-Simon-Thomas) (writers: Geter-Haskins-Mims-Simon-Thomas) (Milwaukee/Key Funk, BMI) (3:39)

The title track from the new LP—featuring three original members (minus George Clinton, as the album disclaimer warns)—has Clarence Haskins' vocal lead directing the pounding funk.

CONVERTION—Sam 81-5017

LET'S DO IT (prod. by Carmichael) (writers: Burgess-Colloway-Davenport) (Calebur/Leeds/Pap/Mideb, ASCAP) (3:38)

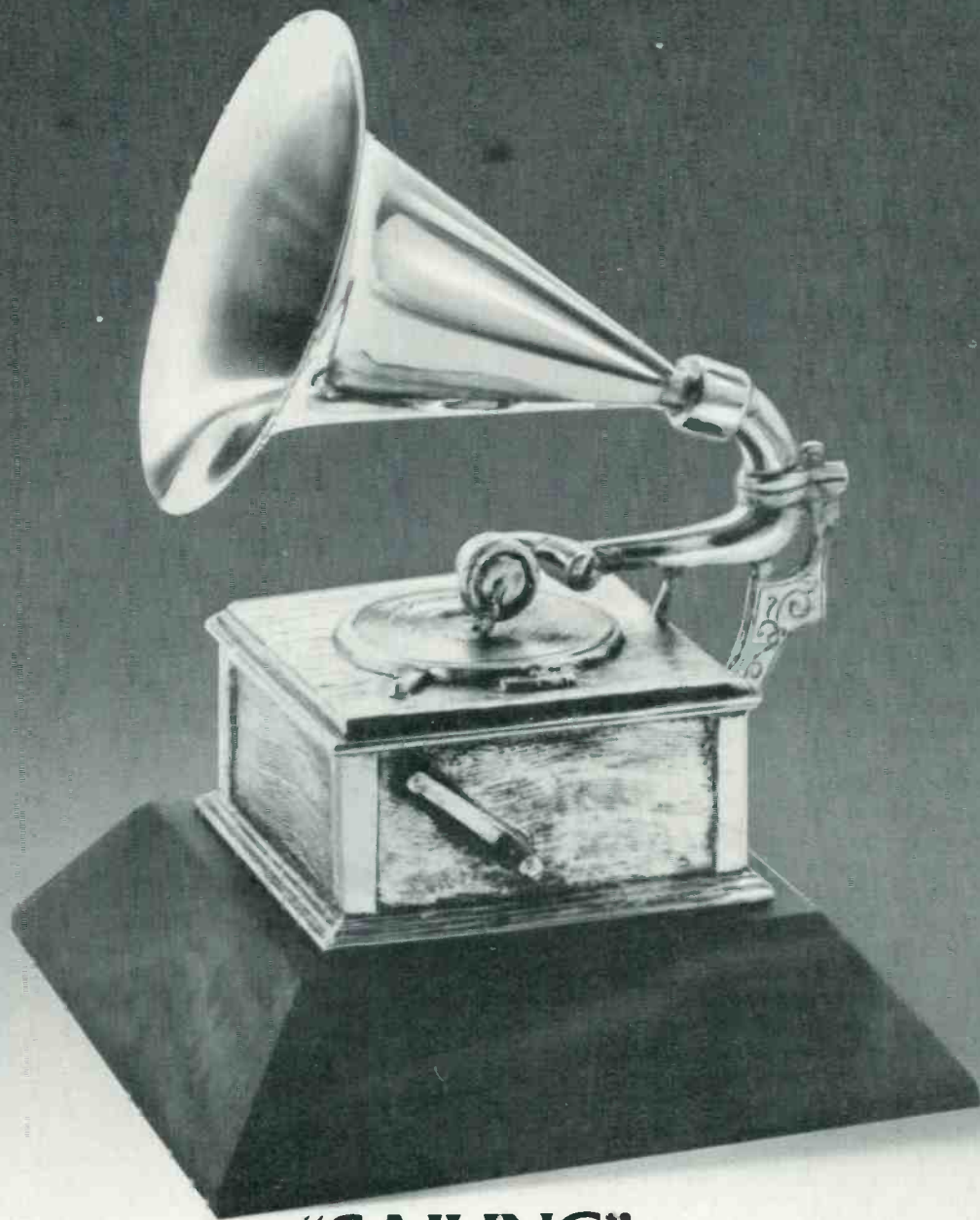
The N.Y.-based band fronts writer/vocalist Leroy Burgess on this thoroughly engaging dance rocker. Stylish female choruses sail with synthesizer/syndrum panache that's already won the hearts and ears of the club crowd.

ONE ON ONE—Bonus 5553

BODY MUSIC (prod. by Brown) (writer: Brown) (Virgin Shark/Life Long, ASCAP) (4:04)

Writer/producer/vocalist Reggie Brown concocts an appealing pop-dancer on this debut by the N.Y.-based quartet. The rhythm percolates while gospel-inflected vocal interaction prances above.

ON FEBRUARY 25th CHRISTOPHER CROSS' SHIP CAME IN.



“SAILING”

Song of the Year
Record of the Year
Album of the Year
Best New Artist
Best Arrangement
Accompanying Vocalist

ASCAP congratulates Christopher Cross and all the other ASCAP members who won Grammys this year.

ASCAP
WE'VE ALWAYS HAD THE GREATS

GRAMMY © NARAS

Record World Album Picks



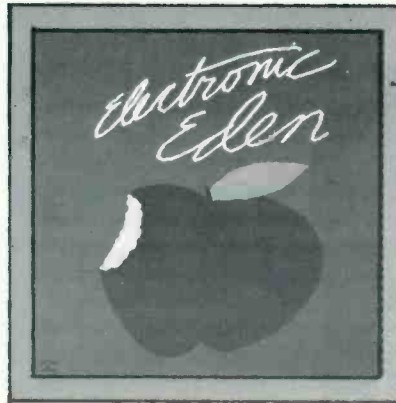
MY LIFE IN THE BUSH OF GHOSTS

BRIAN ENO-DAVID BYRNE—Sire SRK 6093 (WB) (7.98)
Rock's foremost "non-musician" and the Talking Heads' leader present what can be called "songs" only in the loosest definition. Snips of radio broadcasts, a Lebanese spiritual song, a preacher and other voices are grafted to percussion-laden funk riffs in an original concept for a pop LP.



HAWKS

Columbia NJC 36922 (7.98)
Whether they're churning energetic rock riffs or laying back a bit to let the instruments carry a melody, this Iowa group's secret is a love of pure pop and the vocal skill to carry it off. That's why the debut single, "Right Away," is getting attention, and why cuts like "Spend This Evening" and "Let Me In" won't disappoint new fans.



ELECTRONIC EDEN

THE BRAINS—Mercury SRM-1-4012 (PolyGram) (7.98)
This Georgia-based quartet has matured since its first LP. Writer/vocalist Tom Gray achieves a dark, murky effect with cuts such as "Dream Life," and hammers out nifty hooks like "House Of Cards." Guitarist Rick Price's "Ambush" (a sort of 1998 Ventures echo) rounds out this Steve Lillywhite production.

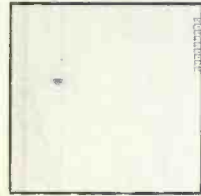


CELEBRATE THE BULLET

THE SELECTER—Chrysalis CHR 1306 (7.98)
The second LP from the British 2-Tone label band that did well on AOR stations last time around. Singer Pauline Black's inflections add to the haunting quality of the title cut, and "Deepwater" and "Bombscare" are also airplay possibilities. The ska rhythm predominates, but this classy production transcends the apparent limits of the beat.

SQUARE ONE

ADRIAN JOHN LOVERIDGE—Sutra SUS 1008 (Buddah) (7.98)



Loveridge debuts as pop writer adept at working with warm, familiar elements in his own style.

His "You Are To Me" and "Ain't No Talkin' . . ." are infectious hooks, while Chinn and Chapman's "400 Dragons" is the perfect cover choice.

PERFECT FIT

JERRY KNIGHT—A&M SP 4843 (7.98)



Knight and producer David Kershenbaum have created an LP that will be right at home with

black-oriented and pop formats alike. The hypnotic, quirky title and "Twilight" interlude leading into "Play Sista" are examples.

FIRST THRILLS

THRILLS—G&P GP 1002 (7.98)



Ranked among the most popular bands on the New York metro club circuit, Thrills debuts

with a powerful ensemble vocal sound and tight rhythms highlighted by organ colors. "Breaking My Heart" is an instant grabber.

YOU MUST BELIEVE IN SPRING

BILL EVANS—Warner Bros. HS 3504 (8.98)



Produced by Helen Keane and Tommy LiPuma, these sides were recorded by the late pianist

in 1977, with the nimble Eddie Gomez on bass and drummer Eliot Zigmund. While Evans creates subtle harmonic structures, the trio never fails to swing.

LET IT BE KNOWN

TERESA TRULL—Olivia LF 923 (7.98)



North Carolina native Trull got her start in a gospel choir, and the influence is apparent in an

R&B-oriented sound that recalls some of Laura Nyro's work. "Be Careful" and "The Meaning of Love" are highlights.

LOUISE GOFFIN

Asylum 6E-333 (7.98)



Brooke Shields might have a talent for jeans, but Louise Goffin has the genes for talent.

She and producer Danny Kortchmar create a 1980s "wall of sound" on cuts like "Dog Town."

THE LIVE ALBUM

LEON RUSSELL & NEW GRASS REVIVAL—Paradise PAK 3532 (WB) (7.98)



Russell and his bluegrass quartet zing their way through 14 numbers, including the

Beatles' "I've Just Seen A Face," his own "Stranger In A Strange Land" and the Stones' "Jumpin' Jack Flash."

BUTT ROCKIN'

THE FABULOUS THUNDERBIRDS—Chrysalis CHR 1319 (7.98)



Blues bands are enough of a rarity these days, to say nothing of all-white blues bands, but this

Texas quartet has kept it up for three LPs now. Showstoppers include Slim Harpo's "Tip On In," and "One's Too Many," co-written by Nick Lowe.

AFFAIRS

ELLIOTT MURPHY—Courtisane MUR-101 (5.98)



Murphy, who's had some international success lately, offers a six-song "albumette" on his

own label. Rockers like "Euro-Tour" are attracting airplay.

OFF CENTER

GILBERT O'SULLIVAN—Epic JE 37013 (7.98)

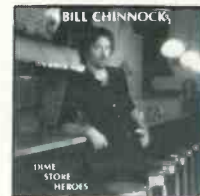


Still a piano-pounding romantic with an unmistakable voice, O'Sullivan offers several pop-A/C

possibilities produced by Gus Dudgeon. "What's in a Kiss" is a simple delight.

DIME STORE HEROES

BILL CHINNOCK—North Country NCR003 (7.98)



The Maine minstrel enlists session stars like David Sanborn for this LP of soulful rock 'n'

roll. His Richie Havens-textured voice describes a personal view on songs like "So Many Dreams Have Been Wasted."

DIRECTIONS

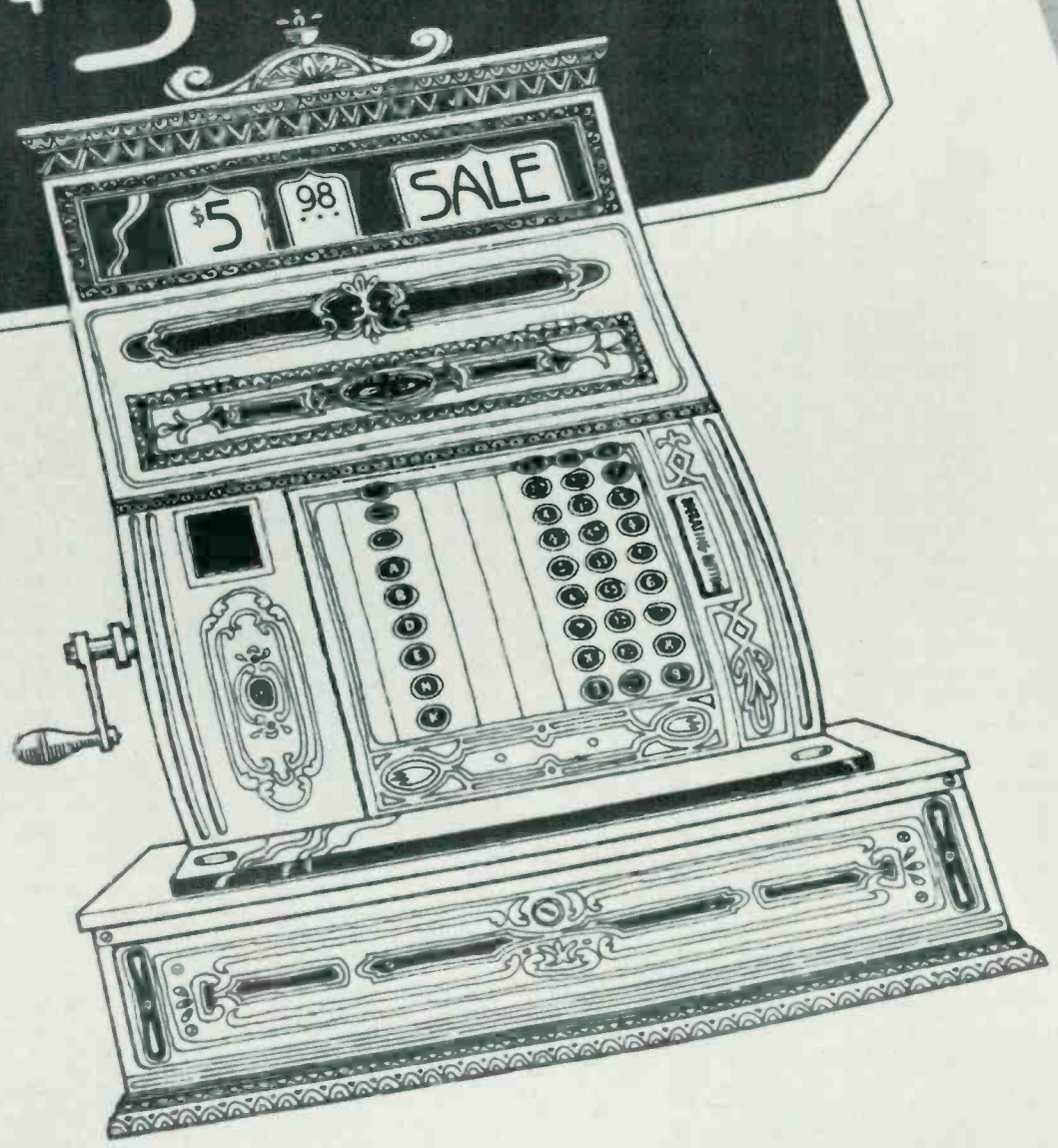
MILES DAVIS—Columbia KC2 36472 (13.98)



One thing that distinguishes a true Miles fan is the insatiable desire to hear more of his music.

This double LP of previously unreleased sides from the years 1960-70 will satisfy that need, at least for a while.

The PolyGram \$5.98 Line



Introducing a priced
less collection of hit albums and hot artists
including the Allman Brothers, Atlanta Rhythm
Section, George Benson,
Chuck Berry, David Bowie,
George Burns, Chick
Corea, Gloria Gaynor,
Genesis, Tom T. Hall,
Chuck Mangione,

The PolyGram \$5.98 Line.

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Parker, The Platters, Rainbow,
Rush, Statler Brothers, Rod Stewart,
10CC, Thin Lizzy, Pat Travers, Village
People, Hank Williams
—more than 100 great
rock, pop, R&B,
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albums at a collection-
filling price.

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The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ THE WAY IT REALLY HAPPENED: Jerry Wexler's pun on producer Huey Meaux's name, which we erroneously recounted last week, had nothing to do with Huey's legal misfortunes. According to Jerry, Huey had been persistent in pitching Atlantic Records an act that he was then producing and finally wired a telegram: "Wex, how about it?" The telegraphed response read as follows: "Meaux, neaux, Wex." To set the record straight, Huey Meaux has publicly thanked Jerry for the support he gave him and his family during his years in the slammer. We're sorry about the error, but we were just trying to be queute.

When we caught up with Jerry, he had a good deal to say about the state of the industry in those days and these, and while we weren't around back then in the golden age, we can still vicariously share a measure of nostalgia for those times when, as he put it, "rock 'n' roll was in lower case, not the capitalized, pretentious 'Rock' that it's become today. I still keep up with musical trends," he claimed. "I signed the **Gang of Four**, which says something about my awareness of contemporary tastes. Hell, I even signed **Led Zeppelin** back in the '60s, but you'd have to strap me down to a chair before I'd listen to an album by a group of androgynous Englishmen playing their idea of the blues." Still, there are bright spots on the contemporary scene: "**T-Bone Burnett's** album on Takoma ('Truth Decay')—now that was a great album, maybe the best rock 'n' roll album of 1980. I wish I made that record."

BEGOSH AND BEGORRAH!: PolyGram's **Jim Sotet** writes that he was "shocked" to see that we omitted a mention of the shamrock-shaped record issued on the DJM label by the group **Horslips** in our recent wrap-up of weird disc configurations. Sorry, pal, you're absolutely right. But you must understand that **Charlie Blue's** phone was busy while we were writing said item, and since Blue's the guy who knows all of this stuff, we had to go it alone. There were other serious omissions—like the two badge-shaped **Police** singles, or the **Rufus** record that looked something like a strawberry—and we hereby invite anyone knowing about any others to let us know post haste. Wouldn't hurt to send a copy, either, they added greedily.

WHAT SOME FOLKS WILL DO FOR RATINGS: Roving correspondent **Argus Hamilton**, just back from Nashville, was dismayed by what passes for educational programming on TV down there. The morning "College of the Airwaves" turns out to be a "Hee Haw" re-run . . . We couldn't help but wonder what **Alive Enterprises' VP Bob Emmer** and **Watergate** celebrity-cum-radio commentator **John Dean** were discussing when we spotted them at a recent lunchtime huddle, but we did notice that between the appetizer and dessert there was an 18-minute gap in the main course.

SPLINTERS: There is no small irony in the fact that the band **Rockpile** has broken up mere months after the release of their first "official" group album, the terrific "Seconds of Pleasure." Perhaps if they'd kept it informal, as before—touring as **Rockpile** and recording under the solo banners of **Nick Lowe** and **Dave Edmunds**—they'd still be together. Mere speculation, of course, but meanwhile, we're glad to see that the various members will still be around in one form or another . . . Elsewhere, nurseries and kindergartens around the land are lameting the latest news about the **Babys**, news that suggests that the group of that name may be going the way of all flesh. Keyboardist **Jonathan Cain**, you may recall, recently left to join **Journey**, and now we hear that lead singer **John Waite** has left as well. Waite will pursue a solo career (he'll record for **Chrysalis**, as did the group); the remaining **Babys** line-up (drummer **Tony Brock**, guitarist **Wally Stocker** and bass player **Ricky Phillips**) will stay together, possibly under a new name, and are seeking a guitarist and singer to be their fourth member. Whatever they're called, they'll stay with **Chrysalis**, too . . . In another shocking departure, we hear that **Wolfman Jack** has left "The Midnight Special," apparently after some, ah, differences with the show's producers over recent format changes. Seems the farther the program got from rock 'n' roll, the less the **Wolfman** liked it.

TRULY SPECIAL: **Wolfman Jack** may have gotten sick of it, but we attended a taping of "The Midnight Special" just last week that gave us new hope for music on TV. When we got to the show's studios in Burbank, lo and behold, there was none other than **Van Dyke Parks**—one of those people who probably deserves the "genius" tag because of his work with the **Beach Boys** and many others, but who has consistently labored in total obscurity—making an appearance.

(Continued on page 50)

Philadelphia Dispute Revives Debate Over the Promotion of Black Concerts

By NELSON GEORGE

■ NEW YORK—The topic of white promoters working with major black artists sparked controversy at the first Black Music Association conference in 1979. There were boycotts of several major black acts that summer. Subsequent negotiations between booking agents and black promoters cooled the situation.

But the current dispute in Philadelphia between black promoter **Jimmy Walker's Sherjam Concerts** and **Associated Booking** suggests that black promoters are still worried about their position in the music industry. **Record World** talked to Walker as well as major black promoters **Teddy Powell** and **Dick Griffey** about the situation.

Concert Picketed

Walker led a picket line of an estimated 150 people in front of an Electric Factory-promoted show headlining **B.B. King** and **Bobby Bland** on Feb. 8 at the Academy of Music. Walker charged that the Electric Factory "stole" acts that he had a long working relationship with. He also claimed that **Associated Booking** offered him the **King-Bland** show on a Wednesday night for \$8,500, while the Electric Factory was given a more lucrative Sunday evening.

Walker's picketing caused the Academy's management to cancel all future concerts at the facility by both **Sherjam** and the **Electric Factory**. **Electric Factory** principals **Larry Magid** and **Alan Spidak** are contemplating a suit to regain use of the venue.

Cohen's Response

Associated Booking president **Oscar Cohen** responded to Walker's charges in a letter, saying "we are agents and it is our obligation to protect our artist and in this regard it is not a matter of white or black, but rather green, which represents the life line of our artist."

"As to **B.B. King** and **Bobby 'Blue' Bland** you also know . . . we offered these artists to you but your money offers were not acceptable to them. That is why another promoter was used—it was purely a deal for more money."

Walker told **RW**, "The managers of the halls, the booking agents, and talent managers are looking to put black promoters out of business. The bigger black artists are being directed to white promoters by the people behind them, so I have to go after the smaller black artists to survive."

Walker added that he "would

never get involved in a co-promotion with a white promoter over a black act. It is nothing but exploitation. Would they split **Barry Manilow** with me?"

'How Can I Grow?'

According to **Teddy Powell**, "conditions for black promoters have gotten worse. For example, there is a very hot act that I have been working with for 10 years. I played them when I lost money. I played them when they used to show up to gigs in a station wagon and sneakers. Now that they are in a position to make some real money and let me catch up on my investment, they went to the white man. With that as the situation how can I ever grow? How can any black promoter grow?"

"Whites pull their resources together, playing the best of what they have and the best of what we have. That leaves us with the lower or younger acts only. I really don't know how to change what's happening."

'The Artist is the Boss'

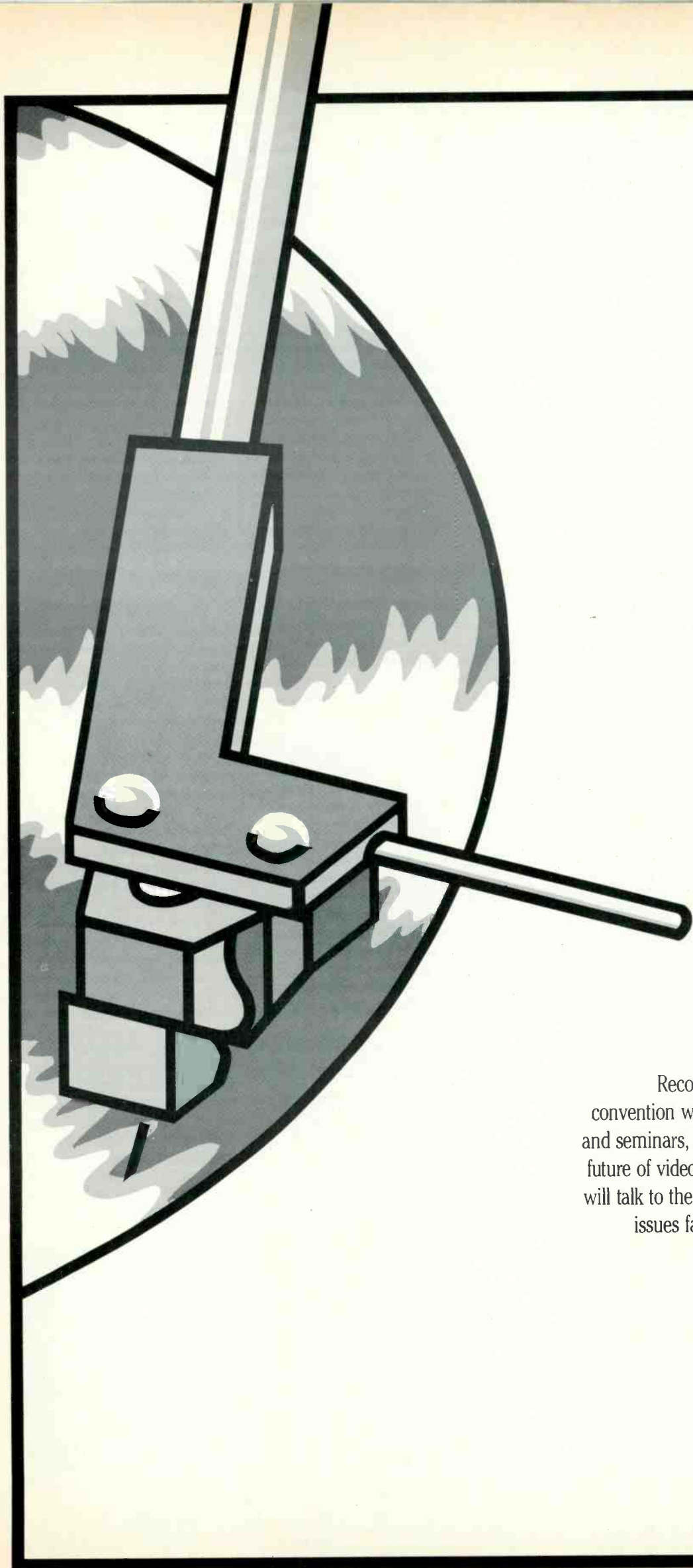
To **Dick Griffey**, president of **Solar records** and a leading concert promoter, "the bottom line is the black artist. He or she is the boss of the manager and the booking agent. It is up to them to see that money filters back to the people who helped them get to the top. You have to remember that working for a black promoter means that money goes to his black employees, the black caterer, the black limo service, etc. and eventually gets back to its source in the black community. When a white promoter gets that money it goes straight to the suburbs. So it is time for these artists to work with black entrepreneurs and not be puppets."

Griffey says of co-promotions with whites: "I personally would rather do without them. But I feel it is better for the black community to get something than nothing at all."

Davis Joins ASCAP

■ LOS ANGELES—**ASCAP** has announced the appointment of **Karen Sue Davis** as west coast membership representative. She will report to west coast directors **Todd Brabec** and **Michael Gorfaine**.

Most recently **Davis** worked at the feature film company **Turman-Foster Productions** as a production assistant. She was previously associated with **CBS Television**, **Columbia Records** and **Casablanca Records** and **FilmWorks Inc.**



Record World Salutes
NARM '81

Record World's coverage of this year's NARM convention will detail all the important panel sessions and seminars, including special reports focusing on the future of video merchandising. As usual, Record World will talk to the key personalities and discuss the crucial issues facing this gathering of the nation's music manufacturers and merchandisers.

Issue Date: April 18
Ad Deadline: April 8

For further information contact:
Tom Rodden (213) 465-6126
Joyce Reitzer Panzer (212) 765-5020

New York, N.Y.

By DAVID McGEE

■ **DOC AT THE BLUES STATION:** B.B. King needs no introduction, and that's a problem: he's so well known he's in danger of being taken for granted. True, he's been performing the same show for years, and his latest recordings, while agreeable fare, hardly rank among his finest work.

It's heartening to report, then, that his new album for MCA, "There Must Be A Better World Somewhere," produced by Stewart Levine, finds the king of the blues in rare form again. Outward appearances can be deceiving: although only six songs are on the album (a total of some 35 minutes of music), these are blessed with the sensitive instrumental support of such redoubtable musicians as Hank Crawford, Hugh McCracken, David Newman and Bernard Purdie, who fire King's tasty, to-the-point solos with new urgency.

If King seems to be singing with more authority than usual, credit the songwriting team of Doc Pomus and Mac (Dr. John) Rebennack for supplying him with challenging and substantial tunes. Although Pomus and Rebennack have collaborated before (on Dr. John's A&M albums "City Lights" and "Tango Palace"), this is their first full-blown venture into blues. For Pomus, who's revered as the co-writer (with Mort Shuman) of early rock 'n' roll and R&B classics for Ray Charles, the Mystics, Dion and the Belmonts, the Drifters and Elvis Presley, among others, the King album represents the culmination of a life's dream to work with the man he considers to be, along with Joe Turner, the preeminent blues artist of our time.

It's not widely known, but Pomus himself was once a highly-regarded blues singer. In 1942, noted jazz critic Leonard Feather "discovered" the 17-year-old Pomus singing at the Pied Piper club in Greenwich Village and, the following day, had Pomus in a studio cutting two songs written by Feather, which were released on the Apollo label. Thirteen years and many labels later, in 1955, Pomus wrote a song entitled "Heartlessly" and cut it for Dawn Records. Alan Freed broke the single in New York, and RCA Victor promptly bought the master from Dawn. For reasons Pomus is still uncertain of, the song was never heard again. It was a crushing blow to have come so close to having a national hit and then see it fall through under mysterious circumstances. Pomus decided to retire from performing and hone his writing skills. The blues' loss was certainly rock 'n' roll's gain, but that has been small comfort to a man to whom the blues speaks most profoundly.

When the opportunity came to write material for B.B. King, Pomus jumped. His collaboration with Willy DeVille on the latter's acclaimed 1980 release, "Le Chat Bleu," served notice that Pomus' songwriting was still strong. Writing for King, however, posed challenges far more complex than the ones Pomus had encountered in working with DeVille. In fact, Pomus told New York, N.Y. last week that the "Le Chat Bleu" material "is the type of stuff I throw off in five minutes.

"But the songs I wrote for B.B.," he continued, "are wider in scope. There's a certain kind of maturity in the material that I'm not sure is there in some other things I've written. It has to do with a certain understanding of life, whereas with the Willy DeVille things it's more like painting a picture or taking a photograph. The B.B. King material is philosophical in nature: things like 'There Must Be A Better World Somewhere' and 'Life Ain't Nothing But A Party' have to do with my attitude towards life."

Asked if this makes the B.B. King-type song harder to write, Pomus explained that rather than being harder or easier, it's more in keeping with one's natural evolution, as a person and as an artist. "I think what it really is, is that at different times in your life you can paint the pictures a little differently. Some days I wake up and the street scene is the easiest thing in the world for me to do. Most days I feel more like writing a blues, but I just haven't had the occasion to do so in recent years."

It comes as no surprise that Pomus considers the King LP "one of the two or three best things in my career. I'd given up thinking I was ever going to get a chance to do anything like this. I'm real proud of it, wouldn't change one bit of it." He adds, with a hearty laugh: "I felt like I was writing a speech for B.B. King to make at the annual blues dinner."

ROCKAGES, billed as "The Original Rock 'N' Roll Flea Market, Concert & Film Festival," is scheduled for April 11 and 12 at the New York Statler Hotel. Tickets are \$8 and are available in advance, (Continued on page 21)

Schifrin's Song Saluted



Composer Lalo Schifrin recently joined MCA Records personnel to toast the song "People Alone," from the MCA soundtrack "The Competition," which has been nominated for an Academy Award. Sung by Randy Crawford, the song was written by Schifrin and Will Jennings. Schifrin composed and produced the soundtrack. Pictured from left are: Schifrin's managers Howard Wolf and Richard Emler; Schifrin, Bob Siner, president of MCA Records; Santo Russo, vice president of product development; Arnold Stone, vice president of administration; and Pat Pipolo, vice president of promotion.

Faulty Products Bows

■ NEW YORK—Miles Copeland, president of I.R.S. Records, has announced the formation of Faulty Products as an alternative means of distribution for certain select records. While I.R.S. Records are distributed by A&M/RCA, Faulty Products distributes records directly to retail outlets, concentrating on "underground" record stores.

Bob Laul, I.R.S.' national sales director, has been named vice president of Faulty Products and John Guarnieri, I.R.S.' western sales manager, has been named Faulty's western sales manager as well. Both men will continue their positions with I.R.S.

"The Dead Kennedys record is our biggest project now," said Laul, referring to the San Francisco-based group. "We've done about 23,000 units with it. We're quite happy with what we've done with the record. We see it as the potential to doing other things."

Laul mentioned that there were actually two Faulty distributions. "There's I.R.S./Faulty Products, which is what the Dead Kennedys are on, and then there's Faulty Products Records. Within the next three weeks we'll have a Steve Diggel (guitarist for the Buzzcocks) EP on I.R.S./Faulty and singles by the Textones and Tea Time on Faulty Products Records.

"A lot of major labels in the United States don't want to pick up bands like this and we're seeking out this kind of alternative music that there is interest for—particularly groups like the Dead Kennedys."

NARM To Feature Chuck Mangione

■ NEW YORK — A&M recording artist Chuck Mangione has been announced as the feature artist of the 1981 NARM Convention to be held at the Diplomat Hotel on April 11 in Hollywood, Florida.

PolyGram Debuts Mid-Price Line

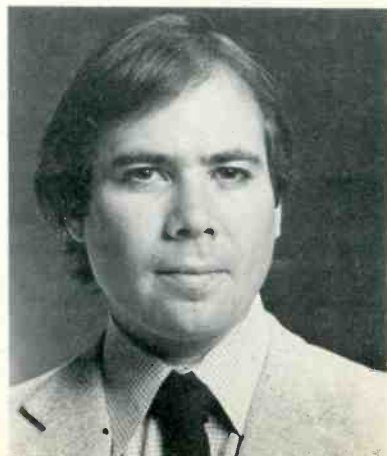
■ NEW YORK — PolyGram Records, Inc., has launched a \$5.98 line of selected titles from their current catalogue, it was announced by Jim Lewis, vice president, marketing for special projects. A total of 106 albums from the PolyGram Records catalogue, with original cover art and original catalogue numbers, will ship on March 25.

Titles

PolyGram plans to release a number of titles from its current catalogue "three or four times a year," according to Lewis. Titles included in the first release feature Rush, Pat Travers, Rainbow, Chick Corea, Southside Johnny, Hank Williams, Village People, Chuck Mangione, Moody Blues, Rod Stewart, the Allman Brothers and other artists.

Bert Keane Named Dreamland Promo VP

■ LOS ANGELES—Nicky Chinn, president of Dreamland Records, has announced the appointment of Bert Keane as vice president of promotion and marketing for the label. Keane had been with Warner Bros. Records as national promotion director.



Bert Keane

Female Producers Talk About Their Challenges and Triumphs

By JEFFREY PEISCH
and BRIAN CHIN

■ NEW YORK—Quickly—name three female record producers.

Hard, isn't it? Well, Ellie Greenwich is one. Genya Ravan is another. Valerie Simpson and Denise LaSalle are two more.

Aside from this handful of pioneers, female record producers have been a rare breed in the music industry. Even more than such traditionally male-dominated professions as law or accounting, record production has been almost completely a man's world.

Barriers

Recently, though, more females have been attempting to break into production. While women who have a reputation in the industry—such as Teena Marie, Greenwich or Ravan—say they haven't faced many barriers as producers, other, less well-known females say the problems are many. Kathy Weber, an independent producer who worked her way up from a go-fer and a studio manager and is now involved in several projects, said that "it's difficult for men to take me seriously in the studio. I've had engineers question my authority. Recently I told an engineer to do something; before doing it he asked the arranger if it was all right to do what I had asked him to do. People are just not used to having a woman in a position of authority in the studio. If I hear someone say, 'What's a cute girl like you doing producing records' one more time, I'll scream. Usually, at some point during each session I have to say to the people: 'Remember who has hired you, remember who is paying, and remember who you should be listening to.'"

Mikie Harris, an independent producer currently in the studio with the singer Wyndy Winston, said that she has had similar experiences. "During a recent session," said Harris, "the arranger kept on saying to me, 'you must remember that you're a woman.'"

Dolly at Lake Tahoe



RCA recording artist Dolly Parton recently played a 10-day, sold-out engagement at Harrah's Casino in Lake Tahoe, Nevada. On hand to greet Parton after a performance were RCA Records personnel and radio programmers from the area. Pictured from left are: Wayne Edwards, RCA Records country promotion; Rick Stewart, KRAK; Walt Shaw, KRAK; Brad Stapleton, KEEN; Hal Jay, KPLS; Joe Walther, KONE; Kent Hopper, KCEY; Carson Schreiber, RCA Records west coast country promotions; Joe Galante, RCA Records division VP, marketing, Nashville; and Tom Edwards, KEED.

I think, though, that it all comes down to business. If you treat people in a professional way—whether you're a man or woman—you'll get progress."

"Many of the people I work with I've known for a long time," said Greenwich, whose first production credits were in the early '60s, on the Red Bird label. "These people will often joke around by saying how much they hate taking orders from women. It's all in fun, but, I think, they probably don't like taking orders from women."

Greenwich said that she had less of a problem with male/female conflicts than with the rigors of production itself. "The pressures of producing are incredible," she said. "It's not an easy job. Maybe that's why so few women have tried it."

Genya Ravan

"To be a producer," said Genya Ravan, who will soon begin work on Ronnie Spector's second LP for Polish Records, "you've got to be a psychiatrist, an accountant and a mediator between all the people involved. And you've got to have a rap for everything you do and a good reason for doing it—not just because you like it."

Ravan said that, even though she enjoyed considerable success in the early '70s as lead singer of Ten Wheel Drive, she had to prove herself behind the control panel before she was given free reign in the studio. "I wanted to produce my first solo album," she said, "but the label vetoed it. But after I did a few projects that impressed my label, I was allowed to produce myself."

Teena Marie

Motown writer/singer Teena Marie served a similar apprenticeship in her career: her first album, 1979's "Wild and Peaceful," was produced by Art Stewart and Rick James. James had asked to produce Teena after hearing her singing in a piano room at Motown's L.A. headquarters, and en-

couraged her to assume solo production when she played him songs recorded in the label's demo studio. When commencing work on "Lady T," however, "I didn't want to do it for myself, and I didn't think Motown was ready, so I called Dick Rudolph to co-produce." By that time, Teena was writing nearly all of her material, and when she played a tape of six new songs, recorded as demos, for Berry Gordy, he was so impressed he advised her not to call an outside arranger for help on her third album, "Irons in the Fire." "He said that the arranger would just use my ideas and take the credit . . . He turned me loose, and I ran with it."

Mutual Respect

"Irons in the Fire," written, produced and arranged by Teena, was extensively preplanned: "I had all my ideas ready and we took only one month to do it. After a couple of sessions I felt at ease in the studio." Because her musicians have already toured with her, most of her arranging can be done informally—"I head the line and tell them what to play. All my guys are great musicians; there are no problems ego-wise. They respect me for what I know and I respect them." Teena will begin production on her next album, "It Must Be Magic," in March; she also "most definitely" has plans to produce further, with her brother and sister.

Denise LaSalle

Rhythm and blues singer Denise LaSalle has a similar story. After a regional hit in the late '60s, LaSalle signed a distribution arrangement with Westbound Records "with the understanding that (she) would produce or have the right of selecting a producer" for her recordings. On the album that was released following the 1970 top-10 hit "Trapped by a Thing Called Love," Willie Mitchell was listed as producer. "That was a one-shot deal," LaSalle said, explaining that "I haven't got any (formal musical) knowledge. I used Willie for arranging mostly. I was shy and new, so I gave him all the credit, although I wrote, produced and paid for the sessions." Since then, however, LaSalle has claimed sole production credits on her subsequent albums on Westbound, ABC and MCA.

Only Refused Once

LaSalle, who writes most of her own material, currently has plans to produce a Tennessee rock band called Wolfpack as well as a yet-unnamed country act. She recently produced a single by her husband, disc jockey James "Su-

per" Wolf. She reported no resistance on the part of record labels to her insistence on the right of production for her recent projects; she wryly noted, though, that a well-known blues singer, at the suggestion that LaSalle produce him, "made a comment like, 'I don't want to be produced by a woman.' That's the only time anyone ever turned thumbs down on me."

Warmth and Sensitivity

While becoming respected as a producer is the primary goal of all females in the business, many women believe that, beyond respect, they can offer artists something that male producers can't. "I think I can add warmth to a singer's sound," said Harris. "Wyndy (Winston) had five other producers—all male—before me, and none of them worked out."

"When I'm producing another female," said Weber, "I can do it with more sensitivity than a man. I can draw more out of a singer."

Weber said she also thinks that women can be very instrumental in bringing down the gargantuan production costs that have become accepted in the industry. "This isn't necessarily the fault of male producers," she said. "But, while men have been in charge, the costs have escalated. Maybe the fact that women have to struggle will give us the edge to do things cheaper."

"Yes, I'd love to see record production return to a simpler level," agreed Greenwich. "It used to be so much fun to make records. Now everything is so heavy and complicated. I think the reason that many of us have stuck to it is that we want things to become simple and fun again."

I.R.S. Names Staffers

■ NEW YORK—Miles Copeland, president of International Record Syndicate, has announced the appointment of the label's executive staff.

Boberg Named VP

Jay Boberg has been named vice president of American-Canadian operations for I.R.S., and will be responsible for overseeing the operations of the label's North American division from its Los Angeles offices.

Bob Laul has been named national director of sales, and will also oversee the operation of I.R.S.'s New York office.

In addition, Michael Plen has been named national director of promotion, Carl Grasso has been named vice president of creative affairs, Gabrielle Powell has been named director of artist relations, and Michael Grant has been named national director of publicity.

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **OUT OF THE DOLDRUMS:** We're saying goodbye to a terribly dull February with a wave of new releases that includes veterans and newcomers; rock and import disco, too.

As the forerunners of just about every black band, the **Isley Brothers** receive surprisingly little credit for their influences, especially **Ernie Isley's** guitar and **Ronald Isley's** vocal style. But they've proven themselves with ballads and funk as well as their excellent covers, and despite the constraints of their determined self-containment, the high writing standard of "Grand Slam" (T-Neck) makes it a fitting opening to their third decade as hit-makers. Not a strike on the album: the all-up-tempo second side builds up lots of steam in three new cuts, all four or five minutes. They are: "Young Girls," an echo of "That Lady," perhaps, but a very "now" counterpart to anything on the Slave or Gap albums (oh, no—it fades right at the break); "Party Night," a great stop-and-go handclapped track; and "Don't Let Up," heavy funk with an uplifting message that could be construed as either inspirational, romantic or political. With the R&B surge of the past year, the Isleys are right in the disco mainstream now. On promotional disco discs: the **Spinners'** new medley, "Yesterday Once More"/"Nothing Remains the Same" (Atlantic), has been catching DJs off-guard because of its bonafide stops-out 7:29 disco mix. Besides producer **Michael Zager's** usual aural variety and clarity of detail, there are ornate phased percussion breaks at the intro and midpoint—punchy. On **Betty Wright's** new single, "What Are You Gonna Do With It" (Epic), producer/writer **Stevie Wonder** returns the appearance she put in on the sublime "All I Do." While it's classic Stevie mellow funk, the track is also right in character with Wright's well-regarded Miami work: biting message, bright horns, and all of it deceptively simple. At normal volume, sounds just right for pop radio; crank it up and there's a lot of bounce. Look for an album soon, produced on the coast by ex-Rufus **Andre Fischer**.

The week's newcomers are especially promising: **Marc Sadane's** "One Way Love Affair" (WB) presents him as a fully-developed star, produced by **James Mtume** and **Reggie Lucas**. Their entourage of writers and players (notably bassist **Basil Farrington** and vocalist **Tawatha Agee**) support him solidly on ten classy cuts. His forte is the ballad, but Sadane pursues up-tempo material with gusto, as on "Sit Up" (4:17), party funk with a light-hearted freshness about it—perhaps it's the melodic bridge; and "Midnight Love Dance" (3:26), a lunging up-tempo that ends in vigorous vocal trading between Sadane and the chorus. We hope there's a remix to come. **Alicia Myers** is co-writer and lead vocalist of One Way, who's spun off for her first solo on "Alicia" (MCA). Most all of the material here was written by producers **Kevin McCord** and **Al Perkins**, who provide Myers with the sparsest but most propulsive of rhythm tracks. Best here are: "Don't Stop What You're Doin'," an unhurried minimal funk riff; "Spirit of the Boogie," light fare that reprises most of "You Can Do It"; and "Reggae Funky Dance" which, understandably, has more to do with funk than reggae. **Ullanda McCollough** is one of New York's top session singers, but she's best known to our readership, probably, for her long association with **Ashford and Simpson**. Reversing their usual relationship, they sing background for her, as well as writing and producing, on McCollough's upcoming album. The single breakouts, shipped on a promotional disco disc this week, are well-crafted, small gems: "Bad Company," another in the Ashford/Simpson line of sophisticated, adult lost-love songs, a moody down-tempo set off by McCollough's ringing, plaintive soprano; and "Warm and Gentle Explosion," a sweet, sweet gospel-flavored midtempo that ebbs and flows ecstatically. Look for an album soon.

We wish we'd had the scoop on **Steve Winwood's** fine "Arc of a Diver" album (Island) when DJs **Richie Rivera** and **Lester Temple** tipped us on it weeks ago: be that as it may, the record finally arrived on our desk slightly in advance of a disco disc pressing of "Night Train," which will ship this week or next. The 7:51 cut is built around a rhythm box, but the beat is loose and natural, befitting the rock-R&B fusion it is. Still, it's interesting here to see how the devices of disco have become incorporated into the rock music

vocabulary. More details when the disco disc is out; it will be backed with **U2's** "I Will Follow." **Spandau Ballet's** "Journey to Glory" album, a dance-rock hit for months as an import, has been released domestically this week on **Chrysalis**. The key cuts (available in extended mixes on import only) are both up-tempo rock, heavily synthesized but far less freakish than the American music by **Devo** or the **B-52's**. "To Cut a Long Story Short" and "The Freeze" both pound into the body with ringing foot drum; they change from rock to disco in sudden breaks and synthesizer passages, especially on the six-odd-minute remixes. "Controversial," DJ **Rivera** called this one.

IMPORT SHORTS: We bopped around the living room all this week to **Carol Jiani's** "Hit 'N' Run Lover," a popular import on Canadian **Matra**. The cut, produced by **Joe LaGreca** and arranged by **Denis LePage** (who are doing so well with the Lime record) is the one genuinely inspired work to come out of Montreal since **Geraldine Hunt's** "Can't Fake the Feeling." In a near-symphonic swirl of sound and fury, Jiani delivers an enraged indictment: "He'll love you good and get out of town," parrying phrases with a hot sax player (compare **France Joli's** "Playboy") and supported with a stomping, percussive track every bit the melodic equal of "The Break." But the topper here is the series of red-hot builds and true dramatic peaks, which develop hair-raising momentum over 9:10. (The conclusion, especially, is right out of the just-one-more-break school.) Essential for those who thought Eurodisco was out of emotional songs . . . Details next week on new records by **Billy Ocean**, **Nightlife Unlimited**, **202 Machine** (now domestic) and **Love Deluxe**. Fans of import material, beleaguered by the scalper's prices being charged by the handful of mail-order outfits, should be pleased to hear of a new set-up based in New York's Greenwich Village which intends to undersell substantially on the relatively cheap Canadian product now entering America and on in-demand cutouts. The place is called **Vinyl Mania**, located at 30 Carmine Street, New York 10014; write care of **Charles Grappone**.

Last, but not least, essential reading for Disco File fans: the return of **Vince Aletti** to the printed page, in the March 4 *Village Voice*. Aletti presents a guide to the important street records of the current period, in the frank and entertaining style that inspired many of us to love the music more and even to attempt a living writing about it ourselves. Welcome back . . .

Disco File Top 40

MARCH 14, 1981

- 1. RAPTURE**
BLONDIE/Chrysalis (LP cut) CHE 1290
- 2. BREAKING AND ENTERING**
DEE DEE SHARP GAMBLE/Phila. Intl. (12") JZ 36370 (CBS)
- 3. HILLS OF KATMANDU/WISHBONE**
TANTRA/Importe/12 (LP cuts) MP 310
- 4. CAN YOU HANDLE IT**
SHARON REDD/Prelude (LP cut) PRL 12181
- 5. IT'S A LOVE THING**
WHISPERS/Solar (12") BZL1 3578 (RCA)
- 6. YOUR LOVE**
LIME/Prism (12") PDS 409
- 7. ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion (12") SD 16027 (A&I)
- 8. YOU'RE TOO LATE**
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
- 9. LOVE (IS GONNA BE ON YOUR SIDE)**
FIREFLY/Emergency (12") EMDS 6515
- 10. LET'S DO IT**
CONVERSION/Sam (12") S 12336
- 11. GET TOUGH**
KLEER/Atlantic (12") SD 19288
- 12. LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (12") SD 16023
- 13. FULL OF FIRE/MAKE THAT MOVE**
SHALAMAR/Solar (12") BZL1 3577 (RCA)
- 14. SET ME FREE**
THREE DEGREES/Ariola (LP cut) OL 1501 (Arista)
- 15. I HEAR MUSIC IN THE STREET**
UNLIMITED TOUCH/Prelude (12") PRL 605
- 16. FANCY DANCER**
TWENNYNINE FEATURING LENNY WHITE/Elektra (12") 6E 304
- 17. LOOK UP/NEVER GONNA GIVE YOU UP**
PATRICE RUSHEN/Elektra (12") 6E 302
- 18. BON BON VIE (GIMME THE GOOD LIFE)/CANDIDATE FOR LOVE**
T.S. MONK/Mirage (12"/LP cut) WTG 19121 (A&I)
- 19. SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134
- 20. THIGHS HIGH (GRIP YOUR HIPS AND MOVE)**
TOM BROWNE/Arista/GRP (12") 5503
- 21. WON'T YOU LET ME BE THE ONE**
MICHAEL McGLIOIRY/Airwave (12") AW12 94964
- 22. WIND ME UP**
R.J.'s LATEST ARRIVAL/Buddah (12") DSC 144
- 23. BODY MUSIC**
STRIKERS/Prelude (12") PRLD 608
- 24. BURN RUBBER**
GAP BAND/Mercury (12") SRM 1 4003 (PolyGram)
- 25. FEEL IT**
REVELATION/Handshake (12") JW 36963
- 26. WALKING ON THIN ICE**
YOKO ONO/Geffen (12") 49683 (WB)
- 27. GIVE ME YOUR LOVE**
SYLVIA STRIPLIN/Uno Melodic (12") UMD 7001
- 28. AI NO CORRIDA**
QUINCY JONES/A&M (12") 2309
- 29. HEARTBEAT**
TAANA GARDNER/West End (12") WES 22132
- 30. GIVE ME A BREAK/REMEMBER**
VIVIEN VEE/Launch (12") NC 1003
- 31. CELEBRATION/LOVE FESTIVAL**
KOOL & THE GANG/De-Lite (12"/LP cut) DSR 9518 (PolyGram)
- 32. GOT THE TIME**
HOLT '45/Sutra (12") SUD 002
- 33. FANTASTIC VOYAGE**
LAKESIDE/Solar (12") BXL1 3720
- 34. PERFECT FIT**
JERRY KNIGHT/A&M (12") SP 4843
- 35. KEEP MOVIN'**
BEVERLY HILL/Old Town (12") OT 12 1981
- 36. DANCE**
SILVER PLATINUM/Spector Intl. (12") 00009 (Capitol)
- 37. CHILL-OUT!**
FREE EXPRESSION/Vanguard (12") SPV 39
- 38. MY SIMPLE HEART**
CAROL DOUGLAS/20th Century Fox (12") TCD 125 (RCA)
- 39. DON'T STOP THE MUSIC**
YARBROUGH & PEOPLES/Mercury (12") SRM 1 3834 (PolyGram)
- 40. BETCHA CAN'T LOVE JUST ONE**
FINAL EDITION/VAP (12") 19811

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

Grammy Winners, Presenters and Performers



Pictured at the Feb. 25 Grammy Awards ceremony at Radio City Music Hall are (top row, from left): multiple Grammy winner Christopher Cross (left) and his producer, Michael Omartian; awards show host Paul Simon in performance; Billy Joel with his award; and co-presenters (and co-winners of a Grammy) Barry Gibb and Barbra Streisand. Middle row, from left: Quincy Jones and Pat Benatar with their awards;

Grammy winner Kenny Loggins in performance; and George Jones with his award. Bottom row, from left: Grammy winners Anne Murray and the Manhattans; Barbara Mandrell in performance; and gospel singer Shirley Caesar accepting her Grammy from presenters Gerry Mulligan and Margaret Whiting at a pre-telecast ceremony.

New York, N.Y.

(Continued from page 18)

by check or money order, from Rockages, P.O. Box 69, Bayside, New York, 11361. For information, dealer inquiries and program advertising call (212) 631-5057. The show opens at noon and closes at 10 p.m.

CONGRATULATIONS to the "mouth of the south," **Elwood Bunn**, and his wife **Trudelle**. Mrs. Bunn gave birth to the couple's first child, **Chelsea Anne Bunn**, on February 20. The little one weighed in at seven pounds, seven ounces.

DIED: **Kermit Chandler**, 37, lead guitarist for the **Sheppards**, an early '60s soul and vocal harmony group only now receiving its just due thanks to articles in *Rolling Stone* and *Time*. Sheppard was 13 years old at the time he recorded with the group.

JOCKEY SHORTS: **Dolly Parton** was forced to cancel the remainder of her debut appearances at the Riviera in Las Vegas on the advice of her physician. Parton is suffering from severe laryngitis and has been ordered to rest her voice for two weeks. She will return to the Riviera on April 2 and play through April 15 . . . the surprise group of 1980, the **Shaggs**, has a new release on the way from Red Rooster. "Shaggs' Own Thing" contains new songs, a few standards and a live cut; it is described as "every bit as amazing as its predecessor." **NRBQ** is also readying a new LP on Red Rooster, as are the **Whole Wheat Horns**, **Sun Ra** ("The Blueprint of Happiness"), and **Jake and the**

Family Jewels ("Geography") . . . on the book publishing front, there is reportedly a book on the way called "Complete **Beatles**" featuring the exact musical transcriptions of the group's songs as they are played on record. The book will also feature articles by **Greil Marcus**, **Lester Bangs**, **Dave Marsh** and other writers . . . **Karla DeVito** has obtained the rights to "Bloody Bess," the story of a seventeenth-century female pirate, which she hopes to mount on Broadway next spring. In the meantime, she's written a song about Bess for her new album, which is due in May . . . **Paul Winley** has signed the English soul band, **Cymande**, to a long-term recording contract . . . Berlin/Carmen International Artists Management, Inc. has signed Polish recording group **El Futuro** for exclusive worldwide management . . . **Split Enz'** **Malcolm Green** has left the group to pursue a solo career . . . Alligator recording artist **Lonnie Brooks** is coming to the Lone Star on March 11 . . . **Robin Lane and the Chartbusters** went back from whence they came last week by playing at the Rat in Boston and Jonathan Swift's in Cambridge, the first two venues the band ever played. In what was described as a "driving rainstorm," Lane and company drew standing room only crowds . . . **Ian Dury** set for a New York blitz: Rock World on March 13, Saturday Night Live on March 14, the Malibu Beach Club (on Long Island) on March 15 and, on St. Patrick's Day, the Palladium.

George Burns Is a New Country Star at Age 85

By SAMUEL GRAHAM

■ LOS ANGELES—Not long ago, George Burns put out his second country album, "George Burns in Nashville" (on the Mercury label). Included on that album is a single called "Willie, Won't You Sing a Song With Me," a lighthearted appeal to Willie Nelson wherein Burns refers to "you and your guitar and me and my cigar." Nelson has been sent a copy of the record, so it's just possible that this unlikely pairing may come to pass; but "whether it does or it doesn't," says George, "I'm gonna stay in show business."

'If They Pay Me'

As if there could be any doubt about that. The man who says that he'll do "anything they want me to do—if it's connected with show business, and if they pay me"—is an entertainment business fixture still going strong at age 85. There aren't many performers who could begin a new career at that age, let alone succeed at it, but Burns has done just that. In fact, he even earned a Grammy nomination for "I Wish I Was Eighteen Again," the title cut from his first LP. Not bad for a guy who has always made light of his admittedly limited vocal talents, saying that he never had the courage to sing a sad song before because "I wanted to get out of the theater before the audience did."

"I Wish I Was Eighteen Again" was not written (by Sonny Throckmorton) for George Burns, although it sounds as if it could have been. The way he explains it, the tune came to the attention of Mercury's Charles Fach, who "heard the song and said, 'It's a great song, but we've gotta get the oldest guy around to sing it.' So they looked around, and Moses was booked, so they got me. I sang it, and it worked."

'A Hidden Cleverness'

Burns had little interest in country music before that, he admits. Now, however, "when I listen to the country songs, I love the music—the musicians are fabulous—and I love the words. Country songs make you cry. And I've found it's easier to make people cry than it is to make 'em laugh." But that's not all. "Country songs talk about now, about right this minute. And their rhymes are different. They're not clever, but they are clever; it's a hidden cleverness." Referring to a tune from his first album called "The Arizona Whiz," he notes that "Irving Berlin would commit suicide" over a line like "The campus crowd was noisy as they waited for the show/Everyone had come to see the king of rock

'n' roll." Says George, "That doesn't rhyme — but dammit, when you sing it, it does."

'You Believe It'

Burns has been around long enough not to overestimate his abilities in any particular arena. "There's a lot of singers better than me," he allows. "There's Willie Nelson, Kenny Rogers, Frank Sinatra . . . That's about it, isn't it?" But seriously, folks, he uses the latter two to make another point about the appeal of country music. "Say Kenny Rogers is singing a love song to a girl," he suggests. "When Kenny Rogers sings a love song, he sings it to that girl—he doesn't sing it to the audience. But when Sinatra sings a love song, he sings it to all girls, not just to one girl. There's an intimacy that country music has got. You believe it."

A lot of rockers, with their mega-bucks album productions, would cringe at the efficiency with which Burns makes records. "See, I don't do it like the other people," he says. "I rehearse at home." It sounds simple, and it is. A batch of songs will be sent to him by his Nashville contacts; he'll pick out "the ones that fit my age," find the proper key and rehearse them with his pianist; the Nashville pickers will record the tracks in those keys; and, finally, Burns will head down there for a weekend or two and add his own voice. All in all, the ten tracks on "George Burns in Nashville" took him about six hours to polish off.

'It's Their Business'

For the most part, Burns defers entirely to the musicians and producers. "They know more about it than I do," he says simply. "What they pick out is right—that's country." It's much like the trust an actor must have in his director, he adds. "You're in their hands—it's their business. My

business is being a country singer. An old country singer. A very old country singer."

'You've Gotta Plug It'

Like any seasoned performer, Burns has a healthy attitude about the promotional chores that inevitably follow the completion of a project. "When you've got an album," he says, "you've gotta go out and plug it," and to that end he's made appearances on programs like "American Bandstand" and "The Midnight Special." He attributes the fact that "the kids like me" in part to Burns' appearance with John Denver in "Oh, God," which certainly brought his talents to a newer audience. It was a bit of casting that Burns feels was responsible for the film's success. "If God did come down," he says, "he'd pick John Denver. I don't think it would have worked if I'd come down and picked Milton Berle."

Burns is surprisingly in touch with developments in the industry. Having worked with the Bee Gees, Peter Frampton and others in the "Sgt. Pepper's Lonely Hearts Club Band" film, he knows that making it in rock can mean big money, especially if one writes one's own songs. In fact, he talks incredulously about Frampton's astounding success in 1976 with "Frampton Comes Alive," noting that "his manager probably made more money in that one year than Al Jolson made in his lifetime."

Not that Burns is envious; hell, he'd sing for free. As for his age, "it's not too important. It's just a number. I was old when I was 18. I couldn't find a job. That's when you're old—when you're not working, and you're hustling, and you're trying to do something." It's not a position George Burns is ever likely to find himself in again.

Ventures at Country Club



The Ventures appeared at Wolf & Rissmiller's Country Club recently. The event was taped for video laser disc, cassette and TV exposure by Myriad Media. After the show the Ventures were greeted by fan/performer Al Stewart (center), whose first performance on stage was the Ventures hit "Walk Don't Run."

Famous Music

Announces Signings

■ NEW YORK — Famous Music has announced the signing of a number of new production and writing agreements.

Famous has signed publishing/production agreements with Sweet Avalon Music (Muscle Shoals); Madison Street Music, Davis Music Enterprises, Inc. and Gus Redmond (Chicago); Allen Richardson (Philadelphia); and Reed Williams' Rainbow Venture Music (Denver). New writers assigned to Famous include Bruce Gray (New York); Johnnie Cymbal and Gretchen Peters (Nashville); and Cheryl Dilcher and Kevin DuBrow (Los Angeles).

Famous president and chief operating officer Marvin Cane has also announced the appointment of Randy Irwin as director of creative affairs. Irwin had been general manager of Larry Shayne Enterprises, producing or managing such acts as Ben E. King, Shirley Alston, Jimmy Castor, Ecstasy, Passion and Pain and Brass Construction among others, for the past two years.

Starwood Stays Closed

■ LOS ANGELES—The California Court of Appeals has denied a petition for a stay order that would have permitted the Starwood, a local rock venue, to reopen pending the outcome of its current suit seeking reinstatement of its entertainment license. The club's license was revoked and its doors shuttered for the past month following complaints by neighboring residents of unruly behavior among the club's patrons.

According to the club's attorney, Joshua Kaplan, a petition is now being filed in the state Supreme Court and a response is expected shortly. The Starwood is appealing on the grounds that it is unlawful to hold an establishment responsible for behavior outside its premises and beyond its control.

A showcase appearance by Planet Records group, the Plimsouls, scheduled for Feb. 24, was cancelled as a result of the court's decision.

PolyGram Names Janet Rickman

■ NEW YORK—Janet Rickman has been named southeast regional press and artist relations manager for PolyGram Records, Inc., based in Nashville, it was announced by Len Epand, vice president, press and artist relations. Prior to assuming her current post, Rickman was the southern publicity manager, Mercury/Phonogram Records, for three years, in Nashville.

NARM Going to Bat For Merchandisers Over CRT's Decision

By DAVID MCGEE

■ NEW YORK—With the Copyright Royalty Tribunal having decided in favor of increasing the mechanical royalty rate for the use of copyrighted songs on sound recordings, the National Association of Recording Merchandising (NARM) has made what its executive vice president Joe Cohen terms "an unusual move" by requesting permission to intervene in the appeals pending in the U.S. Court of Appeals in Washington, D.C. The Tribunal's decision to increase the current rate of two-and-three-fourths cents per song to four cents will take effect July 1, 1981.

Although NARM has joined forces in the past with the Recording Industry Association of America (RIAA) in lobbying for stronger anti-piracy and counterfeiting legislation, this latest legal foray would place the trade organization squarely in the courtroom, a move Cohen deems necessary in light of the CRT's stated opinion that the increase would have little or no effect on record and tape prices.

"We feel pretty strongly about this and there's nothing cosmetic about our intervention request," Cohen told *Record World*. "We think the increases of 50 percent will have a devastating effect on consumer prices."

Decision Called 'Surprising'

Until the CRT's decision was announced, said Cohen, NARM felt the RIAA had effectively bolstered the case against an increase via a letter from Joe Simone, president of Progress Distributors, outlining NARM's position; and through the testimony of Tower Records owner Russ Solomon, who Cohen said "gave what we thought was quite effective testimony on behalf of retailers."

"We found it surprising in the Tribunal's final decision that it suggested this effective rate change would not impact on consumer prices," Cohen explained. Therefore we felt obligated on behalf of the merchandiser, who is in effect the last link in the marketplace to the consumer, to yell loud and clear that this will without question effect the price consumers pay for records and tapes. We also hope that in some way it will add momentum to the RIAA's appeal by highlighting the obviously wrong conclusions drawn regarding the effect on consumer prices."

NARM expects a decision on the intervention request within two weeks.

CBS Records Post-Grammy Reception



Following the Grammy Awards broadcast in New York, CBS records executives hosted a reception at the Four Seasons for an assemblage that included CBS artists and celebrity Grammy attendees. Top row, from left: CBS Records Division president Bruce Lundvall and Rex Smith; Grammy winners Barry Gibb and Barbra Streisand (Best Pop Vocal Performance, Duo, for "Guilty") and Billy Joel (Best Male Rock Vocal Performance, for "Glass Houses"); Walter Yetnikoff, CBS Records Group president, Placido Domingo, CBS Inc. president Thomas Wyanan, CBS Masterworks VP/GM Joe Dash and Judith Blegen. Bottom row, from left: CBS Records Group deputy president and chief operating officer Dick Asher and Grammy winner Kenny Loggins (Best Male Pop Vocal Performance, for "This Is It"); Asher, Meat Loaf and Walter Yetnikoff; Larry Gatlin and Yetnikoff.

Music Cable Chan'l

(Continued from page 6)

pace" of most of the video clips used, said Pittman, demanded connecting material that would fit the pace. "Cohesion is essential," he continued. "You've got to get the message across in the right environment."

Pittman estimated that the "core audience" for the channel would be "people in their 20s who've recently left home." He did not foresee major problems in reconciling use of the channel with family television requirements: he feels the older viewers will mainly have very young, pre-school age children, while teenagers still living in their parents homes "control the TV quite a bit," according to his research. Pittman also reported that in 1981, it isn't unusual for a home to have two or three cable hookups, and he said he sees multiple-hookup households as very common in the future.

Pittman also explained that stereo feeds will be offered to cable operators who pick up MTV. Stereo cable hookups are already commonplace in small markets, where listeners subscribe to cable for a greater choice of radio stations than small cities usually offer. According to Pittman, stereo cable feeds will soon become common even in large, radio-saturated markets. He also predicted that stereo television will be available to consumers in the next few years, pending an FCC decision on a standard system.

Each hour on MTV will contain eight commercial minutes, six of which are network positions, and two of which will be available for local advertisers.

CBS Records To Fund John Lennon Scholarship

■ NEW YORK—Dick Asher, deputy president and chief operating officer, CBS Records Group, and Bruce Lundvall, president, CBS Record Division, have announced that, in memory of John Lennon, CBS Records will fund a scholarship in composition at the Juilliard School of Music in New York.

The scholarship will be awarded for four consecutive years to outstanding and financially deserving students in the field of composition. Scholarships are awarded by the scholarship committee of the Juilliard School on the basis of student competition.

Composer J. C. Johnson Dies in New York at 84

■ NEW YORK—Composer and lyricist J.C. Johnson died here on February 27. He was 84.

Worked with Waller

Among Johnson's chifé collaborators was Thomas "Fats" Waller. The two wrote "The Join Is Jumpin'," among other songs. Johnson also wrote "Patty Cake, Patty Cake, Baker Man" and "The Spider and the Fly." Other Johnson songs include "Trav'lin' All Alone," "Black Mountain Blues," and "Little Black Boy."

Johnson also wrote scores for several revues and musical shows, and collaborated on songs for such motion pictures as "Hit Parade of 1943."

Funeral services were held last Wednesday. In lieu of flowers, friends are requested to send donations to the ASCAP Foundation, One Lincoln Plaza, New York, N.Y. 10023.

Eight Found Guilty In Florida Piracy Case

■ JACKSONVILLE, FLA.—All eight defendants in the "Operation Turntable" pirate recordings trial in U.S. District Court here were found guilty of charges ranging from Racketeer Influenced Corrupt Organization (RICO) and Interstate Transportation of Stolen Property (ITSP) to wire fraud and copyright infringement.

In earlier actions resulting from the 1979 multi-state FBI raids, 31 other people pleaded guilty last November to misdemeanor copyright violations. A dozen others pleaded guilty and were sentenced earlier this year on various ITSP, wire fraud and copyright infringement counts.

18-Month Operation

The April 1979 raids resulted from an 18-month FBI undercover operation. Seizures at that time netted an estimated \$800,000 in allegedly illegally manufactured and distributed tapes, various raw materials and duplicating and winding equipment.

Found guilty by the jury were Jerry Herbert Jones, John C. McCulloch, Curtis R. Snipes, Ferrol (Bud) McKinney, Francis Lockamy, George Washington Cooper III, George Washington Cooper, Jr., and Lanny Darrell Drum.

Judge Harold Melton will sentence the eight defendants in approximately 45 days, after presentencing reports are completed.

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Record World Singles 101-150

MARCH 14, 1981

MAR. MAR.
14 7

101	118	RIGHT AWAY HAWKS/Columbia 11 60500 (Junior Wild, ASCAP)
102	123	LIMELIGHT RUSH/Mercury 76095 (Core, ASCAP)
103	103	LET ME GO RINGS/MCA 51069 (Face Down, ASCAP)
104	104	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)
105	107	GAMES PHOEBE SNOW/Mirage 3800 (Atl) (Jasper Jeeters, BMI/Black Platinum/Analog, ASCAP)
106	120	WHERE'S YOUR ANGEL LANI HALL/A&M 2305 (Irving/Baby Shoes/Poppy's, BMI)
107	109	BLACKJACK RUPERT HOLMES/MCA 51045 (WB/The Holmes Line, ASCAP)
108	110	OUTSIDE AMBROSIA/Warner Bros. 49654 (Rubicon, BMI/Genevieve, ASCAP)
109	113	8TH WONDER SUGARHILL GANG/Sugarhill 753 (Commodores/Jobete, BMI)
110	—	I MISSED AGAIN PHIL COLLINS/Atlantic 3790 (Effectsound Ltd./Pun, ASCAP)
111	115	PROUD JOE CHEMA BAND/Unicorn 3 95001 (MCA) (Publisher not listed)
112	108	GENERALS AND MAJORS XTC/Virgin/RSO 300 (Nymph/Unichappell, BMI)
113	105	DON'T YOU KNOW WHAT LOVE IS TOUCH/Atco 7311 (Thames, ASCAP)
114	114	FANCY DANCER LENNY WHITE/Elektra 47087 (Mchoma, BMI/Cherubim, ASCAP)
115	127	PERFECT FIT JERRY KNIGHT/A&M 2304 (Almo/Crimasco, ASCAP)
116	111	LET'S DO IT CONVERSION/Sam 81 5017 (Calebur Composition/Leeds/P.A.P./Mideb, ASCAP)
117	117	BETCHA CAN'T LOVE JUST ONE FINAL EDITION/VAP 19813 (Virgin Archer/Staffoly, ASCAP)
118	119	WHERE DID THE TIME GO? POINTER SISTERS/Planet 41925 (Atl) (Unichappell/Begonia Melodies/Braintree, BMI/New Hidden Valley/Porcheste, ASCAP)
119	129	THE RAMBLER MOLLY HATCHET/Epic 50965 (Mister Sunshine, BMI)
120	121	FOR YOU MANFRED MANN'S EARTH BAND/Warner Bros. 49678 (Bruce Springsteen/Laurel Canyon, ASCAP)
121	128	HERE'S TO YOU SKYY/Salsoul 2132 (RCA) (One to One, ASCAP)
122	125	I'M READY KANO/Emergency 4504 (Emergency/Farfalla, ASCAP)
123	124	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 759 (Sugarhill, BMI)
124	130	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista) (Almo/Ray Jay/Similar/Lucky Break, ASCAP/Irving, BMI)
125	126	REMEMBER WHEN THE MUSIC HARRY CHAPIN/Boardwalk 8 5705 (Chapin, ASCAP)
126	132	I HAVE THE SKILL SHERBS/Atco 7325 (Sherbert, ASCAP)
127	—	LET ME LOVE YOU GOODBYE BOBBY VINTON/Tapestry 006 (Algee, no licensee listed)
128	139	EVERYTHING IS COOL T-CONNECTION/Capitol 4968 (T-Conn./Irving, BMI)
129	144	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram) (Songpainter, BMI)
130	131	YOU DON'T OWN ME JOAN JETT & THE BLACKHEARTS/Boardwalk 85706 (Merjoda, BMI)
131	116	CAFE AMORE SPYRO GYRA/MCA 51035 (Harlem/Crosseyed, BMI)
132	134	WHO YOU FOOLIN' DIANA CANOVA/20th Century Fox 2486 (RCA) (20th Century/Finally Vinyl, ASCAP)
133	135	LOVE CALLING ZINGARA/Wheel 5001 (Platinum Ear, BMI)
134	122	CAREER GIRL CARRIE LUCAS/Solar 12143 (RCA) (Spectrum VII/Carrific/My Kinda, ASCAP)
135	136	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436 (Duchess/MCA/BMI)
136	112	LONG TIME LOVIN' YOU MCGUFFEY LANE/Atco 7319 (McGuffey Lane, BMI)
137	137	CAN YOU HANDLE IT SHARON REDD/Prelude 8024 (Trumar/Diamond in the Rough, BMI)
138	141	HAVE YOU SEEN HER CHI-LITES/20th Century Fox/Chi-Sound 2481 (RCA) (Six Continents, BMI)
139	138	EUGENE CRAZY JOE AND THE VARIABLE SPEED BAND/Casablanca 2298 (PolyGram) (Madam Palm, BMI)
140	140	CHEATIN' HIS HEART OUT AGAIN JOHN FARRAR/Columbia 11 11429 (John Farrar, BMI)
141	—	THAT DIDN'T HURT TOO BAD DR HOOK/Casablanca 2325 (PolyGram) (I've Got The Music, ASCAP)
142	133	WHAT'S IN A KISS GILBERT O'SULLIVAN/Epic 19 50967 (Pending)
143	143	THEME FROM RAGING BULL JOEL DIAMOND/Motown 1504 (United Artists, ASCAP)
144	142	JANUARY, FEBRUARY BARBARA DICKSON/Columbia 1 11225 (ATV, BMI)
145	145	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023 (Unlimited Touch/Phylmar, ASCAP)
146	146	ALL MY LOVE L.A.X./Prelude 8019 (O'Lyric/Evan Paul/Libraphone, BMI)
147	147	WAITING FOR A FRIEND ROGER DALTRY/Polydor 2153 (PolyGram) (Twickenham Tunes)
148	148	LOVE ON THE AIRWAVES NIGHT/Planet 47921 (E/A) (No Sheet, ASCAP)
149	149	LET'S PICK IT UP (WHERE WE LEFT IT OFF) CHRIS MONTAN/20th Century Fox 2480 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Libraphone, BMI)
150	150	COW PATTI JIM STAFFORD/Warner Bros. 49611 (Senor/Sibie, ASCAP)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AHI LEAH Avsec (Bema Sweet City, ASCAP)	32	KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)	2
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP)	44	KEEP THIS TRAIN A ROLLIN' Templeman (Turpien Tunes/Burce, ASCAP)	80
A LITTLE IN LOVE Tarney (ATV, BMI)	11	KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	12
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)	73	LADY Richie (Brockman, ASCAP)	60
ALL AMERICAN GIRLS Walden (Walden/Gratitude Sky, ASCAP/Irving/Kejoc, BMI)	71	LIPSTICK Chapman (Chinnichap, BMI)	82
AND LOVE GOES ON White (Almo/Verdanel/Cherubim, ASCAP/Foster Frees, BMI)	59	LIVING IN A FANTASY Tarney (Rare Blue, ASCAP/ATV, BMI)	23
ANGEL OF THE MORNING Landis (Blackwood, BMI)	31	LONELY TOGETHER Manilow (Kenny Nolan, ASCAP)	88
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI)	49	LOVE ON THE ROCKS Gaudio (Stonebridge/EMA-Suisse, ASCAP)	52
BACK IN BLACK Lange (J. Albert Ltd./Margo, BMI)	54	LOVERS AFTER ALL Buckingham (Rumanian Pickleworks, BMI/Leon Ware, ASCAP)	77
BEING WITH YOU Tobin (Bertam, ASCAP)	34	ME (WITHOUT YOU) Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	89
BON BON VIE (GIMME THE GOOD LIFE) Linzer (Unichappell/Featherbed/Larball, BMI)	75	MISS SUN Schnee (Hudman, ASCAP)	84
BURN RUBBER Simmons (Total Experience, BMI)	56	MISTER SANDMAN Ahern (Edwin H. Morris/MPL, ASCAP)	65
CELEBRATION Deodato (Delightful/Fresh Star, BMI)	4	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI)	57
CH CH CHERIE McRee-Hodgkinson (Fourth Floor, ASCAP)	78	MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)	21
CRYING Butler (Acuff Rose, BMI)	10	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)	1
DE DO DO DO, DE DA DA DA Group-Gary (Virgin/Chappell, ASCAP)	86	PASSION Harry The Hook (Riva/WB, ASCAP)	25
DON'T STAND SO CLOSE TO ME Group (Virgin/Chappell, ASCAP)	27	PRECIOUS TO ME Podolor (Hearmore/On The Boardwalk, BMI)	33
DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI)	20	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP)	7
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI)	40	RUNNING SCARED Poncia (Acuff/Rose, BMI)	81
FADE AWAY Springsteen (Bruce Springsteen, ASCAP)	24	SAME OLDE LANG SYNE Fogelberg-Lewis (Hickory Grove/April, ASCAP)	17
FANTASTIC VOYAGE Group (Spectrum VII/Circle L, ASCAP)	42	SEVEN BRIDGES ROAD Szymczyk (Irving, BMI)	69
FIREFLIES Reynolds (Duchess/MCA, BMI)	92	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI)	18
FLASH'S THEME AKA FLASH May-Mack (Queen/Wide/Beechwood, BMI)	91	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell)	30
FULL OF FIRE Sylvers (Spectrum VII/My Kinda, ASCAP)	90	STAYING WITH IT Lehnig (ATV/Braintree/Snow, BMI)	48
GAMES PEOPLE PLAY Parsons (Woolfson/Careers/Irving, BMI)	15	SUDDENLY Farrar (John Farrar, BMI)	99
GUITAR MAN Jarvis (Vector, BMI)	39	SUKIYAKI Duke (Beechwood, BMI)	74
GIVING IT UP FOR YOUR LOVE Beckett (Blackwood/Urge, BMI)	35	SWEETHEART Verroca (Bigteeth, BMI/Brightsmile, ASCAP)	66
(GHOST) RIDERS IN THE SKY Lyons (Edwin H. Morris Co., ASCAP)	63	TELL IT LIKE IT IS Group (Conrad/Olap, BMI)	98
GUILTY Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	85	THE BEST OF TIMES Group (Stygian/Almo, ASCAP)	6
HEARTBREAK HOTEL Group (Mijac, BMI)	50	THE PARTY'S OVER (HOPELESSLY IN LOVE) Elson (Weed High Nightmare, BMI)	68
HEARTS ON FIRE Garay (Nebraska/United Artists/Glasco, ASCAP)	22	THE TIDE IS HIGH Chapman (Gemrod, BMI)	9
HE CAN'T LOVE YOU Group (Kejra/Bema, ASCAP)	96	THE WINNER TAKES IT ALL Anderson-Ulvaes (Artwork, ASCAP)	16
HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) Gaudio (Stonebridge, ASCAP)	8	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI)	97
HER TOWN TOO Asher (Country Road/Leadsheetland, BMI/Iceage, ASCAP)	36	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) Grusen-Rosen (Browne, Roaring Fork, BMI)	87
HEY NINETEEN Katz (Zeon/Free Junket, ASCAP)	51	TIME IS TIME Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	100
HIT ME WITH YOUR BEST SHOT Olsen (ATV, ASCAP)	51	TIME OUT OF MIND Katz (Leon/Freejunket, ASCAP)	55
HOLD ON Richardson-Wittmack (Dung, ASCAP)	94	TOGETHER Sales (Razor Sharp/Double Diamond, BMI)	29
HOLD ON LOOSELY Mills (Rocknocker/WB/Easy Action, ASCAP)	76	TOO TIGHT Group (Val-le-Joe, BMI)	47
HOW 'BOUT US Graham (Dana Walden, licensee not listed)	43	TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI)	14
HUNGRY HEART Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP)	83	TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI)	61
I AIN'T GONNA STAND FOR IT Wonder (Jobete/Black Bull, ASCAP)	41	WALKING ON THIN ICE Lennon-Ono-Douglas (Lenono, BMI)	79
I CAN'T STAND IT Dowd (Stigwood/Unichappell, BMI)	37	WASN'T THAT A PARTY Richardson (United Artists, ASCAP)	62
I JUST LOVE THE MAN Gamble-Huff (Assorted, BMI)	72	WATCHING YOU Douglas-Washington (Steve Song/Cotillion, BMI)	70
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI)	5	WHAT KIND OF FOOL Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	13
I LOVE YOU Ryan (C.B.B., ASCAP)	67	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI)	26
I MADE IT THROUGH THE RAIN Manilow-Dante (Unichappell, BMI)	53	WHIP IT Margouloff-Group (Devo/Nymph/Unichappell, BMI)	93
IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP)	45	WHO DO YOU THINK YOU'RE FOOLIN' Moroder-Bellotte (First Night/SUIZA)	58
IT'S MY JOB Putnam (I've Got The Music, ASCAP)	95	WOMAN Lennon-Ono-Douglas (Lenono, BMI)	3
(JUST LIKE) STARTING OVER Lennon-Ono-Douglas (Lenono, BMI)	46	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME Zager (Almo/Hammer & Nails, ASCAP/Sumac, BMI)	64
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC)	38		
JUST THE TWO OF US Washington, Jr.-MacDonald (Antisia, ASCAP)	28		

MOTOWN RECORDS

...WITH 9 OF THE TOP LP'S

Including **3** of the fastest rising
albums on the charts:

STEVIE WONDER Hotter Than July T8-373M1

SMOKEY ROBINSON Being With You T8-375M1

DIANA ROSS To Love Again M8-951M1

MARVIN GAYE In Our Lifetime T8-374M1

TEENA MARIE Irons In The Fire G8-997M1

DIANA ROSS Diana M8-936M1

SWITCH This Is My Dream G8-999M1

JERMAINE JACKSON Jermaine M8-948M1

STONE CITY BAND The Boys Are Back G8-1001M1

... WITH STEVIE WONDER LEADING THE WAY-- IT'S HOTTER
THAN MARCH WITH HIS HOTTER THAN JULY!

If it's on Motown, believe it!

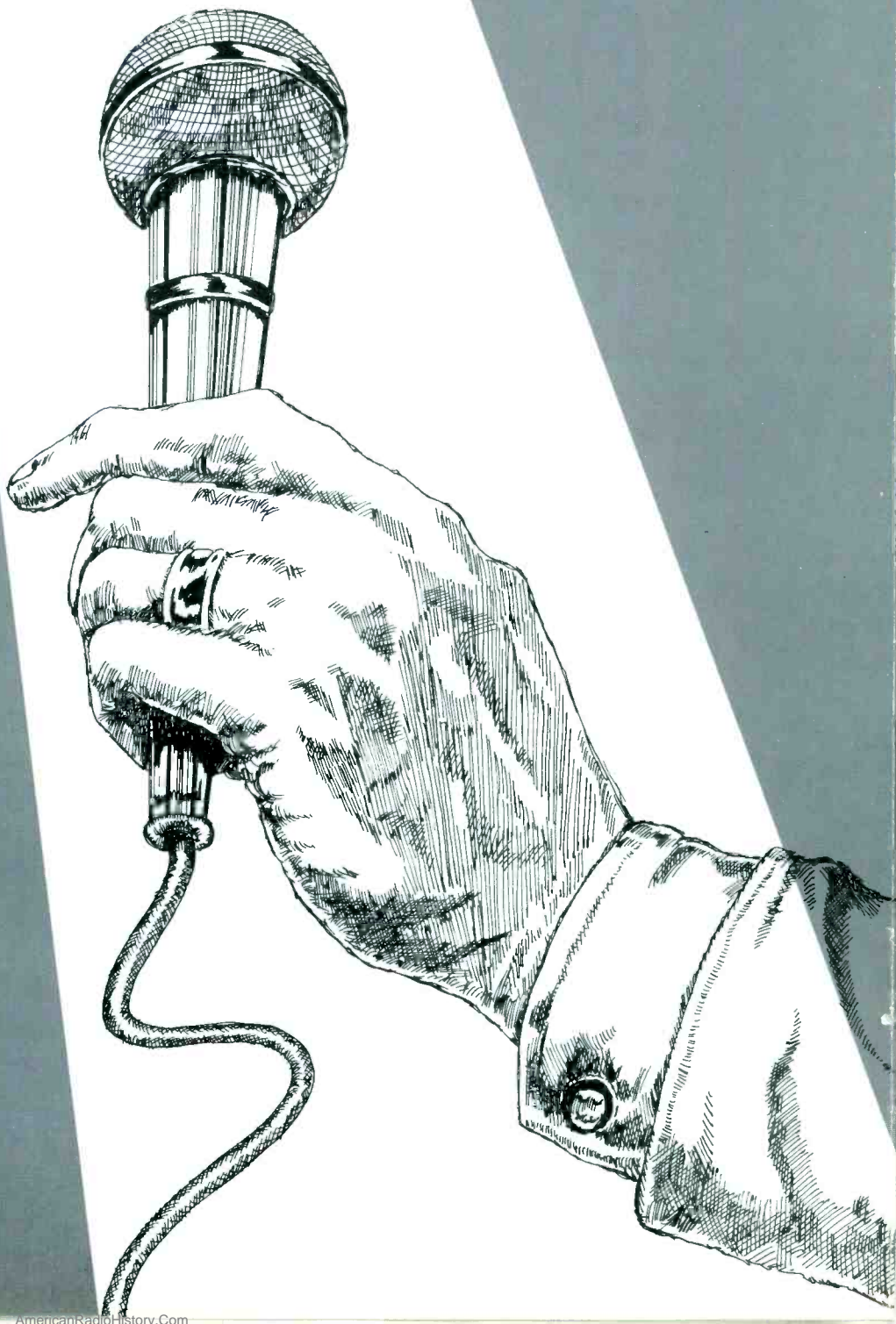


Gospel Music: Moving Ahead in '81

Record World remains the leader in providing news coverage of the gospel music industry. Our Gospel Special, "Moving Ahead in '81," is again linked with Gospel Music Week and the Dove Awards program. Help us present an in-depth look at contemporary Christian music.

Issue Date: April 18
Ad Deadline: March 31

For further information contact:
Tom Rodden (213) 465-6126



Record World Singles



MARCH 14, 1981

TITLE, ARTIST, Label Number, (Distributing Label)

MAR. 14	MAR. 7		WKS. ON CHART
1	1	9 TO 5 DOLLY PARTON RCA 12133 (4th Week)	13
2	2	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	13
3	4	WOMAN JOHN LENNON/Geffen 49644 (WB)	9
4	5	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	19
5	3	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	16
6	6	THE BEST OF TIMES STYX/A&M 2300	8
7	7	RAPTURE BLONDIE/Chrysalis 2485	7
8	8	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	7
9	9	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	16
10	10	CRYING DON McLEAN/Millennium 11799 (RCA)	8
11	11	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	11
12	16	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	8
13	15	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	7
14	14	TREAT ME RIGHT PAT BENATAR/Chrysalis 2487	9
15	13	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573	13
16	17	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	13
17	12	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/ Epic 19 50961	12
18	19	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	13
19	18	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	22
20	22	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	8
21	29	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI- America 8071	5
22	24	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	8
23	26	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	8
24	27	FADE AWAY BRUCE SPRINGSTEEN/Columbia 11 11431	6
25	20	PASSION ROD STEWART/Warner Bros. 49617	15
26	30	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	6
27	33	DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	6
28	32	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	5
29	28	TOGETHER TIERRA/Boardwalk 8 5702	17
30	37	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	7
31	40	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	4
32	36	AH! LEAH DONNIE IRIS/MCA 51205	12
33	38	PRECIOUS TO ME PHIL SEYMOUR/Boardwalk 8 5703	7
34	48	BEING WITH YOU* SMOKEY ROBINSON/Tamla 54321 (Motown)	4
35	21	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/ Capitol/MSS 4948	13



CHARTMAKER OF THE WEEK

36	—	HER TOWN TOO* JAMES TAYLOR & J.D. SOUTHER Columbia 11 60514	1
37	44	I CAN'T STAND IT ERIC CLAPTON & HIS BAND/RSO 1060	3
38	43	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	5
39	41	GUITAR MAN ELVIS PRESLEY/RCA 12158	7
40	23	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	19
41	31	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	12
42	45	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	10
43	53	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	6
44	49	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/ Riva 207 (PolyGram)	7
45	55	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	6



46	25	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	18
47	39	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	10
48	50	STAYING WITH IT FIREFALL WITH LISA NEMZO/Atlantic 3791	8
49	34	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	29
50	35	HEARTBREAK HOTEL JACKSONS/Epic 19 50959	13
51	47	HEY NINETEEN STEELY DAN/MCA 51036	14
52	42	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	18
53	51	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	15
54	54	BACK IN BLACK AC/DC/Atlantic 3787	10
55	—	TIME OUT OF MIND STEELY DAN/MCA 51082	1
56	60	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	8
57	56	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	23
58	65	WHO DO YOU THINK YOU'RE FOOLIN' DONNA SUMMER/ Geffen 49664 (WB)	4
59	61	AND LOVE GOES ON EARTH, WIND & FIRE/ARC/Columbia 11 11434	5
60	57	LADY KENNY ROGERS/Liberty 1380	22
61	67	TURN ME LOOSE LOVERBOY/Columbia 11 11421	5
62	66	WASN'T THAT A PARTY ROVERS/Epic/Cleveland Intl. 19 51007	4
63	52	(GHOST) RIDERS IN THE SKY OUTLAWS/Arista 0582	9
64	71	MEDLEY: YESTERDAY ONCE MORE (NOTHING REMAINS THE SAME) SPINNERS/Atlantic 3798	4
65	74	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	2
66	78	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	2
67	76	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	3
68	77	THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY/ Columbia 11 60505	3
69	46	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	10
70	72	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	10
71	73	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	4
72	75	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	8
73	89	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER JR. & RAYDIO/Arista 0592	2
74	88	SUKIYAKI TASTE OF HONEY/Capitol 4953	2
75	80	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/ Mirage 3780 (Atl)	3
76	—	HOLD ON LOOSELY 38 SPECIAL/A&M 2316	1
77	86	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	2
78	—	CH CH CHERIE JOHNNY AVERAGE BAND FEATURING NIKKI WILLS/Bearsville 49671 (WB)	1
79	—	WALKING ON THIN ICE YOKO ONO/Geffen 49683 (WB)	1
80	84	KEEP THIS TRAIN A ROLLIN' DOOBIE BROTHERS/Warner Bros. 49670	2
81	—	RUNNING SCARED FOOLS/EMI-America 8072	1
82	70	LIPSTICK SUZI QUATRO/Dreamland 107 (RSO)	5
83	58	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	17
84	59	MISS SUN BOZ SCAGGS/Columbia 11 11406	13
85	64	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	18
86	62	DE DO DO DO, DE DA DA DA POLICE/A&M 2275	19
87	97	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	3
88	—	LONELY TOGETHER BARRY MANILOW/Arista 0596	1
89	—	ME (WITHOUT YOU) ANDY GIBB/RSO 1056	1
90	82	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	9
91	63	FLASH'S THEME AKA FLASH QUEEN/Elektra 47092	8
92	79	FIREFLIES FLEETWOOD MAC/Warner Bros. 49660	6
93	83	WHIP IT DEVO/Warner Bros. 49550	27
94	—	HOLD ON BADFINGER/Radio 3793 (Atl)	1
95	—	IT'S MY JOB JIMMY BUFFETT/MCA 51061	1
96	85	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI- America 8063	14
97	69	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067	24
98	87	TELL IT LIKE IT IS HEART/Epic 19 50950	15
99	81	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007	19
100	68	TIME IS TIME ANDY GIBB/RSO 1059	15

* Denotes Powerhouse Pick.

PRODUCERS AND PUBLISHERS ON PAGE 24

Record World Album Airplay

MARCH 14, 1981

FLASHMAKER

ANOTHER TICKET
ERIC CLAPTON—RSO



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

WNEW-FM/NEW YORK

ADDS:
ERIC CLAPTON—RSO
ELLEN FOLEY—Epic/Cleve. Intl.
HAWKS—Col
JAGS—Island
TED NUGENT—Epic
POINT OF ENTRY (import)—Judas Priest—CBS
SEARCHERS—Sire
JAMES TAYLOR—Col
ROBIN TROWER—Chrysalis
WHO (import single)—Polydor

HEAVY ACTION:
GARLAND JEFFREYS—Epic
BRUCE SPRINGSTEEN—Col
ELVIS COSTELLO—Col
CLASH—Epic
PHIL COLLINS—Atlantic
DIRE STRAITS—WB
ERIC CLAPTON—RSO
POLICE—A&M
STEVE WINWOOD—Island
WHO (import single)—Polydor

WBCN-FM/NEW YORK

ADDS:
DENNIS BROWN—A&M
ERIC CLAPTON—RSO
JOE ELY—MCA
FABULOUS THUNDERBIRDS—Chrysalis
TED NUGENT—Epic
SEARCHERS—Sire
SPANDAU BALLET—Chrysalis

HEAVY ACTION:
CLASH—Epic
RINGS—MCA
BRUCE SPRINGSTEEN—Col
GARLAND JEFFREYS—Epic
ELVIS COSTELLO—Col
JAM—Polydor
REO SPEEDWAGON—Epic
POLICE—A&M
ELLEN FOLEY—Epic/Cleve. Intl.
BOOMTOWN RATS—Col

WLIR-FM/LONG ISLAND

ADDS:
AIR RAID—20th Century-Fox
ERIC CLAPTON—RSO
JOE ELY—MCA
FRANKE & THE KNOCKOUTS—Millennium
FABULOUS THUNDERBIRDS—Chrysalis
ELLEN FOLEY—Epic/Cleve. Intl.
IAN GOMM—Stiff/Epic
TED NUGENT—Epic
SEARCHERS—Sire
ROBIN TROWER—Chrysalis

HEAVY ACTION:
PHIL COLLINS—Atlantic
GOOD RATS—Great American
GARLAND JEFFREYS—Epic
WHO (import single)—Polydor
ERIC CLAPTON—RSO
BRUCE SPRINGSTEEN—Col
JORMA KAUKONEN—RCA
RUSH—Mercury
CLASH—Epic
RAINBOW—Polydor

WAAF-FM/WORCESTER

ADDS:
BE TRUE (single)—Bruce Springsteen—Col
ERIC CLAPTON—RSO
TED NUGENT—Epic
HEAVY ACTION:
DONNIE IRIS—MCA
JOURNEY—Col
38 SPECIAL—A&M
STEVE WINWOOD—Island
ERIC CLAPTON—RSO
RINGS—MCA
STYX—A&M
REO SPEEDWAGON—Epic
OUTLAWS—Arista
RUSH—Mercury

WPLR-FM/NEW HAVEN

ADDS:
ADAM AND THE ANTS—Epic
ERIC CLAPTON—Chrysalis
ELLEN FOLEY—Epic/Cleve. Intl.
HAWKS—Col
TED NUGENT—Epic
PLIMSOULS—Planet
POINT BLANK (12")—MCA
JAMES TAYLOR—Col
ROBIN TROWER—Chrysalis
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
STEVE WINWOOD—Island
38 SPECIAL—A&M
DIRE STRAITS—WB
STEELY DAN—MCA
PHIL COLLINS—Atlantic
BLONDIE—Chrysalis
DOC HOLLIDAY—A&M
J.J. CALE—Shelter

WBLM-FM/MAINE

ADDS:
BADFINGER—Radio
ERIC CLAPTON—RSO
FRANKE & THE KNOCKOUTS—Millennium
LET ME STAY WITH YOU TONIGHT (single)—Point Blank—MCA
TED NUGENT—Epic
PLIMSOULS—Planet
JAMES TAYLOR—Col
ROBIN TROWER—Chrysalis

HEAVY ACTION:
DIRE STRAITS—WB
STYX—A&M
ROD STEWART—WB
BRUCE SPRINGSTEEN—Col
RINGS—MCA
PAT BENATAR—Chrysalis
GRACE SLICK—RCA
STEELY DAN—MCA
FLEETWOOD MAC—WB
JOHN LENNON/YOKO ONO—Geffen

WQBK-FM/ALBANY

ADDS:
ERIC CLAPTON—RSO
BRIAN ENO/DAVID BYRNE—Sire
ELLEN FOLEY—Epic/Cleve. Intl.
FRANKE & THE KNOCKOUTS—Millennium

IAN GOMM—Stiff/Epic
JAGS—Island
TED NUGENT—Epic
SEARCHERS—Sire
JAMES TAYLOR—Col
ROBIN TROWER—Chrysalis

HEAVY ACTION:
VISITOR—Arbellum
JIM CARROLL—Atco
RINGS—MCA
STEVE WINWOOD—Island
U2—Island
PHIL COLLINS—Atlantic
CLASH—Epic
DIRE STRAITS—WB
GARLAND JEFFREYS—Epic
POLICE—A&M

WCMF-FM/ROCHESTER

ADDS:
ERIC CLAPTON—RSO
TED NUGENT—Epic
ROBIN TROWER—Chrysalis

HEAVY ACTION:
STYX—A&M
REO SPEEDWAGON—Epic
POLICE—A&M
PAT BENATAR—Chrysalis
BRUCE SPRINGSTEEN—Col
AC/DC—Atlantic
ERIC CLAPTON—RSO
RUSH—Mercury
JOURNEY—Col
JOHN LENNON/YOKO ONO—Geffen

WAQX-FM/SYRACUSE

ADDS:
ERIC CLAPTON—RSO
TED NUGENT—Epic
RAINBOW—Polydor
JAMES TAYLOR—Col

HEAVY ACTION:
STYX—A&M
AC/DC—Atlantic
REO SPEEDWAGON—Epic
LOVERBOY—Col
JOURNEY—Col
RUSH—Mercury
PAT BENATAR—Chrysalis
BRUCE SPRINGSTEEN—Col
STEVE WINWOOD—Island
TODD HOBIN—Aries

WOUR-FM/UTICA

ADDS:
ERIC CLAPTON—RSO
ELLEN FOLEY—Epic/Cleve. Intl.
ROBIN TROWER—Chrysalis

HEAVY ACTION:
REO SPEEDWAGON—Epic
BRUCE SPRINGSTEEN—Col
STEVE WINWOOD—Island
MANFRED MANN'S EARTH BAND—WB
CLASH—Epic
RICK SPRINGFIELD—RCA
JOURNEY—Col
SHERBS—Atco
STYX—A&M
APRIL WINE—Capitol

WMMR-FM/PHILADELPHIA

ADDS:
BADFINGER—Radio
ERIC CLAPTON—RSO
TED NUGENT—Epic
ROBIN TROWER—Chrysalis

HEAVY ACTION:
POLICE—A&M
BRUCE SPRINGSTEEN—Col
STEVE WINWOOD—Island
PAT BENATAR—Chrysalis
DIRE STRAITS—WB
JOURNEY—Col
REO SPEEDWAGON—Epic
ELVIS COSTELLO—Col
STYX—A&M
APRIL WINE—Capitol

WYDD-FM/PITTSBURGH

ADDS:
ERIC CLAPTON—RSO
FRANKE & THE KNOCKOUTS—Millennium
JAMES TAYLOR—Col

HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
JOHN LENNON/YOKO ONO—Geffen
STEVE WINWOOD—Island
JOURNEY—Col
OUTLAWS—Arista
BLONDIE—Chrysalis
MANFRED MANN'S EARTH BAND—WB
RUSH—Mercury
FIREFALL—Atlantic

WHFS-FM/WASHINGTON, D.C.

ADDS:
DENNIS BROWN—A&M
ERIC CLAPTON—RSO
ELLEN FOLEY—Epic/Cleve. Intl.
IAN GOMM—Stiff/Epic
JAGS—Island
LEON REDBONE—Emerald City
SEARCHERS—Sire
SPANDAU BALLET—Chrysalis
ROBIN TROWER—Chrysalis
JESSE WINCHESTER—Bearsville

HEAVY ACTION:
STEVE WINWOOD—Island
POLICE—A&M
ELVIS COSTELLO—Col
CLASH—Epic
EMMYLOU HARRIS—WB
XTC—Virgin
JAM—Polydor
RY COODER—WB
U2—Island
4 OUT OF 5 DOCTORS—Nemperor

WKLS-FM/ATLANTA

ADDS:
BADFINGER—Radio
ERIC CLAPTON—RSO
FOOLS—EMI-America
DOC HOLLIDAY—A&M
TED NUGENT—Epic
ROBIN TROWER—Chrysalis
U2—Island

HEAVY ACTION:

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

WYMX-FM/AUGUSTA

ADDS:
ERIC CLAPTON—RSO
TED NUGENT—Epic
ROBIN TROWER—Chrysalis

HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
BRUCE SPRINGSTEEN—Col
OUTLAWS—Arista
STEVE WINWOOD—Island
JOURNEY—Col
RUSH—Mercury
38 SPECIAL—A&M
APRIL WINE—Capitol
LOVERBOY—Col

WSHE-FM/FT. LAUDERDALE

ADDS:
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
FOOLS—EMI-America
TED NUGENT—Epic
PLIMSOULS—Planet

HEAVY ACTION:
STYX—A&M
RUSH—Mercury
REO SPEEDWAGON—Epic
JOURNEY—Col
ERIC CLAPTON—RSO
BRUCE SPRINGSTEEN—Col
RANDY MEISNER—Mercury
OUTLAWS—Arista
PHIL SEYMOUR—Boardwalk
APRIL WINE—Capitol

WMMS-FM/CLEVELAND

ADDS:
ERIC CLAPTON—RSO
IAN GOMM—Stiff/Epic
MIDNIGHT FLYER—Swan Song
EVE MOON—Capitol
TED NUGENT—Epic
JAMES TAYLOR—Col
ROBIN TROWER—Chrysalis

HEAVY ACTION:
REO SPEEDWAGON—Epic
JOURNEY—Col
BLONDIE—Chrysalis
RUSH—Mercury
DONNIE IRIS—MCA
JOHN LENNON/YOKO ONO—Geffen
STEVE WINWOOD—Island
STYX—A&M
PHIL SEYMOUR—Boardwalk
TODD RUNDGREN—Bearsville

MOST ADDED

ANOTHER TICKET—Eric Clapton—RSO (35)
INTENSITIES IN 10 CITIES—Ted Nugent—Epic (26)
B.L.T.—Robin Trower—Chrysalis (23)
DAD LOVES HIS WORK—James Taylor—Col (10)
SAY NO MORE—Badfinger—Radio (9)

TOP AIRPLAY

PARADISE THEATER
STYX—A&M



MOST AIRPLAY

PARADISE THEATER—Styx—A&M (28)
ARC OF A DIVER—Steve Winwood—Island (28)
HI INFIDELITY—REO Speedwagon—Epic (26)
CAPTURED—Journey—Col (24)
MOVING PICTURES—Rush—Mercury (19)
THE RIVER—Bruce Springsteen—Col (16)
ZENYATTA MONDATTA—Police—A&M (14)
DOUBLE FANTASY—John Lennon/Yoko Ono—Geffen (12)
GHOST RIDERS—Outlaws—Arista (12)
THE NATURE OF THE BEAST—April Wine—Capitol (12)

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

WABX-FM/DETROIT

ADDS:
GARLAND JEFFREYS—Epic
TED NUGENT—Epic
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
POLICE—A&M
ALAN PARSONS PROJECT—Arista
STEVE WINWOOD—Island
APRIL WINE—Capitol
JOURNEY—Col
PAT BENATAR—Chrysalis
RANDY MEISNER—Epic
JOHN LENNON/YOKO ONO—Geffen

Y95-FM/ROCKFORD

ADDS:
ERIC CLAPTON—RSO
FOOLS—EMI-America
MIDNIGHT FLYER—Swan Song
TED NUGENT—Epic
ROBIN TROWER—Chrysalis
HEAVY ACTION:
REO SPEEDWAGON—Epic
RUSH—Mercury
STYX—A&M
APRIL WINE—Capitol
JOURNEY—Col
LOVERBOY—Col
OUTLAWS—Arista
RANDY MEISNER—Epic
38 SPECIAL—A&M
STEVE WINWOOD—Island

WXRT-FM/CHICAGO

ADDS:
ADAM AND THE ANTS—Epic
BADFINGER—Radio
DENNIS BROWN—A&M
ERIC CLAPTON—RSO
CRAZY JOE AND THE VARIABLE SPEED BAND—Casablanca
BRIAN ENO/DAVID BYRNE—Sire
IAN GOMM—Stiff/Epic
DAVE GRUSIN—Arista/GRP
SEARCHERS—Sire
JESSE WINCHESTER—Bearsville
HEAVY ACTION:
PHIL COLLINS—Atlantic
ELVIS COSTELLO—Col
STEVE WINWOOD—Island
POLICE—A&M
BRUCE SPRINGSTEEN—Col
TODD RUNDGREN—Bearsville
WARREN ZEVON—Asylum
ERIC CLAPTON—RSO
STEELY DAN—MCA
ANY TROUBLE—Stiff America

WLUP-FM/CHICAGO

ADDS:
ERIC CLAPTON—RSO
ELVIS COSTELLO—Col
MESSAGE OF LOVE (import single)—Pretenders—Real
TED NUGENT—Epic
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
RUSH—Mercury
AC/DC (Australian import)—WEA
STEVE WINWOOD—Island
ERIC CLAPTON—RSO
JOURNEY—Col

GARLAND JEFFREYS—Epic
OUTLAWS—Arista
DONNIE IRIS—MCA

KSHE-FM/ST. LOUIS

ADDS:
BADFINGER—Radio
ERIC CLAPTON—RSO
FRANKE & THE KNOCKOUTS—Millennium
TED NUGENT—Epic
JAMES TAYLOR—Col
ROBIN TROWER—Chrysalis
HEAVY ACTION:
RUSH—Mercury
MANFRED MANN'S EARTH BAND—WB
APRIL WINE—Capitol
STYX—A&M
JOURNEY—Col
38 SPECIAL—A&M
STEVE WINWOOD—Island
SHERBS—Atco
LOVERBOY—Col
ELVIS COSTELLO—Col

WQFM-FM/MILWAUKEE

ADDS:
ERIC CLAPTON—RSO
TED NUGENT—Epic
ROBIN TROWER—Chrysalis
HEAVY ACTION:
RUSH—Mercury
REO SPEEDWAGON—Epic
STYX—A&M
JOHN LENNON/YOKO ONO—Geffen
JOURNEY—Col
STEVE WINWOOD—Island
38 SPECIAL—A&M
LOVERBOY—Col
ERIC CLAPTON—RSO
OUTLAWS—Arista

KZEW-FM/DALLAS

ADDS:
ERIC CLAPTON—RSO
HAWKS—Col
GARLAND JEFFREYS—Epic
LET ME STAY WITH YOU TONIGHT (single)—Point Blank—MCA
TED NUGENT—Chrysalis
ROBIN TROWER—Chrysalis
HEAVY ACTION:
REO SPEEDWAGON—Epic
POLICE—A&M
STEELY DAN—MCA
DONNIE IRIS—MCA
RUSH—Mercury
STYX—A&M
STEVE WINWOOD—Island
DIRE STRAITS—WB
CARS—Elektra
ROD STEWART—WB

KTXQ-FM/DALLAS

ADDS:
PHIL COLLINS—Atlantic
DOC HOLLIDAY—A&M
JAMES TAYLOR—Col
HEAVY ACTION:
REO SPEEDWAGON—Epic
JOURNEY—Col
LOVERBOY—Col
STEVE WINWOOD—Island
DONNIE IRIS—MCA

PAT BENATAR—Chrysalis
POLICE—A&M
STYX—A&M
RUSH—Mercury
BRUCE SPRINGSTEEN—Col

KLBJ-FM/AUSTIN

ADDS:
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
FABULOUS THUNDERBIRDS—Chrysalis
DOC HOLLIDAY—A&M
PLIMSOUHS—Planet
RAINBOW—Polydor
ROBIN TROWER—Chrysalis
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
STEVE WINWOOD—Island
MANFRED MANN'S EARTH BAND—WB
STEELY DAN—MCA
TOTO—Col
TODD RUNDGREN—Bearsville
OUTLAWS—Arista
CLASH—Epic
APRIL WINE—Capitol

KFML-AM/DENVER

ADDS:
MICHAEL BLOOMFIELD—Takoma
ROSANNE CASH—Col
ERIC CLAPTON—RSO
FRANKE & THE KNOCKOUTS—Millennium
HAWKS—Col
LEON RUSSELL—Paradise
ROBIN TROWER—Chrysalis
JESSE WINCHESTER—Bearsville
HEAVY ACTION:
RY COODER—WB
JOHN LENNON/YOKO ONO—Geffen
PHIL COLLINS—Atlantic
TODD RUNDGREN—Bearsville
ELVIS COSTELLO—Col
EMMYLOU HARRIS—WB
STEELY DAN—MCA
PEARL HARBOUR—WB
DANCE CRAZE—Various Artists—Chrysalis
J.J. CALE—Shelter

KBPI-FM/DENVER

ADDS:
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
GREAT BUILDINGS (12")—Col
TED NUGENT—Epic
JAMES TAYLOR—Col
HEAVY ACTION:
STYX—A&M
REO SPEEDWAGON—Epic
DONNIE IRIS—MCA
JOURNEY—Col
POLICE—A&M
LOVERBOY—Col
DIRE STRAITS—WB
STEVE WINWOOD—Island
AC/DC—Atlantic
APRIL WINE—Capitol

KGB-FM/SAN DIEGO

ADDS:
ERIC CLAPTON—RSO
FRANKE & THE KNOCKOUTS—Millennium
TED NUGENT—Epic

ROBIN TROWER—Chrysalis
HEAVY ACTION:
JOHN LENNON/YOKO ONO—Geffen
STYX—A&M
JOURNEY—Col
38 SPECIAL—A&M
LOVERBOY—Col
APRIL WINE—Capitol
REO SPEEDWAGON—Epic
STEVE WINWOOD—Island
DIRE STRAITS—WB
NICOLETTE LARSON—WB

KSJO-FM/SAN JOSE

ADDS:
BRAINS—Mercury
ERIC CLAPTON—RSO
JAGS—Island
MESSAGE OF LOVE (import single)—Pretenders—Real
PLIMSOUHS—Planet
SEARCHERS—Sire
TIME HEALS (single)—Todd Rundgren—Bearsville
ROBIN TROWER—Chrysalis
HEAVY ACTION:
STYX—A&M
BRUCE SPRINGSTEEN—Col
DONNIE IRIS—MCA
PAT BENATAR—Chrysalis
ALAN PARSONS PROJECT—Arista
JOURNEY—Col
FLEETWOOD MAC—WB
STEVE WINWOOD—Island
OUTLAWS—Arista
GRACE SLICK—RCA

KOME-FM/SAN JOSE

ADDS:
BADFINGER—Radio
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
GARLAND JEFFREYS—Epic
PLIMSOUHS—Planet
HEAVY ACTION:
JOURNEY—Col
OUTLAWS—Arista
POLICE—A&M
REO SPEEDWAGON—Epic
STEELY DAN—MCA
STYX—A&M
STEVE WINWOOD—Island
BLONDIE—Chrysalis
DONNIE IRIS—MCA
ALAN PARSONS PROJECT—Arista

KWST-FM/LOS ANGELES

ADDS:
ERIC CLAPTON—RSO
GARLAND JEFFREYS—Epic
TED NUGENT—Epic
HEAVY ACTION:
STYX—A&M
POLICE—A&M
JOHN LENNON/YOKO ONO—Geffen
BRUCE SPRINGSTEEN—Col
ROD STEWART—WB
AC/DC—Atlantic
PAT BENATAR—Chrysalis
STEELY DAN—MCA
OUTLAWS—Arista
RUSH—Mercury

KZAM & FM/SEATTLE

ADDS:
GILBERT O'SULLIVAN—Epic

JESSE WINCHESTER—Bearsville
HEAVY ACTION:
STEVIE WONDER—Tamla
JAMES TAYLOR—Col
STEVE WINWOOD—Island
STEELY DAN—MCA
BRUCE SPRINGSTEEN—Col
NICOLETTE LARSON—WB
ERIC CLAPTON—RSO
EAGLES—Asylum
EMMYLOU HARRIS—WB
JOHN LENNON/YOKO ONO—Geffen

KZOK-FM/SEATTLE

ADDS:
BADFINGER—Radio
ERIC CLAPTON—RSO
ELVIS COSTELLO—Col
HEAVY ACTION:
STEVE WINWOOD—Island
JOHN LENNON/YOKO ONO—Geffen
REO SPEEDWAGON—Epic
ALAN PARSONS PROJECT—Arista
STEELY DAN—MCA
DELBERT McCLINTON—Capitol
RANDY MEISNER—Epic
STEVIE WONDER—Tamla
DIRE STRAITS—WB
ERIC CLAPTON—RSO

KZEL-FM/EUGENE

ADDS:
BADFINGER—Radio
BRAINS—Mercury
ERIC CLAPTON—RSO
IAN GOMM—Stiff/Epic
HAWKS—Col
MIDNIGHT FLYER—Swan Song
EVE MOON—Capitol
TED NUGENT—Epic
ROBIN TROWER—Chrysalis
HEAVY ACTION:
GRACE SLICK—RCA
BLONDIE—Chrysalis
ELVIS COSTELLO—Col
MANFRED MANN'S EARTH BAND—WB
POLICE—A&M
GARLAND JEFFREYS—Epic
PHIL COLLINS—Atlantic
JOURNEY—Col
RICK SPRINGFIELD—RCA
JIM CARROLL—Atco

KQFM-FM/PORTLAND

ADDS:
BADFINGER—Radio
BRAINS—Mercury
ERIC CLAPTON—RSO
SHERBS—Atco
ROBIN TROWER—Chrysalis
HEAVY ACTION:
RUSH—Mercury
STYX—A&M
JOURNEY—Col
AC/DC—Atlantic
LOVERBOY—Col
ERIC CLAPTON—RSO
REO SPEEDWAGON—Epic
APRIL WINE—Capitol
ROD STEWART—WB
POLICE—A&M

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

Video World



Video Visions



By SOPHIA MIDAS

■ ENOUGH IS ENOUGH: Although the rental of pre-recorded tape is unauthorized (except by Disney and Paramount), a recent *Record World* survey found that an increasing number of dealers have decided to rent, and that even the die-hards, who swore they would never participate, are now instituting rental programs. "With all of our competitors renting," said one reputable dealer, "we simply couldn't afford to maintain our lofty, but unrealistic, 'sales only' store philosophy."

The decision to rent has also been based on the common knowledge that manufacturers are "painfully tolerating" the renting of their product, taking comfort from the fact that their attorneys are feverishly working on rental policies which will soon resolve this controversial situation. According to Radio 437's **Mitch Pfeiffer**, however, there is a limit to how far the dealer can push the manufacturer. "Most of the manufacturers are beginning to crack down on defective returns because the goods appear to be more a product of wear and tear from excessive renting than a bona fide defective tape. In a sense, you can't blame the manufacturers because the tapes come back in very poor shape and the boxes are damaged—a sure sign that they are being rented; they're no dummies."

THE MUSIC IS GETTING HOT: Rock 'n' roll video tapes had their best sales period to date in February, and Warner Home Video deserves accolades for their successful debut of "**Fleetwood Mac**;" "**Rod Stewart—Live at the Los Angeles Forum**;" and **Paul Simon's** "One Trick Pony," not to mention **Blondie's** "Eat to the Beat" and the country music film "Honeysuckle Rose." All five videotapes were reported as moving well at a retail level. Why are music tapes faring better than they have in the past, and what can the industry look forward to in the future? Kaleidoscope's **Don Pierce** believes that the recent retail success of music videotapes is a result of vested interest by the manufacturer: "We've carried music tapes for a couple of years, but Warners is the first major to get involved. There is a definite interest and market for this product, and it will grow as soon as we have more selections, and as soon as the discs come out." Merchandising is also a boost for the sale of music tapes; Strawberries, whose top ten selling video cassettes was dominated by music tapes, promoted the sale of this product by constructing a living room in their store window which featured a VCR playing a selection of music programs. Warner's **Jonas Halperin** announced that his division will support their music line with an advertising and marketing campaign that will focus on the cross-merchandising of video product with the latest albums from the artists involved.

NEW RELEASES: **Saul Melnick**, VP of sales for MGM/CBS, has announced that his company will be releasing their second news video tape, "The Hostages: From Capture to Freedom." Based on CBS News reports, the film is a documentary about the U.S. Embassy takeover, and includes footage of the actual attack, the dramatic escape of six hostages, the abortive April rescue attempt and the hostages' return. . . . Media Home Entertainment has announced the release of "**James Brown Live In Concert**;" "**Alice Cooper and Friends**;" "**The Death of Che Guevara**;" and additions to its Spanish catalogue. **Mort Fink**, president of Warner Home Video, reports that his company will also be expanding its Spanish catalogue with the films "10;" "The Exorcist;" and "Enter the Dragon" . . . Edex Associates, a New Jersey-based firm that helps students review for exams, has released a program entitled "How To Take A Multiple Choice Examination."

YOU SHOULD KNOW: **Robert Blair**, executive VP of Video Communications, Inc., has announced the creation of a full service merchandising and promotion department. Dealers and distributors are encouraged to contact VCI for assistance. The company is conducting a marketing survey to pinpoint merchandising aids and strategies most helpful to dealers and distributors . . . **Ronald A. Safinick**, president of Media, revealed his company's "QSP" marketing campaign, which focuses on a "higher profit program for buyers, the quickest order/delivery service in the industry, and a lifetime quality warranty program."

Many Record Retailers, Distributors Finding Video Surprisingly Profitable

(Continued from page 3)

Brothers, Inc. commented: "Record retailers have always been resistant to change. When eight-tracks and cassettes came out, a consumer could purchase these configurations at gas stations, or just about anyplace other than their local record store. I certainly hope retailers become more ambitious about video."

"We made a commitment to this product in September, on a wholesale level, and frankly, we didn't know what to expect. But the thing has exploded. My projections were off 75 percent, and I'm doing four times the business that I had anticipated. Now, if this is happening on the whole-

Gould Steps Down As VCA Chief Exec

■ NEW YORK — George K. Gould, 66, chairman of the board of the Video Corporation of America, has announced his resignation as chief executive officer, effective June 30, 1981. He will continue to serve as chairman of the board and as a consultant.

Alfred Markim, president and chief operating officer, will succeed Gould as chief executive officer.

CBS Video Enterprises Names Larry Stern VP

■ NEW YORK—Larry Stern has been appointed vice president, finance, CBS Video Enterprises, it was announced by Cy Leslie, president, CBS Video Enterprises.

Stern has been vice president, finance, CBS Toys Division since 1979. He joined CBS in 1973 as controller, Gabriel Industries.



Larry Stern

sale level, it has got to be showing on the retail level. We put video tapes into our Harmony Hut stores over Christmas, and despite the fact that it was new and that we didn't have fixtures, the stores did well."

Altec Distributors, a company which has been in the record business for 11 years, has also launched a successful video distributing division. President Marty Gold commented: "Two years ago, video was a promise, at best. The business simply didn't exist. Today, 60 percent of our gross

(Continued on page 46)

Who Video May Be Ready Later This Year

■ LONDON—The first commercially-available videocassette featuring The Who may be available later this year following a deal between the band's manager, Bill Curbishley, and Roy Baird of Picture Palace Productions, a TV company.

Baird and Curbishley produced "Quadrophenia" and "McVicar" for The Who Films Ltd., and the new videogram is, said Baird, a natural progression of the company's association with the band in both films and music.

High Interest

Based on The Who's forthcoming Polydor album "Face Dances," the videogram started as promo clips of the band performing the new single, "You Better, You Bet" and two tracks from the album. As the album title comes from paintings commissioned from artists ranging from Peter Blake to David Hockney, additional visuals have been added plus informal shots of the band to make up a media-only 25-minute launch program to coincide with the LPs release this month.

Curbishley said that interest in the video has already been shown by Warner Bros. Music for potential screening in movie houses, and on cable TV in the U.S.

A release date for the commercially-available videocassette, which will run 30 minutes, has not been given. Dates for the showing of the program on UK TV have also not been confirmed.

Record World VideoView



MARCH 14, 1981

A top ten listing of pre-recorded videocassette sales.

UPSTAIRS RECORDS/ BURLINGTON

CADDYSHACK—Orion/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
FAME—MGM/CBS
HONEYSUCKLE ROSE—WB/Warner Home Video
SMOKEY & THE BANDIT II—Universal/MCA Dist.
ALL THAT JAZZ—20th Century Fox/Mag. Video
XANADU—Universal/MCA Dist.
URBAN COWBOY—Paramount/Paramount Home Video
BRUBAKER—20th Century Fox/Mag. Video

STRAWBERRIES/BOSTON

BLONDIE—EAT TO THE BEAT—WB/Warner Home Video
CADDYSHACK—Orion/Warner Home Video
THE KINKS—ONE FOR THE ROAD—WB/Warner Home Video
THE GODFATHER—Paramount/Paramount Home Video
ROD STEWART—LIVE AT THE LOS ANGELES FORUM—IN/Warner Home Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
ONE TRICK PONY—IN/Warner Home Video
HONEYSUCKLE ROSE—WB/Warner Home Video
BOYS IN THE BAND—MGM/CBS

VIDEO SHACK/NEW YORK

AIRPLANE—Paramount/Paramount Home Video
URBAN COWBOY—Paramount/Paramount Home Video
BEING THERE—MGM/CBS
SHOGUN—Paramount/Paramount Home Video
2001—A SPACE ODYSSEY—MGM/CBS
BEN-HUR—MGM/CBS
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
MARY POPPINS—Disney/Disney Home Video
FRIDAY THE 13th—Paramount/Paramount Home Video

RADIO 437/PHILADELPHIA

FAME—MGM/CBS
CADDYSHACK—Orion/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
SUPERMAN—D.C. Comics/Warner Home Video
HONEYSUCKLE ROSE—WB/Warner Home Video
BLAZING SADDLES—WB/Warner Home Video
CAN I DO IT TILL I NEED GLASSES?—Media
THE HUNTER—Paramount/Paramount Home Video
OH, GOD II—WB/Warner Home Video

RECORD RENDEZVOUS/ CLEVELAND

AIRPLANE—Paramount/Paramount Home Video
ALIEN—20th Century Fox/Mag. Video
PHANTASM—20th Century Fox/Mag. Video
UP IN SMOKE—Universal/MCA Dist.
THE BLUES BROTHERS—Universal/MCA Dist.
(NATIONAL LAPOON'S) ANIMAL HOUSE—Universal/MCA Dist.

CHEECH & CHONG'S NEXT MOVIE—Universal/MCA Dist.
ALL THAT JAZZ—20th Century Fox/Mag. Video
SUPERMAN—D.C. Comics/Warner Home Video
HALLOWEEN—Media

STEREO DISCOUNT/ BALTIMORE

AIRPLANE—Paramount/Paramount Home Video
URBAN COWBOY—Paramount/Paramount Home Video
2001—A SPACE ODYSSEY—MGM/CBS
CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
UNMARRIED WOMAN—20th Century Fox/Mag. Video
BOYS FROM BRAZIL—20th Century Fox/Mag. Video
BREAKING AWAY—20th Century Fox/Mag. Video
CASANDRA CROSSING—20th Century Fox/Mag. Video
EMANUELLE—Trinacra/Col. Home Ent.
THE BLUES BROTHERS—Universal/MCA Dist.

VIDEO PLACE/W.D.C.

PSYCHO—Universal/MCA Dist.
SUPERMAN—D.C. Comics/Warner Home Video
DELIVERANCE—WB/Warner Home Video
RAISE THE TITANIC—20th Century Fox/Mag. Video
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
AFRICAN QUEEN—20th Century Fox/Mag. Video
ENTER THE DRAGON—WB/Warner Home Video
THE WIZARD OF OZ—MGM/CBS
"10"—Orion/Warner Home Video
CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
THE BLACK HOLE—Disney/Disney Home Video

BARNEY MILLER/ LEXINGTON

SMOKEY & THE BANDIT II—Universal/MCA Dist.
FAME—MGM/CBS
HONEYSUCKLE ROSE—WB/Warner Home Video
ONE TRICK PONY—IN/Warner Home Video
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
AIRPLANE—Paramount/Paramount Home Video
ALIEN—20th Century Fox/Mag. Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
AMERICAN GIGOLO—Paramount/Paramount Home Video

EROL'S COLOR TV/ ARLINGTON

AIRPLANE—Paramount/Paramount Home Video
SUPERMAN—D.C. Comics/Warner Home Video
ENTER THE DRAGON—WB/Warner Home Video
BRUBAKER—20th Century Fox/Mag. Video
DR. ZHIVAGO—MGM/CBS
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
THE BLACK HOLE—Disney/Disney Home Video
2001—A SPACE ODYSSEY—MGM/CBS
"10"—Orion/Warner Home Video
BLAZING SADDLES—WB/Warner Home Video

ATLANTA TAPE & VIDEO/ ATLANTA

XANADU—Universal/MCA Dist.
SMOKEY & THE BANDIT II—Universal/MCA Dist.
BEING THERE—MGM/CBS
AIRPLANE—Paramount/Paramount Home Video
THE BLUES BROTHERS—Universal/MCA Dist.
URBAN COWBOY—Paramount/Paramount Home Video
ALIEN—20th Century Fox/Mag. Video
PROM NIGHT—Universal/MCA Dist.
CHINATOWN—Paramount/Paramount Home Video
HONEYSUCKLE ROSE—WB/Warner Home Video

FATHERS & SONS/ INDIANAPOLIS

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

THAT'S ENTERTAINMENT/ CHICAGO

AIRPLANE—Paramount/Paramount Home Video
CADDYSHACK—Orion/Warner Home Video
MAGNUM FORCE—WB/Warner Home Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
2001—A SPACE ODYSSEY—MGM/CBS
CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
FAME—MGM/CBS
DR. ZHIVAGO—MGM/CBS
BEN-HUR—MGM/CBS
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video

DOG EAR/CHICAGO

AIRPLANE—Paramount/Paramount Home Video
ALIEN—20th Century Fox/Mag. Video
CADDYSHACK—Orion/Warner Home Video
2001—A SPACE ODYSSEY—MGM/CBS
URBAN COWBOY—Paramount/Paramount Home Video
THE BLUES BROTHERS—Universal/MCA Dist.
CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
FLEETWOOD MAC—IN/Warner Home Video
FAME—MGM/CBS
CHINA SYNDROME—Columbia/Col. Home Ent.

VIDEO VISIONS/ FT. WORTH

AIRPLANE—Paramount/Paramount Home Video
BRUBAKER—20th Century Fox/Mag. Video
FAME—MGM/CBS
FRIDAY THE 13th—Paramount/Paramount Home Video
CHAPTER TWO—Columbia/Col. Home Ent.
CHEECH & CHONG'S NEXT MOVIE—Universal/MCA Dist.
RAISE THE TITANIC—20th Century Fox/Mag. Video
BLONDIE—EAT TO THE BEAT—IN/Warner Home Video
CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
SHOGUN—Paramount/Paramount Home Video

VIDEO CASSETTES/ LUBBOCK

URBAN COWBOY—Paramount/Paramount Home Video
AIRPLANE—Paramount/Paramount Home Video
TOM HORN—WB/Warner Home Video
HONEYSUCKLE ROSE—WB/Warner Home Video
DR. ZHIVAGO—MGM/CBS
THE MUPPET MOVIE—ITC Ent./Mag. Video

STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
FRIDAY THE 13th—Paramount/Paramount Home Video
CADDYSHACK—Orion/Warner Home Video
M*A*S*H—20th Century Fox/Mag. Video

KALEIDOSCOPE/ OKLAHOMA CITY

CADDYSHACK—Orion/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
HONEYSUCKLE ROSE—WB/Warner Home Video
URBAN COWBOY—Paramount/Paramount Home Video
TOM HORN—WB/Warner Home Video
XANADU—Universal/MCA Dist.
SMOKEY & THE BANDIT II—Universal/MCA Dist.
MAGNUM FORCE—WB/Warner Home Video
PROM NIGHT—Universal/MCA Dist.
OH, GOD II—WB/Warner Home Video

VIDEO MART/PHOENIX

CADDYSHACK—Orion/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
MAGNUM FORCE—WB/Warner Home Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
FAME—MGM/CBS
XANADU—Universal/MCA Dist.
URBAN COWBOY—Paramount/Paramount Home Video
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
TOM HORN—WB/Warner Home Video
2001—A SPACE ODYSSEY—MGM/CBS

WHEREHOUSE/NATIONAL

XANADU—Universal/MCA Dist.
ROD STEWART—LIVE AT THE LOS ANGELES FORUM—IN/Warner Home Video
FAME—MGM/CBS
SUPERMAN—D.C. Comics/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
MARY POPPINS—Disney/Disney Home Video
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
FRANKENSTEIN—Universal/MCA Dist.
CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
2001—A SPACE ODYSSEY—MGM/CBS

NICKOLODEON/L.A.

XANADU—Universal/MCA Dist.
AIRPLANE—Paramount/Paramount Home Video
CADDYSHACK—Orion/Warner Home Video
ROD STEWART—LIVE AT THE LOS ANGELES FORUM—IN/Warner Home Video
FLEETWOOD MAC—IN/Warner Home Video
ALIEN—20th Century Fox/Mag. Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
2001—A SPACE ODYSSEY—MGM/CBS
THE WIZARD OF OZ—MGM/CBS
CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.

Also reporting this month are: Video Land, Dallas; Record City, Chicago; Streetside Records, St. Louis; Video Specialties, Houston; and Crazy Eddie.



**SALESMAN
OF THE MONTH**

**AIRPLANE
PARAMOUNT/PARAMOUNT
HOME VIDEO**

TOP SALES

AIRPLANE—Paramount/Paramount Home Video
CADDYSHACK—Orion/Warner Home Video
URBAN COWBOY—Paramount/Paramount Home Video
HONEYSUCKLE ROSE—WB/Warner Home Video
FAME—MGM/CBS
XANADU—Universal/MCA Distributing
2001—A SPACE ODYSSEY—MGM/CBS
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video

SHEIK VIDEO/METARIE

SMOKEY & THE BANDIT II—Universal/MCA Dist.
CADDYSHACK—Orion/Warner Home Video
PROM NIGHT—Universal/MCA Dist.
HONEYSUCKLE ROSE—WB/Warner Home Video
BEN-HUR—MGM/CBS
AIRPLANE—Paramount/Paramount Home Video
THREE STOOGES, I—Sheik Video
THE WIZARD OF OZ—MGM/CBS
MARCH OF THE WOODEN SOLDIERS—Sheik Video

THOMAS VIDEO/DETROIT

CADDYSHACK—Orion/Warner Home Video
MAGNUM FORCE—WB/Warner Home Video
FAME—MGM/CBS
SMOKEY & THE BANDIT II—Universal/MCA Dist.
XANADU—Universal/MCA Dist.
HONEYSUCKLE ROSE—WB/Warner Home Video
DEATHRACE 2000—WB/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
HUMANOIDS FROM THE DEEP—WB/Warner Home Video
TOM HORN—WB/Warner Home Video

Radio Replay

By PHIL DIMAURO

■ NO ENVELOPES, PLEASE: That's one of the advantages of conducting an awards show over the radio, according to the producers of DIR Broadcasting's third annual Rock Radio Awards, scheduled to air over the ABC American FM Network on Saturday, March 7 at 8:00 p.m. (with the exception of WPLJ, New York, which broadcasts it Sunday, March 8 at the same time). All of the winners of the awards, chosen by FM album rock radio people, are warned in advance that they're winning. Therefore everyone is "present" on the pre-recorded program to make an acceptance speech and perform (through in-concert recordings, either supplied by the artists or taken from DIR's extensive library).

And those artists include triple winners **Pink Floyd**, who cinched Favorite All-Time Album with "Dark Side of the Moon," Favorite Album with "The Wall," and Favorite Single with "Another Brick in the Wall." The only overlap with NARAS favorites who won Grammys were **Christopher Cross**, whose self-titled LP was chosen Favorite Debut Album, and **Pat Benatar**, voted Favorite Female Singer. **Bruce Springsteen** took two awards, for Favorite Male Singer and Favorite Concert Act, and the **Eagles** were Favorite Group.

The special Tom Donahue Memorial Award, named for the man who pioneered the progressive format in radio, went to **John Lennon** by acclamation of the Awards' board of governors, who cited Lennon for his "infinite influence on the FM medium."

The two-hour program was co-hosted by **Patrick Simmons** of the **Doobie Brothers** and **Carol Miller** of WPLJ.

FROM SUBLIME TO RIDICULOUS? Meanwhile, down in Philadelphia, WIOQ morning man **Harvey** presented his third annual Harvey Awards, which he instituted in 1978 because, disillusioned with the Grammys, he decided "it was time for music awards with meaning, an award a performer would be proud to receive." This year's winners, too numerous to list in their entirety, include: Best Use of a Pot Belly: **Kenny Rogers**; Most Over-Exposed: **Michael McDonald** (runner-up, **Wendy Williams**); Best Use of Repetition: **Queen** (for "Another One Bites..."); Best Beard: **Eddie Rabbitt** (runner-up, **Kenny Rogers**); Blood From A Stone Award (for squeezing the longest success out of one single idea): the **Blues Brothers**; Best New Pout: **Pat Benatar**; Most Underestimated Body Part: **Dolly Parton's** mind; Ricky Riccardo Baba Loo Memorial Award: **Paul Simon** (for "Late In The Evening"); and Best Use of Small Mammals in a Rock Setting, the **Chipmunks**. There were some serious ones, too, and, by the way, we hope no one in Philly gagged on breakfast laughing.

MOVES: **Ed Boyd** has left his position as president and general manager of Gannett Broadcasting's KPRZ and KIIS-FM in Los Angeles to become president of Columbia Pictures Industries Radio Division. The position will be filled by current KPRZ and KIIS-FM vice president/general sales manager **J. Ray Padden**. . . . Meanwhile, also within the Gannett chain, **Jay Cook** has been promoted to president/general manager of KSD-FM, St. Louis, while retaining his position as vice president, programming for the Gannett division. . . . **Corinne Baldasano** has been named to the newly-created position of program director for the ABC Contemporary Radio Network. She comes from WSAI, Cincinnati, where she was PD. . . . **Gary Kines**, recently appointed national PD of Plough Broadcasting, Memphis, has been named general manager of that firm's WQXM in Tampa/St. Petersburg. The national spot is once again open. . . . **Jeff Lucifer** will be the new PD of 13K (KGB) San Diego when **John Lander** leaves on March 16. Lucifer is PD of FM 102 (KSFM) in San Diego. . . . **Joel Raab** took over as PD of WHK, Cleveland, on March 2. He was PD at WEEP, Pittsburgh. . . . **Ross Holland** has been named acting MD of KMIQ, Houston. . . . **George Francis** has been named president and general manager of WWWE, Cleveland, part of the Gannett group. He was most recently VP/GM of WAKY, Louisville. . . . **Larry Snider** has taken over middays at KZOK, Seattle. . . . Talk show host **David Brudnoy** will fill the

(Continued on page 51)

NAB Declares Support For Radio Deregulation Bill

By BILL HOLLAND

■ WASHINGTON — The National Association of Broadcasters, in testimony supporting the Radio Deregulation Bill now before the Senate Communications Subcommittee last week, not surprisingly called the proposed bill an "excellent piece of legislation."

The association has long been one of the most powerful lobbyists for radio deregulation and the FCC's most vocal critic. It has taken to the new bill, introduced this session by Sen. Harrison Schmitt (R-New Mex.) with fervor, since the provisions contain solutions for almost all of the NAB's laundry list of long-standing red-tape complaints.

At the hearings, NAB president Vincent T. Wasilewski told the subcommittee members that the association supports the deregulatory provisions that would prohibit the FCC from requiring broadcasters to follow public interest programming guidelines, provide programming logs, ascertainment of community interests, limits on commercial time

and format change hearings.

Wasilewski suggested that the bill be amended to direct the FCC to grant "the next and last" renewal application of all regular licensees, a more specific step beyond the bill's provision to grant indefinite license terms.

The NAB would also like to see the license revocation proceedings limited to cases showing "flagrant disregard" for FCC rules, and to treat petitions to revoke based on minor rule violations as "complaints." The bill, S270, will now move to a subcommittee markup period before it is brought to full hearings before the Senate Committee on Commerce, Science and Transportation.

Also testifying at the hearings were representatives of such broadcast groups as the National Radio Broadcasters Association and the New Mexico Broadcasters Association, the FCC and the NTI, the CBS and NBC networks, and church and civic media groups.



"Uh, you can come down now, Chris . . ."

Record World® Retail Report

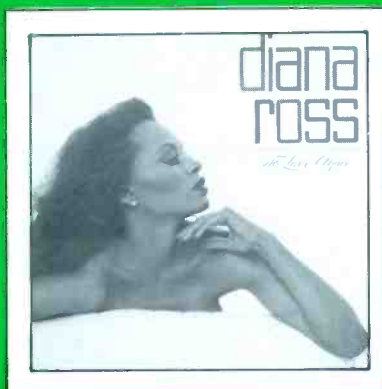
MARCH 14, 1981

SALESMAKER

TO LOVE AGAIN
DIANA ROSS
Motown

TOP SALES

TO LOVE AGAIN—Diana Ross—Motown
FACE VALUE—Phil Collins—Atlantic
BEING WITH YOU—Smokey Robinson—
Motown



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

HANDLEMAN/NATIONAL

APRIL WINE—Capitol
JIMMY BUFFETT—MCA
DAVE & SUGAR—RCA
TERRI GIBBS—MCA
DONNIE IRIS—MCA
JOURNEY—Col
DON McLEAN—Millennium
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUSH—Mercury

MUSICLAND/NATIONAL

JIMMY BUFFETT—MCA
DANCERSIZE—Vintage
EMMYLOU HARRIS—WB
LOVERBOY—Col
DON McLEAN—Millennium
RUSH—Mercury
GROVER WASHINGTON, JR.—
Elektra
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury

PICKWICK/NATIONAL

JIMMY BUFFETT—MCA
EMMYLOU HARRIS—WB
JOURNEY—Col
LOVERBOY—Col
DON McLEAN—Millennium
RUSH—Mercury
STEVE WINWOOD—Island

SOUND UNLIMITED/ NATIONAL

APRIL WINE—Capitol
PHIL COLLINS—Atlantic
EVITA—MCA (Original Cast)
MARVIN GAYE—Tamla
DONNIE IRIS—MCA
LOVERBOY—Col
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
SISTER SLEDGE—Cotillion
GROVER WASHINGTON, JR.—
Elektra

WHEREHOUSE/NATIONAL

JIMMY BUFFETT—MCA
PHIL COLLINS—Atlantic
ELLEN FOLEY—Epic/Cleve. Intl.
JUICE NEWTON—Capitol
PLIMSOU—Elektra
RAINBOWS—Polydor
SMOKEY ROBINSON—Tamla
PHIL SEYMOUR—Boardwalk

CRAZY EDDIE/NEW YORK

ADAM & THE ANTS—Col
PHIL COLLINS—Atlantic
BARBARA COOK—Col
CHRISTOPHER CROSS—WB
DOUG & THE SLUGS—RCA
ARETHA FRANKLIN—Arista
ELLIOT MURPHY—Courtesan
DIANA ROSS—Motown
RUSH—Mercury
SISTER SLEDGE—Cotillion

RECORD WORLD-TSS STORES/NORTHEAST

ADAM & THE ANTS—Col
APRIL WINE—Capitol
BOOMTOWN RATS—Col
JIMMY BUFFETT—MCA
CRAZY JOE—Casablanca
DON McLEAN—Millennium
RANDY MEISNER—Epic
RAINBOW—Polydor
TODD RUNDGREN—Bearsville
38 SPECIAL—A&M

SAM GOODY/EAST COAST

SHEENA EASTON—EMI-America
JAM—Polydor
DON McLEAN—Millennium
RANDY MEISNER—Epic
EDDIE RABBITT—Elektra
REO SPEEDWAGON—Epic
CLIFF RICHARD—EMI-America

RUSH—Mercury
38 SPECIAL—A&M
WARREN ZEVON—Asylum

STRAWBERRIES/BOSTON

ADAM & THE ANTS—Col
JIMMY BUFFETT—MCA
DELEGATION—Mercury
SHEENA EASTON—EMI-America
ELOISE LAWS—UA
38 SPECIAL—A&M
U2—Island
GROVER WASHINGTON, JR.—
Elektra

CUTLER'S/NEW HAVEN

PHIL COLLINS—Atlantic
JAZZ SINGER—Capitol
(Soundtrack)
DON McLEAN—Millennium
RAINBOW—Polydor
REO SPEEDWAGON—Epic
DIANA ROSS—Motown
RUSH—Mercury
SISTER SLEDGE—Cotillion
GRACE SLICK—RCA
STEVE WINWOOD—Island

FOR THE RECORD/ BALTIMORE

ATLANTIC STARR—A&M
TOM BROWNE—Arista/GRP
CHRISTOPHER CROSS—WB
GENE DUNLAP—Capitol
RAINBOW—Polydor
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUSH—Mercury
SISTER SLEDGE—Cotillion
BERNARD WRIGHT—Arista/GRP

RECORD & TAPE COLLECTOR/BALTIMORE

APRIL WINE—Capitol
ATLANTIC STARR—A&M
BLONDIE—Chrysalis
JIMMY BUFFETT—MCA
4 OUT OF 5 DOCTORS—Nemperor
BILLY PRESTON—Motown
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
GROVER WASHINGTON, JR.—
Elektra
STEVE WINWOOD—Island

KEMP MILL/WASH., D.C.

ATLANTIC STARR—A&M
JIMMY BUFFETT—MCA
GENE DUNLAP—Capitol
EMMYLOU HARRIS—WB
KLEER—Atlantic
DEBORAH LAWS—Elektra
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
SLAVE—Cotillion
BERNARD WRIGHT—Arista/GRP

WAXIE MAXIE/ WASH., D.C.

ATLANTIC STARR—A&M
PEABO BRYSON—Capitol
DONNIE IRIS—MCA
ISLEY BROTHERS—T-Neck
RAINBOW—Polydor
SMOKEY ROBINSON—Tamla
RUSH—Mercury
JAMES TAYLOR—Col
38 SPECIAL—A&M
BERNARD WRIGHT—Arista/GRP

GARY'S/RICHMOND

APRIL WINE—Capitol
CHRISTOPHER CROSS—WB
GAP BAND—Mercury
JAZZ SINGER—Capitol
JOHN LENNON & YOKO ONO—
Geffen
REO SPEEDWAGON—Epic
STEELY DAN—MCA
BARBRA STREISAND—Col
STYX—A&M
STEVE WINWOOD—Island

PENGUIN FEATHER/ NO. VIRGINIA

JIMMY BUFFETT—MCA
CLASH—Epic
PHIL COLLINS—Atlantic
DANCE CRAZE—Chrysalis
(Soundtrack)
JOAN JETT—Boardwalk
RAINBOW—Polydor
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
TODD RUNDGREN—Bearsville
38 SPECIAL—A&M

FATHERS & SUNS/ MIDWEST

PHIL COLLINS—Atlantic
DANCE CRAZE—Chrysalis
(Soundtrack)
SHEENA EASTON—EMI-America
EMMYLOU HARRIS—WB
KLEER—Atlantic
DON McLEAN—Millennium
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUSH—Mercury
SHERBS—Atco

RECORD RENDEZVOUS/ CLEVELAND

DAVID BYRNE & BRIAN ENO—WB
PHIL COLLINS—Atlantic
DANCE CRAZE—Chrysalis
(Soundtrack)
DANCERSIZE—Vintage
PEARL HARBOR—WB
MANFRED MANN—WB
SHERBS—Atco
BERNARD WRIGHT—Arista/GRP

RECORD REVOLUTION/ CLEVELAND

DAVID BYRNE & BRIAN ENO—WB
PHIL COLLINS—Atlantic
FOOLS—EMI-America
ISLEY BROTHERS—T-Neck
GARLAND JEFFREYS—Epic
JOAN JETT—Boardwalk
DIANA ROSS—Motown
JOE SAMPLE—MCA
PHIL SEYMOUR—Boardwalk
U2—Island

WHERE HOUSE RECORDS/ MICHIGAN

ATLANTIC STARR—A&M
DAVID BYRNE & BRIAN ENO—WB
J.J. CALE—MCA/Shelter
SHEENA EASTON—EMI-America
WAYLON JENNINGS & JESSI
COLTER—RCA
KLEER—Atlantic
CARRIE LUCAS—Solar
JUICE NEWTON—Capitol
TODD RUNDGREN—Bearsville
BERNARD WRIGHT—Arista/GRP

RECORD CITY/CHICAGO

BRAINS—Mercury
DAVID BYRNE & BRIAN ENO—WB
DANCE CRAZE—Chrysalis
(Soundtrack)
GARLAND JEFFREYS—Epic
NANA MOUSKOURI—Grand
JUICE NEWTON—Capitol
SHERBS—Atco
TEARDROP EXPLODES—Mercury
UFO—Chrysalis
YARBROUGH & PEOPLES—Mercury

ROSE RECORDS/CHICAGO

ATLANTIC STARR—A&M
CLARENCE CARTER—Vantage
CLASH—Epic
DANCERSIZE—Vintage
GENE DUNLAP—Capitol
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
JOE SAMPLE—MCA
T-CONNECTION—Capitol
UNLIMITED TOUCH—Prelude

RADIO DOCTORS/ MILWAUKEE

MIKE BLOOMFIELD—Takoma
PHIL COLLINS—Atlantic
ISLEY BROTHERS—T-Neck
GARLAND JEFFREYS—Epic
WILLIE NELSON—Col
JUICE NEWTON—Capitol
TED NUGENT—Epic
ROSE ROYCE—Whitfield
JAMES TAYLOR—Col
UNLIMITED TOUCH—Prelude

MUSICLAND/ST. LOUIS

MARVIN GAYE—Tamla
TERRI GIBBS—MCA
EMMYLOU HARRIS—WB
ISLEY BROTHERS—T-Neck
WILLIE NELSON—Col
RAINBOW—Polydor
RUSH—Mercury
JAMES TAYLOR—Col
38 SPECIAL—A&M
STEVE WINWOOD—Island

STREETSIDE/ST. LOUIS

BOOMTOWN RATS—Col
PHIL COLLINS—Atlantic
LISA GILKENS—Helios
WAYLON JENNINGS & JESSI
COLTER—RCA
B.B. KING—MCA
PLIMSOU—Elektra
RAINBOW—Polydor
SMOKEY ROBINSON—Tamla
SHERBS—Atco
U2—Island

EAST-WEST RECORDS/ CENTRAL FLORIDA

ALABAMA—RCA
BLONDIE—Chrysalis
DONNIE IRIS—MCA
GEORGE JONES—Epic
MANFRED MANN—WB
T.S. MONK—Mirage
RAINBOW—Polydor
SILVER PLATINUM—Spector Intl.
SWITCH—Gordy
BERNARD WRIGHT—Arista/GRP

SPEC'S MUSIC/FLORIDA

APRIL WINE—Capitol
TOM BROWNE—Arista/GRP
JIM CARROLL BAND—Atco
CHRISTOPHER CROSS—WB
EDDIE RABBITT—Elektra
DIANA ROSS—Motown
SKYY—Salsoul
T-CONNECTION—Capitol
GROVER WASHINGTON, JR.—
Elektra
STEVE WINWOOD—Island

POPLAR TUNES/MEMPHIS

BADFINGER—Radio
ROSANNE CASH—Col
ISLEY BROTHERS—T-Neck
GARLAND JEFFREYS—Epic
WAYLON JENNINGS & JESSI
COLTER—RCA
WILLIE NELSON—Col
SMOKEY ROBINSON—Tamla
RUSH—Mercury
JAMES TAYLOR—Col
JESSE WINCHESTER—Bearsville

SOUND WAREHOUSE/ HOUSTON

ALABAMA—RCA
BLONDIE—Chrysalis
JIMMY BUFFETT—MCA
CHRISTOPHER CROSS—WB
TERRI GIBBS—MCA
GARLAND JEFFREYS—Epic
JOURNEY—Col
LOVERBOY—Col
RUSH—Mercury
STEVE WINWOOD—Island

INDEPENDENT RECORDS/ COLORADO

ATLANTIC STARR—A&M
JIMMY BUFFETT—MCA
PHIL COLLINS—Atlantic
KLEER—Atlantic
ONE WAY—MCA
DIANA ROSS—Motown
RUSH—Mercury
SHERBS—Atco
SISTER SLEDGE—Cotillion
RICK SPRINGFIELD—RCA

C'RCL'S/ARIZONA

TOM BROWNE—Arista/GRP
J.J. CALE—MCA/Shelter
PHIL COLLINS—Atlantic
DAVE GRUSIN—Arista/GRP
WAYLON JENNINGS & JESSI
COLTER—RCA
LOVERBOY—Col
ONE WAY—MCA
DIANA ROSS—Motown
38 SPECIAL—A&M
EDGAR WINTER—Blue Sky

TOWER/PHOENIX

ALABAMA—RCA
PHIL COLLINS—Atlantic
SHEENA EASTON—EMI-America
FOOLS—EMI-America
4 OUT OF 5 DOCTORS—Nemperor
EVE MOON—Capitol
JUICE NEWTON—Capitol
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
38 SPECIAL—A&M

LICORICE PIZZA/ LOS ANGELES

ADAM & THE ANTS—Col
JIMMY BUFFETT—MCA
PHIL COLLINS—Atlantic
EMMYLOU HARRIS—WB
PLIMSOU—Elektra
RAINBOW—Polydor
SMOKEY ROBINSON—Tamla
RUSH—Mercury
PHIL SEYMOUR—Boardwalk
TASTE OF HONEY—Capitol

MUSIC PLUS/LOS ANGELES

TOM BROWNE—Arista/GRP
PEABO BRYSON—Capitol
JIMMY BUFFETT—MCA
DAVID BYRNE & BRIAN ENO—WB
ISLEY BROTHERS—T-Neck
WILLIE NELSON—Col
TED NUGENT—Epic
RAINBOW—Polydor
LEON RUSSELL—Paradise
JAMES TAYLOR—Col

EUCALYPTUS RECORDS/ WEST & NORTHWEST

APRIL WINE—Capitol
TOM BROWNE—Arista/GRP
JIMMY BUFFETT—MCA
COLD FIRE—Capitol
MARVIN GAYE—Tamla
EMMYLOU HARRIS—WB
KANO—Emergency
DIANA ROSS—Motown
TOTO—Col
WHISPERS—Solar

EVERYBODY'S RECORDS/ NORTHWEST

ERIC CLAPTON—RSO
DAVE GRUSIN—Arista/GRP
DONNIE IRIS—MCA
JAM—Polydor
JOAN JETT—Boardwalk
LOVERBOY—Col
DIANA ROSS—Motown
RUSH—Mercury
SISTER SLEDGE—Cotillion
STEVE WINWOOD—Island



Record World Albums

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

MARCH 14, 1981

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

MAR. 14 MAR. 7



WKS. ON CHART

1	1	HI INFIDELITY REO SPEEDWAGON Epic FE 36844 (3rd Week)	12	H
2	2	PARADISE THEATER STYX/A&M SP 3719	7	H
3	3	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	13	H
4	4	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	14	I
5	5	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	20	H
6	6	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	28	H
7	7	GUILTY BARBRA STREISAND/Columbia FC 36750	21	H
8	8	BACK IN BLACK AC/DC/Atlantic SD 16018	29	H
9	9	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290	13	H
10	10	ZENYATTA MONDATTI THE POLICE/A&M SP 4831	19	G
11	11	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	19	H
12	13	CAPTURED JOURNEY/Columbia KC2 37616	4	L
13	12	GAUCHO STEELY DAN/MCA 6102	13	I
14	22	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	3	G
15	15	GAP BAND III/Mercury SRM 1 4003 (PolyGram)	9	G
16	16	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	8	G
17	14	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)	17	H
18	17	THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)	8	G
19	18	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/ Arista AL 9518	16	H
20	20	HORIZON EDDIE RABBITT/Elektra 6E 276	26	G
21	29	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)	8	G
22	23	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	16	G
23	21	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)	14	G
24	33	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125 7	H	
25	24	FOOLISH BEHAVIOUR ROD STEWART/Warner Bros. HS 3485	13	H
26	30	SUPER TROUPER ABBA/Atlantic SD 16023	12	H
27	27	THE GAME QUEEN/Elektra 5E 513	33	H
28	32	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	4	H
29	41	CHRISTOPHER CROSS/Warner Bros. BSK 3383	51	G
30	28	GHOST RIDERS OUTLAWS/Arista AL 9542	11	H
31	34	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)	9	H
32	35	IN OUR LIFETIME MARVIN GAYE/Tamla T8 474M1 (Motown)	6	H
33	25	LIVE EAGLES/Asylum BB 705	14	L
34	19	THE RIVER BRUCE SPRINGSTEEN/Columbia PC2 36854	18	X
35	36	SANDINISTA! CLASH/Epic E3X 37037	6	X
36	37	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	22	H
37	38	CITY NIGHTS TIERRA/Boardwalk FW 36995	6	H
38	31	MAKING MOVIES DIRE STRAITS/Warner Bros. BSK 3480	16	G
39	40	BARRY BARRY MANILOW/Arista AL 9537	13	H
40	42	GLASS HOUSES BILLY JOEL/Columbia FC 36384	50	H
41	45	VOICES IN THE RAIN JOE SAMPLE/MCA 5172	5	H
42	43	HITS! BOZ SCAGGS/Columbia FC 36841	14	H
43	70	BEING WITH YOU SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	2	H
44	48	LOST IN LOVE AIR SUPPLY/Arista 4268	36	H
45	26	TRUST ELVIS COSTELLO/Columbia JC 37051	5	G
46	51	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	5	G
47	55	MAGIC TOM BROWNE/Arista/GRP 5503	4	H
48	77	TO LOVE AGAIN DIANA ROSS/Motown M8 951M1	2	H
49	53	MICKY MOUSE DISCO/Disneyland/Vista 2504	49	X
50	49	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722	11	G
51	68	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	2	G
52	62	LOVERBOY/Columbia JC 36762	6	G
53	56	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)	6	G

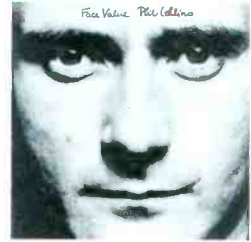
54	59	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion SD 16027 (Atl)	3	H
55	58	STONE JAM SLAVE/Cotillion SD 5224 (Atl)	8	G
56	61	HOUSE OF MUSIC T.S. MONK/Mirage WTG 19121 (Atl)	3	G
57	54	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	26	L
58	52	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	33	I
59	65	HEALING TODD RUNDGREN/Bearsville BHS 3522 (WB)	4	H
60	60	BORDER LINE RY COODER/Warner Bros. BSK 3489	7	G
61	64	THE JEALOUS KIND DELBERT McCLINTON/Capitol/MSS ST 12115	6	G
62	69	SOUND AFFECTS JAM/Polydor PD 1 6315 (PolyGram)	5	G
63	66	GREATEST HITS OAK RIDGE BOYS/MCA 5150	15	H
64	71	CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756 (RCA)	3	G
65	39	GREATEST HITS/LIVE HEART/Epic KE2 36888	13	L
66	50	FLASH GORDON (ORIGINAL SOUNDTRACK) QUEEN/Elektra 5E 518	10	H
67	47	WELCOME TO THE WRECKING BALL GRACE SLICK/RCA AQL1 3851	5	H

CHARTMAKER OF THE WEEK

68 112 FACE VALUE

PHIL COLLINS

Atlantic SD 16029



1 H

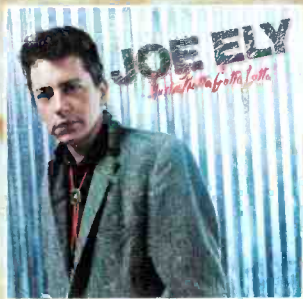
69	63	GREATEST HITS DOORS/Elektra 5E 515	18	H
70	46	TURN BACK TOTO/Columbia FC 36813	6	H
71	67	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	41	X
72	85	ALL AROUND THE TOWN BOB JAMES/Columbia/Tappan Zee C2X 36786	2	J
73	44	TRIUMPH JACKSONS/Epic FE 36424	20	H
74	81	BLACK SEA XTC/Virgin RSO VA 13147	4	G
75	75	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	51	H
76	84	THE FOOL CIRCLE NAZARETH/A&M SP 4844	3	G
77	97	DIFFICULT TO CURE RAINBOW/Polydor PD 1 6316 (PolyGram)	2	G
78	82	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	18	H
79	79	CHANCE MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3498	4	G
80	57	TOUCH CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)	12	G
81	74	FACES EARTH, WIND & FIRE/ARC/Columbia KC2 36795	15	L
82	73	FLEETWOOD MAC LIVE/Warner Bros. 2WB 3500	10	X
83	76	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. HS 3452	21	H
84	78	CARNAVAL SPYRO GYRA/MCA 5149	6	H
85	90	KANO/Emergency EMLP 7505	3	G
86	91	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	2	G
87	80	THE BEATLES '67-'70/Capitol SKBO 3404	10	L
88	83	GREATEST HITS—VOLUME II LINDA RONSTADT/Asylum 5E 516	17	H
89	98	BACK ON THE STREETS DONNIE IRIS/MCA 3272	2	G
90	72	BI-COASTAL PETER ALLEN/A&M SP 4825	7	G
91	96	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453	29	H
92	92	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	93	G
93	87	ARETHA ARETHA FRANKLIN/Arista AL 9538	18	H
94	89	SKYYPORT SKYY/Salsoul SA 8537 (RCA)	7	G
95	84	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	3	H
96	86	LIVE & MORE ROBERTA FLACK & PEABO BRYSON/Atlantic SD 2 7004	11	L
97	93	FEEL ME CAMEO/Chocolate City CCLP 2016 (PolyGram)	18	G
98	95	KENNY LOGGINS ALIVE/Columbia C2X 36738	22	J
99	88	THE WILD, THE WILLING AND THE INNOCENT UFO/ Chrysalis CHE 1307	7	H
100	100	CATHOLIC BOY JIM CARROLL BAND/Atco SD 38 132	2	G

MCA RECORDS

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MCA RECORDS

Grammy Simulcast Was a Success For New Rogers-Owned Syndication Firm

By GREG BRODSKY

■ NEW YORK — N.K.R. Productions, a specialized programming/broadcast syndication firm owned by Liberty recording artist Kenny Rogers, made an auspicious debut with the FM stereo simulcast and preview show of the 23rd annual Grammy Awards two weeks ago.

Calling the project "the first-ever live network stereo simulcast fed by satellite," N.K.R. president Ron Nickell was obviously happy that the technically complicated production worked without a hitch. "It was a smashing success," said Nickell, adding that "the audio quality that came out of the FM stations was as close to coming out of a direct tap of a recording studio as has ever been delivered."

Since the awards presentation originated in New York, three quarters of the United States viewed and heard the show live. According to Nickell, this created "an interesting problem. (CBS) went by microwave and we went by satellite. We went up with our audio by satellite to feed the rest of the country but that meant that we would be behind the picture and you can't really delay video.

"In order to make sure that everything was in sync, we sent the picture out of Radio City Music Hall 22,000 miles up to the satellite along with the audio and sent the picture right back down again in New York before it ever went over to CBS Control. That was the only way that we could make sure that the audio and video would be in sync. The picture came back down in New York City for distribution by CBS. My audio went on from satellite direct to the (satellite) dishes around the country to the (participating radio) stations. And it worked. The satellite people—the Robert Wold Company—were just unbelievable."

FM stations in 35 major markets were involved in this year's simulcast. Don Kelly, program director at WXLO, the New York City radio participant in the simulcast, was enthusiastic about the overall quality of the production: "I carried it last year and the response was terrific. This year it was even bigger. There was a lot of local interest in the event (and) the show highlighted a lot of New York acts. With that many acts live, it's really tough to get the correct mix on everybody at one time. But the sound quality was just amazing."

According to Nickell, "CBS had never before permitted on a simulcast their affiliates to put supers (superimposed graphics)

over video. We got permission from them this year and each one of the radio stations had a minimum of four supers during the show announcing the stereo simulcast." (In New York, the announcement read: "To hear the Grammys in stereo, tune to FM99, WXLO.") All of the participating radio stations had been promoting the simulcast on the air for as much as two weeks in advance while often specifically mentioning the CBS telecast. Nickell explained that "it took us awhile to get the TV network to understand that what they're getting out of this is more promotion leading up to it than they could ever buy on these radio stations.

"The whole package that each station got included twenty interviews with the major nominees which they ran on and off for about two weeks helping to promote the show. Then the night before the simulcast we had a three-hour preview show that we produced which had interviews and all of the songs of the major nominees. Most of the stations ran it at exactly the same time that the simulcast ran so that they recycled their audience over."

N.K.R. and CBS will be broadcasting the 1982 Grammy Awards as well.

"By next year," Nickell added, "there will be dishes in the top 150 markets, so theoretically we could go 150 markets deep with the simulcast." The Los Angeles-based N.K.R. Productions has several additional radio syndication and simulcast projects planned including "Echoes," a behind-the-scenes look at how albums are made. Produced in conjunction with Brown Bag Productions, the 52-hour program will be broadcast starting in about two weeks.

"We're looking to do maybe four simulcasts a year. Anything that's entertainment that is 80 to 90 percent music ought to be simulcast because they (the TV networks) spend thousands of dollars on the audio that comes out of a \$3.95 (TV) speaker. It just doesn't make sense."

LAX Names Gilligan

■ LOS ANGELES — Steve Gold and Jerry Goldstein, presidents of LAX Records, have announced the appointment of Robert Gilligan as vice president/marketing.

Gilligan's responsibilities include overseeing all marketing, production, graphics and merchandising activities for the CBS-distributed label. Gilligan recently served as VP/production & marketing at Aries II Records.

Record World

A/C Chart



MARCH 14, 1981

MAR. 14

MAR. 7

WEE. ON CHART

1	1	WOMAN	8
		JOHN LENNON	
		Geffen 49644 (WB)	
		(2nd Week)	
2	2	9 TO 5 DOLLY PARTON/RCA 12133	12
3	3	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER)	
		NEIL DIAMOND/Capitol 4960	7
4	5	CRYING DON McLEAN/Millennium 11799 (RCA)	8
5	4	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	14
6	7	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/	
		Columbia 11 11430	7
7	9	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	7
8	11	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI-	
		America 8071	4
9	16	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra	
		47103	5
10	10	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	9
11	12	THE BEST OF TIMES STYX/A&M 2300	7
12	14	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	6
13	15	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	6
14	6	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	14
15	21	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	3
16	8	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	14
17	23	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	3
18	13	HEY NINETEEN STEELY DAN/MCA 51036	13
19	17	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	16
20	18	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	9
21	19	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/	
		Epic 19 50961	11
22	20	SEVEN BRIDGES ROADS EAGLES/Asylum 47100	9

CHARTMAKER OF THE WEEK

23	—	HER TOWN TOO	1
		JAMES TAYLOR & J.D. SOUTHER/	
		Columbia 11 60514	

24	25	GUITAR MAN ELVIS PRESLEY/RCA 12158	5
25	33	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321	2
26	30	DARE TO DREAM AGAIN PHIL EVERLY/Curb 5401	3
27	27	CAFE AMORE SPYRO GYRA/MCA 51035	5
28	26	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	6
29	35	LET'S PICK IT UP (WHERE WE LEFT IT OFF)	
		CHRIS MONTAN/20th Century Fox 2480 (RCA)	2
30	22	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla	
		54320 (Motown)	10
31	37	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island	
		49656 (WB)	2
32	24	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/	
		Capitol/MSS 4948	9
33	40	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO	
		BRYSON/Arista 0587	2
34	38	HOW 'BOUT US CHAMPAIGN/Columbia 11 11434	4
35	28	MISS SUN BOZ SCAGGS/Columbia 11 11406	10
36	29	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	18
37	39	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	2
38	42	WHAT'S IN A KISS GILBERT O'SULLIVAN/Epic 19 50967	3
39	32	GUILTY BARBARA STREISAND & BARRY GIBB/Columbia	
		11 11390	18
40	31	I MADE IT THROUGH THE RAIN BARRY MANILOW/	
		Arista 0566	15
41	41	KEEP THIS TRAIN A-ROLLIN' DOOBIE BROTHERS/Warner	
		Bros. 49670	3
42	44	IT'S MY JOB JIMMY BUFFETT/MCA 51061	2
43	43	SOMETIME, SOMEWHERE, SOMEHOW BARBARA	
		MANDRELL/MCA 51062	2
44	—	LONELY TOGETHER BARRY MANILOW/Arista 0596	1
45	45	STAYING WITH IT FIREFALL WITH LISA NEMZO/Atlantic	
		3791	2
46	34	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	18
47	36	TOGETHER TIERRA/Boardwalk 8 5702	9
48	46	LADY KENNY ROGERS/Liberty 1380	21
49	47	IT'S MY TURN DIANA ROSS/Motown 1496	18
50	48	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen	
		49604 (WB)	17

Sam Dees: Not Just Another Songwriter

By NELSON GEORGE

■ NEW YORK — "One in a Million You" was an old-fashioned song of love, full of romantic imagery, sung beautifully by Larry Graham. It went #1 on the Black Oriented Singles Chart and peaked at 16 on the pop chart, helping change Larry Graham's image from master bassist to ballad singer.

But for its writer, Sam Dees, the song's impact was even more profound. Suddenly he wasn't just another competent Los Angeles-based songwriter, but one of the most in-demand composers in popular music. "I'm dealing with the requests," he told *Record World* recently, "but sometimes I find it's more than I think I want."

Dees is currently writing for six projects, including albums by Gladys Knight, her brother Bubba Knight, the Detroit-based vocal group Enchantment, and Tina Turner. Dees is also planning a solo album of his own for A&M, with recording due to start in April. Former MFSB keyboardist Ron Kersey and A&M's director of black music A&R Michael Stokes will produce, along with Dees.

Dees has songs on Atlantic Starr's "Radiant" album, LTD's "Shine On," Esther Phillips' "Good Black Is Hard To Crack," and upcoming releases by Aretha Franklin and Tyrone Davis.

The Birmingham, Alabama native began his record industry career at age 17 when he signed a recording contract with S.S.S. International. A Dees composition titled "Need You Girl" was a regional hit in the deep south for the company. Later he signed with Roulette and cut two singles.

From 1973 to 1977 he recorded for Atlantic, with the album "The Show Must Go On" and a top ten R&B hit, "A Worn Out Broken Heart," in '77 the highlights of his stay at the label. Looking back on his solo work, Dees said: "I don't think I was really ready to make it as an artist, or a producer either—I produced most of the album. But my writing was already together and, despite encouragement from the people at Atlantic to stay with it (performing), I decided to just write."

Among his credits from this period was another top ten R&B record, Loretta Holloway's "Cry To Me" on Atlanta's Aware label, as well as material recorded by Tyrone Davis, the Chi-Lites, Ben E. King, Clarence Carter, and others.

"One in a Million You" was written after Dees moved from Florida to Los Angeles to work with Bobby Martin. Dees and

Graham had the same manager at the time, Ron Nadel. He introduced them, and Graham mentioned his need for new songs to Dees.

"I had the title before I sat down at the piano," Dees said, recalling his most famous composition. "I sat down at the piano that evening and worked until about three in the morning. I got about half of it then. Three weeks passed before I got the second verse and finished it. You see, the best thing in songwriting is not to try to force anything. So the next time I sat down with it the song just came. It was ready in just 15 minutes."

Dees describes himself as "basically a very slow writer, who likes writing for a specific project." He only has 15 to 20 songs in reserve and at most makes demos of four songs at a time. "If I do more the stuff begins to sound alike to me and it hurts the presentation of the material." Dees once wrote for Chappell Music, but is now signed to A&M's publishing arm, Almo/Irving.

To Dees, songwriting is everyday work. "I sit down at the piano and work at it. Sometimes it comes, sometimes it's not worth keeping. But working day by day you build up ideas and by taping everything, you can go back and save the best elements. Most of the best ideas are spur-of-the-moment things. Playing the tape back you never know what you'll hear."

As for future goals, Dees says: "I figure I'm sooner or later gonna write for all the singers I want to. My real goal is to work for many of the more famous producers, men like Quincy Jones."

I.H.E. Packaging Music Shows For Cable, Home Video Markets

By ELIOT SEKULER

■ LOS ANGELES — For the past five years, International Home Entertainment, a home video and cable TV firm based here, has been acquiring music and variety video specials which will now be packaged for cable, videocassette and videodisc sales. Most of the material was acquired through I.H.E.'s long-standing business relationship with London-based Kruger Leisure Enterprises, a leading concert promoter and indie TV producer with ties to the BBC. Sales of the programming will be handled via a recently signed international marketing agreement between I.H.E. and Norman Lear's Tandem-T.A.T. company.

I.H.E. is headed by longtime entertainment publicist Bob Levinson, who has been channeling the resources of his Levinson and Associates public relations firm into the new venture for the past five years. Both the cable programming and home video packages should be on the market before the year's end, according to Levinson.

Artists who are already included in the I.H.E. packages include Marvin Gaye, the Jacksons, Anne Murray, Helen Reddy, Charley Pride, Dionne Warwick, Freda Payne, Glen Campbell, the Stylistics, George Burns, Charlie Rich and others in the music and comedy fields. In addition, I.H.E. is currently developing other projects with Kruger, with Alan Hamel and independently. Included in the list of upcoming projects are legit theatre productions such as "Working," a musical based on the book by Studs Turkel and featuring songs written by James Taylor, Stephen Schwartz, Mary

Rodgers and others.

An additional show that the firm is currently marketing for cable only is a Central Park concert by America, filmed by director Peter Clifton last year.

Home Video Plans

While the first use of the programming will be in the cable area, Levinson is currently in talks with home video manufacturers and will be firming non-exclusive deals for the material on a package by package basis. He foresees the eventual tagging of cable shows with a purchase offer for disc and cassette packages of the program.

Levinson, who now has some 30 hours of material in the can, explains that his advantage as an indie with a music business background is in knowing how to clear music rights and knowing how to utilize the non-exclusivity peculiar to video packages. "Many acts are put off by the figure usually offered by cable companies for music specials," he says, estimating the current top dollar figure at \$200,000 to \$225,000. "A lot of top acts say they won't work for that or they'll wait until more money is offered. But if they come to me, I can show them how to make much more once they accept the base figures offered by cable. A deal with one source usually doesn't preclude selling it to another system, making international sales, selling it to syndication television or selling cassette or videodisc packages. There's a lot of money to be made."

Overseas Tours

Levinson and Kruger also offer their packages to artists as an inducement to making overseas appearances in Kruger-promoted tours. The additional revenue generated by video and television offsets costs and helps boost popularity in Europe, where video is enjoying increasing popularity.

E/P/A Names Carroll

■ NEW YORK — Joe Carroll has been appointed regional promotion marketing manager, mid-central region, Epic/Portrait/CBS Associated Labels, it was announced by Al Gurewitz, vice president, national promotion, E/P/A. Carroll will be based in Cleveland.

Carroll joined E/P/A in 1978 as local promotion manager, Cleveland market. Prior to that he worked in a regional promotion capacity at Capricorn Records and as local promotion manager, Cleveland, Elektra/Asylum Records.

Goodman in the Foreground



Elektra/Asylum recording artist Steve Goodman and his latest LP, "Hot Spot," are being promoted in restaurants, stores, clubs and hotels across the country through the efforts of Audio Environments, Inc., the Seattle-based "foreground" music company. The cross-promotion also features "Hot Spot" baseball jerseys which were made by AEI and are being distributed to restaurant and club managers and employees of AEI's accounts for in-store visibility. Pictured from left are: Lynn Baker, AEI administrative assistant; Harv Allen, E/A local promotion rep, Seattle; Goodman; Mike Malone, AEI president; and Scott Davis, AEI program director.

Black Oriented Music

Record World

Black Music Report

By NELSON GEORGE

■ **Larkin Arnold**, CBS Records' vice president and general manager black music A&R, is busy making plans for the future. The former Capitol and Arista executive has held his present position since October 1980 and is "very optimistic about continuing the success of black music" at the corporation.

He sees his role as that of an overseer of the entire Columbia, Epic, and associated labels black music roster. "I'll be signing acts," he says, "but more importantly I want to work with the artists we already have and use my contacts in the black music community to benefit them." Arnold wants to "streamline our operation," but that doesn't mean any house-cleaning of acts at CBS. "We have dropped some people since I've been here, but no roster of artists is ever stable. There is constant change, constant re-evaluation occurring."

Arnold said he feels "the strength of our operation is the many superstar artists under contract" and he envisions "some very significant signings" in the future. Arnold, credited by many with establishing the presence of both Capitol and Arista in black music, refuses to generalize about trends in music or what kind of acts he might sign. "Good music is good music," he says. "That is the only criterion I go by."

* * *

A LOOK BACK: "That's the Way of the World" was a brand new album at this time in 1975, and for this listener things have never been the same. On it **Earth, Wind & Fire** and leader **Maurice White** presented a unified musical-social statement that stands as one of the finest achievements in black music history. The album went platinum, and produced great music like "Shining Star," "That's the Way of the World" and "Reasons."

* * *

"Right now we feel like the **Dave Winfield** of music," says Solar Records president **Dick Griffey**. "We're hitting .800 and leading the league."

Griffey has every reason to be proud. He has hot albums from such established sellers as the **Whispers** and **Shalamar**, while **Lakeside's** "Fantastic Voyage" album has expanded that group's audience.

Moreover, his Los Angeles-based company is still the center of a lengthy battle between RCA and Elektra. Who will distribute this hottest of black-owned record labels? "Right now we're just listening to the offers and looking to do what's best for our operation and our people. We're in no rush."

* * *

Fans of unusual aspects of black music history should seek out the December 1980 issue of Canada's Fuse magazine, which contains a fascinating piece by Norman "Otis" Richmond called "The Secret

History of Black Music in Toronto." Among the musicians mentioned is Roberta Flack's collaborator **Eric Mercury**, a Canadian native. Fuse's address is 31 Dupont Street, Toronto, Ontario, Canada M5R 1V3.

SHORT STUFF: Former Sweet Inspiration **Myrna Smith** has a prominent role in Beach Boy **Carl Wilson's** forthcoming CBS-Caribou solo album. She co-wrote all of the LP's eight songs and duets with Wilson on the single "Hold Me." She will also tour with Wilson in April . . . **Lester Chambers**, former lead singer of the Chambers Brothers (remember "Time?"), has signed with **Gloria Bell** for management . . . **Alice Arthur** is a real rarity. Not only is she a black comedienne, but she has a recording contract. Her "A Natural 10" album is (Continued on page 40)

Black Oriented Album Chart

MARCH 14, 1981

- GAP BAND III**
Mercury SRM 1 4003 (PolyGram)
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3334 (PolyGram)
- HOTTER THAN JULY**
STEVIE WONDER/Tamla T8 373M1 (Motown)
- IMAGINATION**
WHISPERS/Solar BZL1 3578 (RCA)
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- FANTASTIC VOYAGE**
LAKESIDE/Solar BXL1 3720 (RCA)
- IN OUR LIFETIME**
MARVIN GAYE/Tamla T8 474M1 (Motown)
- STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- THREE FOR LOVE**
SHALAMAR/Solar BZL1 3577 (RCA)
- ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion SD 16027 (Atl)
- CITY NIGHTS**
TIERRA/Boardwalk FW 36995
- SKYYPORT**
SKYY/Salsoul SA 8537 (RCA)
- HOUSE OF MUSIC**
T.S. MONK/Mirage WTG 19121 (Atl)
- BEING WITH YOU**
SMOKEY ROBINSON/Tamla T8 375M1 (Motown)
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- TOUCH**
CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)
- TRIUMPH**
JACKSONS/Epic FE 36424
- TO LOVE AGAIN**
DIANA ROSS/Motown M8 951M1
- LET'S BURN**
CLARENCE CARTER/Venture VL 1005
- TURN THE HANDS OF TIME**
PEABO BRYSON/Capitol ST 12138
- AUTOAMERICAN**
BLONDIE/Chrysalis CHE 1290
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- FACES**
EARTH, WIND & FIRE/ARC/Columbia KC2 36795
- JERMAINE**
JERMAINE JACKSON/Motown M8 948M1
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (PolyGram)
- LICENSE TO DREAM**
KLEEEER/Atlantic SD 19288
- GAUCHO**
STEELY DAN/MCA 6102
- THERE MUST BE SOMETHING BETTER**
B.B. KING/MCA 5162
- RADIANT**
ATLANTIC STARR/A&M SP 4833
- LOVE IS**
ONE WAY/MCA 5163
- LIVE AND MORE**
ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004
- AS ONE**
BAR KAYS/Mercury SRM 1 3844 (PolyGram)
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- KANO**
Emergency EMLP 7505
- GUILTY**
BARBRA STREISAND/Columbia FC 36750
- NARD**
BERNARD WRIGHT/Arista/GRP 5011
- THE DRAMATIC WAY**
DRAMATICS/MCA 5146
- DIRTY MIND**
PRINCE/Warner Bros. BSK 3478
- DEE DEE**
DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370 (CBS)
- EVERYTHING IS COOL**
T-CONNECTION/Capitol ST 12128
- THIS IS MY DREAM**
SWITCH/Gordy GB 999M1 (Motown)
- THE BOYS ARE BACK**
STONE CITY BAND/Gordy GB 100 (Motown)
- SHADES OF BLUE**
LOU RAWLS/Phila. Intl. JZ 36774 (CBS)
- ELOISE LAWS**
Liberty LT 1603
- I HAD TO SAY IT**
MILLIE JACKSON/Spring SP 1 6730 (PolyGram)
- TWICE AS SWEET**
TASTE OF HONEY/Capitol ST 12089
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- IRONS IN THE FIRE**
TEENA MARIE/Gordy GB 997M1 (Motown)

PICKS OF THE WEEK

HOW 'BOUT US

CHAMPAIGN—Columbia JC 37008



Champaign is an interracial band from the Illinois city of the same name. Their debut album consist of nine examples of contemporary R&B, with the single "How 'Bout Us" already a BOS favorite. The vocals of Paulie Carman and Rena Jones are outstanding on "Dancin' Together Again," "Can You Find the Time?" and "Lighten Up."

PERFECT FIT

JERRY KNIGHT—A&M SP-4843



Knight, formerly a member of Raydio, made a strong impression last time out with "Overnight Sensation." On this album's eight cuts Knight plays all bass and keyboard parts plus a bit of guitar. Side two is exceptionally good, marked by fine musicianship and well-crafted lyrics. "Easier To Run Away," "Too Busy," and "Rainbow" are all fine songs.

SIXTY THRILLS A MINUTE

MYSTIC MERLIN—Capitol SKAO-12137



Mystic Merlin's five members (guitarist Jerry Anderson, bassist Clyde Bullard, singer Keith Gonzales, drummer Sly Randolph, and saxophonist Barry Strutt) deliver an attractive package of nine songs. With the production assistance of Alan Abrahams, the band presents good pop-R&B songs such as "Hideaway," "Sign of the Times," and "Got To Make It Better."

EVERYTHING IS COOL

T-CONNECTION—Capitol ST-12128



T-Connection is one of the few quality self-contained bands to emerge from disco, with the ability to tap funk, R&B, and rock for inspiration and a variety of dance rhythms. Their Capitol debut shows that leader Theophilus Coakley and company haven't lost that touch. All eight cuts are worth hearing, especially "Groove City" and "Spend the Night With Me."



Black Oriented Singles

MARCH 14, 1981

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

MAR. 14	MAR. 7		WKS. ON CHART
1	1	DON'T STOP THE MUSIC YARBROUGH & PEOPLES Mercury 76085 (PolyGram) (4th Week)	14
2	2	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	12
3	3	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	9
4	5	WATCHING YOU SLAVE /Cotillion 46006 (Atl)	12
5	4	FANTASTIC VOYAGE LAKESIDE /Solar 12129 (RCA)	15
6	6	TOGETHER TIERRA /Boardwalk 8 5702	15
7	9	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	8
8	10	ALL AMERICAN GIRLS SISTER SLEDGE /Cotillion 46007 (Atl)	7
9	7	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121	13
10	8	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	20
11	11	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	11
12	14	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/Mirage 3780 (Atl)	9
13	18	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	5
14	19	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	6
15	17	SUKIYAKI TASTE OF HONEY /Capitol 4953	6
16	13	8TH WONDER SUGARHILL GANG/Sugarhill 753	11
17	12	TOO TIGHT CON FUNK SHUN /Mercury 76089 (PolyGram)	15
18	20	AND LOVE GOES ON EARTH, WIND & FIRE/ARC/Columbia 11 11434	6
19	21	PERFECT FIT JERRY KNIGHT/A&M 2304	6
20	25	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	6
21	15	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	14
22	16	WHO SAID? ISLEY BROTHERS/T-Neck 6 2293 (CBS)	10
23	23	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023	10
24	28	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	7
25	22	FANCY DANCER TWENNYNINE FEATURING LENNY WHITE/Elektra 47087	9
26	29	EVERYTHING IS COOL T-CONNECTION/Capitol 4968	5
27	30	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS)	6
28	31	AI NO CORRIDA QUINCY JONES/A&M 2309	4
29	24	MAKE THE WORLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	13
30	26	HERE'S TO YOU SKYY/Salsoul 2132 (RCA)	11
31	33	LOVE CALLING ZINGARA/Wheel 5001	9
32	44	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	3
33	37	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591	4
34	32	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041	10
35	41	FEEL ME CAMEO/Chocolate City 3222 (PolyGram)	4
36	40	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	5
37	42	RAPTURE BLONDIE/Chrysalis 2485	5



38	45	PRAISE MARVIN GAYE/Tamla 54322 (Motown)	4
39	34	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	16
40	46	TAKE IT TO THE TOP KOOL & THE GANG/De-Lite 810 (PolyGram)	3
41	39	DANCE SILVER PLATINUM /Spector Infl. 00009 (Capitol)	10
42	53	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	3
43	48	ONE WAY LOVE AFFAIR SADANE/Warner Bros. 49663	3
44	52	NEVER GONNA GIVE YOU UP PATRICE RUSHEN/Elektra 47113	3
45	50	BE YOURSELF DEBRA LAWS/Elektra 47084	3
46	51	HAVE YOU SEEN HER CHI-LITES/20th Century Fox/Chi-Sound 2481 (RCA)	4
47	60	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER JR. & RAYDIO/Arista 0592	2
48	54	MEDLEY: YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME SPINNERS/Atlantic 3798	3
49	55	TRY A LITTLE TENDERNESS OHIO PLAYERS/Boardwalk 8 5708	2
50	56	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504	2
51	57	GET TOUGH KLEER/Atlantic 3788	2
52	27	HEARTBREAK HOTEL JACKSONS/Epic 9 50959	14
53	35	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	17
54	36	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	21

CHARTMAKER OF THE WEEK

55	—	MAKE THAT MOVE SHALAMAR Solar 12192 (RCA)	1
56	58	FEELIN' CAMERON/Salsoul 2134 (RCA)	3
57	38	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581	13
58	64	I WANT IT REDDINGS/Believe in a Dream 6 5602 (CBS)	2
59	43	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	9
60	63	WHERE DID I GO WRONG HEATWAVE/Epic 51005	2
61	47	I'M READY KANO/Emergency 4504	16
62	68	MOMENT OF WEAKNESS ENCHANTMENT/RCA 12163	2
63	—	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 759	1
64	59	PASSION ROD STEWART/Warner Bros. 49617	12
65	—	TONIGHT WE LOVE RUFUS/MCA 51070	1
66	69	CAN YOU HANDLE IT SHARON REDD/Prelude 8024	4
67	—	KEEP ON IT STARPOINT/Chocolate City 3223 (PolyGram)	1
68	—	FEEL IT REVELATION /Handshake 85303	1
69	71	DON'T BE ASHAMED TO CALL MY NAME BOHANNON/Phase II 8 5654	2
70	49	BE ALRIGHT (PART I) ZAPP/Warner Bros. 49623	9
71	61	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)	18
72	70	NEVER LIKE THIS TWO TONS /Fantasy/Honey 906	5
73	—	RAPPER DAPPER SNAPPER EDWIN BIRDSOING/Salsoul 2135 (RCA)	1
74	62	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	20
75	65	GLAD YOU CAME MY WAY JOE SIMON/Posse 5005	10



Black Music Report (Continued from page 39)

on Columbia Records. **George Butler** signed her . . . **Deniece Williams** will soon be visiting major cities on both coasts (and a couple in the middle of the country) in support of her "My Melody" album. She co-produced it with **Thom Bell** . . . HIT productions' "In and Around Show Business" is debuting on the WHT cable network in April with programs featuring **Roy Ayers**, **the Spinners**, **Sylvia Striplin**, and **the Blackbyrds**. New York radio jocks **Mary Thomas** and **Don Allen** are the hosts, while **Lynn Thompson** of the Target Group is acting as production consultant . . . **Morris Levy** and **Ira Pittelman's** Becket records have signed **Archie Bell** (without the Drells) to a contract. Expect to see an album by mid-March . . . For those who haven't heard yet, the BMA's third annual conference is being held May 23-27 at Los Angeles' Century Plaza Hotel. This year's theme is "Black Music: The Sound To Count On." There will be much discussion of NARM's just announced "Black Music Is Green" marketing campaign, with plenty of slides and chalk talks . . .

BLACK CHART ACTION: On the black album chart, the rich got richer as Yarbrough & Peoples, the Whispers, and Kool & the Gang all moved up one spot. The Gap Band held down the top position for the second week in a row. Threatening to penetrate the top ten were Sister Sledge (#13 to #12), Tierra (#15 to #13), T.S. Monk (#18 to #15), Skyy (#19 to #14), and Smokey Robinson (#24 to #16). Major moves were made by Diana Ross (#30 to #20), Joe Sample (#25 to #17), Blondie (#28 to #23) and Atlantic Starr (#38 to #31).

Slave (#5 to #4), Tom Browne (#9 to #7), and Sister Sledge (#10 to #8) all moved forward in the BOS top ten. Behind them T.S. Monk (#14 to #12), A Taste of Honey (#17 to #15), Smokey Robinson (#18 to #13), Grover Washington, Jr. (#19 to #14), Champaign (#25 to #20), Atlantic Starr (#44 to #32), Kool & the Gang (#46 to #40), Patrice Rushen (#52 to #44), and Jermaine Jackson (#53 to #42), and Ray Parker (#60 to #47) made progress.

Don Zimmermann

(Continued from page 3)

of the Capitol/EMI-America/Liberty Records Group, said in an interview last week that 1980 was a good year, due to "a combination of events. Number one," he said, "following the previous year there was a great change in the way we conducted ourselves," specifically in regard to "our ability in terms of marketing techniques, sales efforts, and in general approaching the marketplace from a more realistic point of view."

Along with what Zimmermann called "the continuation of our attack on behalf of our artists" and the label's "adequate market-penetration" in recent months, Capitol has been "able to maintain the enthusiasm and thrust necessary to break through with our artists," he said. The vital part of that formula involves simply "recognizing that essentially, records do not move out of people's warehouses. Your thrust must be at the point of retail. What you do in terms of support promotion, marketing, merchandising—makes your records sell, assuming that it's 'in the grooves,' as the worn-out saying goes.

"Shipping platinum and so on," Zimmermann added, "may have made for great trade ads, but in the real world you just suffered the consequences later on. I don't think we (Capitol) ever got to the point of trying to get those sort of symbolic achievements going just for the sake of them, but there was a great deal of pressure throughout the industry—maybe subliminal or subconscious pressure—to have these badges of distinction that really weren't that realistic."

The "extreme growth" of the business in the late '70s, he said, "covered a lot of sins, whether people would like to admit it or not. And it was an era of relatively inexpensive operations. Our overheads—from recording costs right down the line to manufacturing, shipping and so on—were at a level where you could take gambles, even though they probably weren't logical. With the inflationary spiral of the late '70s, that changed real fast. The economic slowdown, as well as a plateau in (overall) growth, hit us all at once, the entire industry."

What is now required is "a lot more sophistication. You have to know your customer and your marketplace a lot better, so that if a particular rackjobber or chain retailer or individual store can only merchandise X number of albums or tapes at his point of sale, you don't want to sell him any more than that, or substantially more than that." At Capitol, "our fulfillment is excellent—we can turn around on a record very quickly. So we've found there

really is no need to over-extend yourself."

The policy of which Capitol is perhaps most proud is what Zimmermann described as "our in-house developmental program," which has recently resulted in "getting the careers going" of such label artists as the Motels, Billy Squier, Red Ryder, Juice Newton, April Wine, Delbert McClinton, Amy Holland, the Neilsen-Pearson Band and several others. Capitol made "a conscious decision" to limit the roster to some 80 acts "covering every demographic of music," he added, "and develop it bit by bit." Albums such as "Get the Knack," the debut album by that Los Angeles band that reached platinum, "aren't necessarily the overall plan," although to be sure, no one complains when a first album does that well. "The overall plan," said Zimmermann, "is to build album by album, until a Natalie Cole or a Bob Seger or a Little River Band does reach those levels."

In many cases, Capitol stayed with an artist through three or four albums before realizing any substantial return from its efforts. What the label looks for in such instances, according to Zimmermann, is "a positive momentum in the artist's development—which isn't necessarily reflected in sales on a particular album, but by the feeling you get from the media, the general public, and from our own staff, especially the field people."

One example would be Juice Newton, currently doing well with her "Angel of the Morning" single. "She hadn't really had a successful album until her last one," Zimmermann said, "but you could feel that everyone was pretty much in sync, (and) that she had great potential. You can't ignore that, so you keep trying to find the right combination of songs, producer and so on, and then bring it home."

Many of Capitol's most successful acts—among them Anne Murray, Bob Seger and Steve Miller—were part of that "in-house developmental program." Yet while Zimmermann noted that "we haven't been involved in wholesale signings of (already)

established talent," the label has added artists like Graham Nash, Carole King, Peabo Bryson, Roger McGuinn and Chris Hillman, Rick Nelson and Billy "Crash" Craddock, who were successful elsewhere. Said Zimmermann, "We felt good about these artists. Philosophically, we don't look at our future operation in terms of image" that might be created by signing major stars from other labels. "We're probably not as motivated by huge market share as we are in developing within our confined artistic base, so that everything does get a shot."

Among Capitol's newer signings are Linda Clifford (through the label's new deal with Curtom), Mystic Merlin and T-Connection. As for the coming year, Zimmermann mentioned new product from Miller, Murray, the Little River Band and others, as well as the continued development of such acts as A Taste of Honey (currently charting with "Sukiyaki") as among the projects to which the label is most looking forward.

EMI-A/Liberty president Jim Mazza has said (*Record World*, Jan. 24) that virtually every act on those labels' rosters is working on "a visual counterpart" to its music. According to Zimmermann, "we are as vitally involved in video production at Capitol" as the two sister labels, including recent or current projects for A Taste of Honey, Maze, Anne Murray, Cheryl Ladd and others. At present, the use of such items is basically limited to promotion, Zimmermann said. "Our product has a relatively short shelf life, if you will. There is a lack of video hardware now, except for tape recorders, and the software market won't really exist for some time, so it must take on a promotional aspect—at this point, (video) is more to promote the audio record and the artist's career. But it also gives us a chance to develop our expertise in video production, to come up with the right formula, which is going to vary."

That formula "has to be a great deal more conceptual" than simply showing a band performing a song or two onstage, he added. "There has to be a

definitive storyboard. It's not going to be the same (from act to act), nor should it be. Some bands can be very exciting in live concert, and that can be an extremely commercial project, but I think those are in the minimum. The future is going to be a conceptual sort of treatment: animation, computerized effects, etc. I don't think we've even scratched the surface."

As for the measurable impact of video exposure on sales, Zimmermann said that "I don't feel it's necessary to actually measure a performance of, say, April Wine on 'Midnight Special.' What is important to measure is that X number of people see that performance and become aware of the act. It's just another ingredient, and the visual impression is very important; it's a more lasting impression than the audio one, and when you connect the two, you have created something that is going to be proportionately much more successful than if you weren't able to."

The same goes for movies and their soundtracks, he continued. Capitol's soundtrack to "The Jazz Singer," now in its second week at #4 on the *RW* Album Chart, "performed extremely well" while the Neil Diamond movie was still in a limited theatrical run. "Since the movie has opened widely in neighborhood theaters," Zimmermann said, "the sales of that album have accelerated tremendously, and it has to be because of that visual experience."

The fact that EMI-A/Liberty is "a completely autonomous operation" is obviously of considerable importance to Zimmermann, in part because "their evolution has taken a slightly different course" from Capitol's, which "gives us an alternative." But there is one matter in which Zimmermann believes that not only those labels but all labels should be in agreement, and that is tape packaging. "It's a difficult subject," he said. "Obviously, we need a standard cassette package, one that can come out from behind locked cabinets. Whether it's 6x6 (inches) or 4x9 I don't think is really important. We went for 4x9 because we happen to like it (the 4x9 fits into existing tape racks, and "graphically it works a little better"), but we would not have been disappointed if everyone had said, 'You guys made a mistake—let's go to 6x6.' We would have done it in a minute, if everyone else had as well."

An organization such as NARM "has really got to clear the path" to cassette standardization, he added. One result of such a move, "just by making tapes more accessible," might be a further reduction in home taping.

Music Publishers Forum Steering Committee



The Music Publishers Forum elected a new steering committee at its March 3 meeting in Los Angeles. Pictured from left are: Donna Young, April-Blackwood; Mitch Lieb, Homegrown Music; (back) Todd Maloney, Feet on the Street; Linda Blum, Arista/Interworld; Ann Munday, Chrysalis Music; John Lombardo, Intersong; and Lorraine Rebidas, Peer-Southern.

Record World Jazz

By SAMUEL GRAHAM

■ **MILES MUSINGS:** For a guy who hasn't released a new session since 1975's "Get Up With It," **Miles Davis** has been putting out some mighty good records lately. In 1979, several previously-unissued tracks were released on Columbia's "Circle in the Round" double album; last year, Prestige released the magnificent "Chronicle" of Davis' 1951-1956 recordings for that label, a ten-record set; and now Columbia has come out with "Directions," another double album that makes a nice companion piece to "Circle in the Round."

Like the earlier package, "Directions" includes a couple of relatively early tracks—the earliest here is 1960's "Song of Our Country," a **Gil Evans** big band number from Miles' "Sketches of Spain" period—but the principal focus is on the years 1967-1970. It's a span of less than three years, but some heavy territory is covered, from the **Wayne Shorter/Herbie Hancock/Ron Carter/Tony Williams** quintet that produced such classics as "Nefertiti," "Miles Smiles" and "Sorcerer" through later milestones like "In a Silent Way," "Bitches Brew," "Big Fun" and others from a time when "fusion" was barely a gleam in anyone's eye—except Davis', and he didn't use the term, he just did it.

Three of the tracks, the two parts of "Directions" and "Ascent," feature the same band that recorded "In a Silent Way," minus **John McLaughlin** and with **Jack DeJohnette** replacing Williams. It's a unit built around the three pianos (two of them electric) of **Joe Zawinul**, **Hancock** and **Chick Corea**—a pretty amazing assemblage of talent, if you think about it. These tracks were written by Zawinul, as was "Silent Way"; "Directions," which has a steady rhythm and a simple, rockish basic riff, is much more energetic, less reflective and hypnotic than "Silent Way," while the much quieter "Ascent" balances things out. This was a fascinating period in Davis' development, and it's always a pleasure to have more evidence of what we knew anyway: the man is a pioneer.

Elsewhere, "Konda" (from mid-1970) features a line-up of Davis, **Bennie Maupin** on bass clarinet, **McLaughlin** on guitar, **Airto** on percussion and **Keith Jarrett** on electric piano (an instrument he hasn't touched in about ten years), an unusual outfit to say the least. There's even a track called "Willie Nelson," although it has little or nothing to do with the person it's named after.

Bob Blumenthal's useful and insightful liner notes put each track into perspective by discussing the official Columbia album released at the time of these sessions and making note of changes in personnel and so on. Blumenthal also points out that Davis was so prolific that these can hardly be called outtakes or filler released merely to bide time between his last new record and the next one, whenever that may be. One listen to "Directions" renders that disclaimer unnecessary.

NEW RELEASES: The Sutra label has made an auspicious entry into the jazz sweepstakes by way of three albums released late last year: the **Bob Moses Quintet's** "Family," the **Bobby Shew Quintet's** "Class Reunion" and **John Stubblefield's** "Midnight Sun." Trumpeter Shew, you may recall, put out a record on Inner City in 1980 (called "Outstanding in His Field") that was one of the year's very best straight-ahead albums—it was a Grammy nominee—and with this follow-up, Shew may no longer be able to remain a well-kept secret. His band includes **Gordon Brisker** (sax and flute), **Bill Mays** (piano), **Bob Magnusson** (bass) and **Steve Schaeffer** (drums)—the same group that recorded "Field," with the exception of Schaeffer. Their strengths are all heard in Brisker's title tune, including a crisp ensemble sound as they work through the boppish theme and bright, unhurried and thoroughly musical soloing. Nicely arranged—not too unusual, but appropriate. In style and recording quality, this is the type of record that Concord Jazz might put out, and that's some fair company.

Moses has also assembled quite a band, with the leader (a drummer) joined by **Dave Liebman**, **Terumasa Hino**, **Steve Swallow** and **Steve Kuhn**, all of them leaders in their own right. The most stunning track here is Moses' own "Devotion": slow, moody, sort of other-worldly, with Hino's floating trumpet and Liebman's probing sax leading the way as the track builds to a crescendo before subsiding again. As for the Stubblefield album, the leader (a tenor and soprano saxophonist) is joined by bassist **Cecil McBee**, guitarist **Reggie Lucas** and others for a set of tunes all written by Stubblefield, with the exception of **Henry Threadgill's** (of **Air**) title track.

According to Sutra's **Jack Kreisberg**, the label (a subsidiary of **Buddah Records**—but while **Arista** handles **Buddah's** product for distribu-

tion, Sutra's is handled independently) has immediate plans to release three more records: **Mike Nock's** "Succubus," **Brisker's** "Collective Consciousness" and **Lionel Hampton's** "50th Anniversary—Live at Carnegie Hall" (a two-record set produced by **Teo Macero** and featuring **Hamp** in big and small band settings). Future releases by **Nock**, **Stubblefield** and the **Craig Peyton Project** are also planned. What comes after that "remains to be seen," said **Kreisberg**. "But with what's happening in this market—airplay is tough, and even then it's hard to translate it into retail sales—I want to prove to the people here that we have quality product that will sell eventually. It's good, tasty stuff, and I think people should be aware of it."

If "Sutra" sounds a lot like "Kama Sutra," that's no accident, because the former is basically a reactivation of the latter (with the addition of the jazz product). Sutra also plans to re-release some rock and R&B titles from their vaults, possibly including old records by the likes of **Brewer and Shipley**, **Captain Beefheart** and others, in a mid-price line.

MORE: **Joe Henderson's** "Relaxin' at Camarillo" is a fairly typical Contemporary release, with a terrific band (including **Chick Corea**, **Tony Dumas** and **Peter Erskine**, with **Richard Davis** and **Tony Williams** on two tracks) getting into some good, hard blowing. No frills, no gimmicks—straight, no chaser, you might say—and a date that won't disappoint any mainstream fans . . . Contemporary has also released its second volume of **Art Pepper** at the Village Vanguard, this one called "Friday Night at the Village Vanguard." Pepper's rhythm section is **George Cables**, **George Mraz** and **Elvin Jones** . . . Contemporary's newest entries in the Contemporary Classic series (reissues of some of the best from the label's catalogue) are the **Leroy Vinnegar Sestet's** "Leroy Walks!," **Benny Carter's** "Swingin' the '20s" (with **Vinnegar**, **Earl Hines** and **Shelly Manne**), and "Luckey and the Lion," billed as "Harlem Piano Solos" by **Luckey Roberts** and **Willie "The Lion" Smith**. The latter album first appeared on Contemporary's Good Time Jazz line . . . New from Pausa: the **Singers Unlimited's** "Sentimental Journey," the **George Shearing Trio's** "Getting in the Swing of Things," **Clare Fischer** and **Salsa Picante's** "2 Plus 2" (matching pianist **Fischer's** Latin band with four vocalists, two men and two women) and **Alphonse Mouzon's** "By All Means," featuring the **Seawind Horns**, **Freddie Hubbard**, **Herbie Hancock** and **Lee Ritenour**.

Heller Names Dorf

■ **NEW YORK**—Fred Heller, president of Fred Heller Enterprises, Ltd., has announced the appointment of **Paula Dorf** as vice president. Dorf will be involved in the management of artists signed to the company, including **Garland Jeffreys**, whose debut album for **Epic Records**, "Escape Artist," has just been released. She will also work with the **New Wave Theatre**, with **Peter Ivers** and **David Jove**.

SRS Offering

Publisher Workshop

■ **LOS ANGELES** — A series of Saturday afternoon song evaluation workshops is being conducted by music publishers and presented by **Songwriters Resources and Services** at 6772 Hollywood Blvd., Hollywood. The workshops are being held every Saturday at 2 p.m. through April 25.

The Jazz LP Chart

MARCH 14, 1981

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra
6E 305
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee
C2X 36786
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- CARNAVAL**
SPYRO GYRA/MCA 5149
- LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia
JC 36793
- MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
- MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
- ODORI**
HIROSHIMA/Arista AL 9541
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- THE HOT SHOT**
DAN SIEGEL/Inner City IC 1111
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE
RIDGWAYS/Capitol ST 12130
- POSH**
PATRICE RUSHEN/Elektra 6E 302
- GOTHAM CITY**
DEXTER GORDON/Columbia JC 36853
- CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- SAVANNA HOT-LINE**
NATIVE SUN/MCA 5157
- OUTUBRO**
AZYMUTH/Milestone M 9097 (Fantasy)
- FAMILY**
HUBERT LAWS/Columbia JC 36396
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- SIDE BY SIDE**
RICHIE COLE WITH PHIL WOODS/
Muse MR 5237
- CALL IT WHAT YOU WANT**
BILL SUMMERS & SUMMERS HEAT/
MCA 5178
- SEAWIND**
A&M SP 4824
- RODNEY FRANKLIN**
Columbia JC 36747
- REAL EYES**
GIL SCOTT-HERON/Arista AL 9540
- TOUCH OF SILK**
ERIC GALE/Columbia JC 36570
- BY ALL MEANS**
ALPHONSE MOUZON/Pausa 7087

U.K. Sales Figures Down in 1980

■ LONDON — The persistent problems of parallel imports, home taping, and the strong pound—along with the world recession—contributed to a drop in the U.K. market last year to 252 million pounds, compared to 265 million the previous year.

Singles (units) were down by 12.7 percent and LPs by 5.7 percent, but a glimmer of hope was the 7.3 percent increase in pre-recorded cassette sales. Though price increases were tiny compared to inflation—or maybe because of it—the value of singles and LPs were down too in sales terms, by 5.7 and 8.1 percent respectively.

The figures may have looked even worse except for a sudden

recovery in the last quarter of 1980, when the sales level was almost the same as the third quarter of 1979. During that period last year, cassette sales leaped by 13 percent.

Imports

Parallel imports may have knocked 18 million units off the U.K. totals, said the BPI. Home taping losses were estimated at 200 million pounds retail.

On the whole, to nobody's surprise, 1980 can go down as a very bad year.

Statistical indication of how bad it really was is that for the market to maintain its value in real terms compared to 1979, it should have increased by 60 million pounds.

Canada

By LARRY LeBLANC

■ TORONTO—Triumph is currently in town recording a new LP at their homegrown studio. The set will be released in June and its working title is "Allied Forces" . . . the **Rovers'** single "Wasn't That A Party" is just about to turn double platinum in this country (200,000 units) . . . For Canada only: Attic Records will release a **Plastic Bertrand** greatest hits package in April which includes seven previously unreleased songs. Included on the LP is a CanCon tune, written by **Serge Laporte** of **Bill**, recorded a few months ago at Sound Stage . . . **Hot Tip** (formerly the **Numbers**) has released its debut single "Teach Me Something" on Attic Records, produced by **Jim Franks** at Sound Stage . . . The bankruptcy of Black and White Sales Consultants, a one-stop, is now under investigation by the R.C.M.P.'s corporate crime division . . . The first LP by **Boule Noire** to be released on Polydor is "Primitif," ending a two-year hiatus for the group. The record was recorded at Le Studio in Montreal and at Criteria in Miami . . . Daliesque rock performer **Nash the Slash** has completed work on his debut Dindisc album "Children of the Night" which was produced by **Steve Hillage**. A North American tour is tentatively scheduled for the latter part of April through May to promote the package . . . Capitol's **Streethart** have hit platinum with their latest LP, "Drugstore Dancer."

Fleetwood Performs in Ghana



Mick Fleetwood, in Ghana recording his debut solo album for RCA Records, "Mick Fleetwood's African Odyssey," performed live in the country's capital city of Accra recently. Backed by George Hawkins on bass and Todd Sharpe on guitar, Fleetwood and several Ghanaian bands, whose musicians appear on his album, were filmed by a PBS crew for later broadcast in the U.S. Proceeds from the concert went to the Ghana Musicians Union. Pictured before the concert are, from left: Dr. de Graft-Johnson, vice president of Ghana; Mickey Shapiro, executive producer of the project; and Mick Fleetwood.

England

By VAL FALLOON

■ LONDON—The news this week that Thorn/EMI is to stop manufacturing its own brand EMI Tape is sad, in view of the makers' huge marketing expenditure on new, improved products. It is also an oddity in an healthy market for blank tapes—much feared by the record business—and for pre-recorded cassettes, up again in 1980 and now spreading to new phenomena such as "cassingles" (see below) and the controversial "One Plus One" Island series. The EMI Tape banner will still fly, however, as assemblers as marketers of audio tapes. But 270 workers will be affected, though redundancy figures are not available. Thorn EMI cites various reasons for the closure. The hardware market levelled off last year, and potential sales of tape are therefore decreasing. The strong pound has affected EMI's exports, while overseas manufacturers can bring in finished product here which is so cheap Thorn has not found it possible to maintain a competitive edge. So, EMI Tape has been making losses and the factory doors close on May 31. But a cheery note that may not yet have struck them: EMI Records can now justifiably claim it is not contributing to the home taping problem by making tapes. The sticky situation of majors making tapes, then complaining about resultant disc sale losses, has provoked much media criticism . . . Incidentally, EMI is not the only sufferer: Racal-Zonal closed its Redhill (outside London) tape manufacturing company last week:

CRIMINAL COLLAPSE: The independent label Criminal Records has gone into liquidation with an alleged 32,000 pounds in debts. Criminal was set up by **Max Hole** and later joined by former Cube/Electric GM **Jeremy Thomas**. The latter's illness last year and poor trading conditions were given as reasons for the closure. Assets were listed at around 21,000 pounds . . . Totally unrelated to this news, a new label has been set up called Mainstreet Records, headed by **Ray Singer** and **Arthur Louis**. First release is "No Trees in Brixton Prison" by **Bob Manton**. Could it be dedicated to chart hypsters? . . . This week the BPI named its 15-strong panel from which all future chart hyping allegation will be investigated. Among the lawyers and retailers are **Sir Joseph Lockwood**, former EMI chairman, and **L.G. Wood**, ex-EMI and honorary BPI president. The Musicians Union is represented along with Equity, the IFPI, the film business, and video and record companies . . . First "ABBA: The Movie," then two video music shows, now a TV film titled "Words and Music." The half-hour documentary includes live concert footage, promo clips, session shots and interviews with the famous foursome . . . And a potential rarity upcoming from the Beggars Banquet label is a limited-edition series of live **Gary Numan** LPs, available for one month only to coincide with the artist's farewell concerts in Wembley in April. In deference to Numan's image, no doubt, the collection is titled "Living Ornaments" . . . More cassingles as this gimmick's market grows: **Steve Winwood** and **Rod Stewart** join **Bow Wow Wow** (who started it all), the **Pretenders**, **Stevie Wonder**, **John Lennon**, **Ultravox**, **Stray Cats** and **Lene Lovitch** in the flip-top boxes of single-length cassettes . . . Following fire damage at its St. George Street premises last month, PolyGram has now housed all departments of PolyGram Leisure in the Polydor Building at 17 Stratford Place and P.R.O. will be at 52 Maddox Street, though finance and administration stay at Stratford Place.

Handshake Announces Six New Foreign Deals

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

tory still in negotiation.

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

France

By GILLES PETARD

■ PARIS—There are a number of major duet records on the market here. **Elton John** and **France Gall** team up on "Les Aveux/Donner Pour Donner" (WEA), sung in French and penned by **Michel Berger** with the team of **Bernie Taupin** and John. CBS has countered by pairing **Jeane Manson** and **Kenny Loggins** on "Amour et Amitié," also aimed at the French market. And Phonogram has paired **Serge Gainsbourg** and **Catherine Deneuve** on "Dieu Fumeur de Havanes," from the soundtrack of the movie "Je Vous Aime"... **Pierre Jobert** and **Vladimir Cosma**, who produced the soundtrack for the movie "La Boum (The Party)," have concluded a license deal with Barclay, which has resulted in the sale of over 800,000 singles and 300,000 albums... Phonogram France has signed a worldwide contract with Greenwich Productions for French saxophonist **Richard Raux** and for the group **Distance**, whose albums are released on the Mercury label... **Christian Blanchard** has been promoted to label manager for Capitol Records. **Maxime Schmitt** has left Pathé-Marconi to join the newly created record division of Gaumont Film... Vogue has released over 40 albums from the newly-acquired Motown catalog. Also new on Vogue is **James Brown**, who recently concluded a concert tour of France.

Tokyo Music Festival Announces Finalists

■ TOKYO — The finalists in the 10th annual Tokyo Music Festival, which will be held at Budokan Hall on March 29, have been announced. They are: Leslie McKeown, Great Britain, "Tender Love," lyricist McKeown, composer Yuichiro Oda, arranger Oda; Randy Crawford, U.S.A. "One Day I'll Fly Away," lyricist Will Jennings, composer Joe Sample; Lam, Hong Kong, "Deliver," lyricist Lam, composers Lam and Chris Babida, arranger Babida; Bessy Argyraki, Greece, "Toshihigo," lyricist Machiko Ryu, composer Kiyoshi Hattori, and arranger Shigeki Watanabe; the Manhattans, U.S.A., "I'll Never Find Another," lyricists Leo Graham and Paul Richmond, arranger James Mack; Becca Godinez, Philippines, "Chains of Love," lyricist Godinez, composer and arranger Akira Inoue; Jermaine Jackson, U.S.A., "First You Laugh Then You Cry," lyricists Jackson and Angelo Bond, composers Jackson and Bond, arranger Jackson; Janet Basco, Singapore, "I've Never Been in Love Before," lyricist Ross Macaulay, composer Yuko Shibuya, arranger Norio Maeda; Guam Mu-Chun, Republic of China, "No Place for My Love To Belong," lyricist Yoko Narahashi, composers Yukihide and Takekawa, arrangers Mickey Yoshino and Noboru Kimu; Shooky, Mozambique, "Tokyo Melody," lyricist Greg Starr, composer/arranger Tetsuji Hayashi; Yeon, Si Nae, Republic of Korea; Nolans, Great Britain, "Sexy Music," lyricist Mike Myers, composer Ben Findon, arranger Robert Opuzey; Billy & the Beaters, U.S.A., "At This Time," lyricist, composer and arranger Billy Vera; Terri Desario, U.S.A., "All I Wanna Do," lyricist Desario, composer Jim Morey.

Record Music, Inc. Reactivated by Paul

■ NEW YORK — Record Music, Inc. has been reactivated by Peter Paul to offer a variety of services in the areas of personal management, music publishing and record producing.

Paul was recently involved in a big band repackaging program for CBS. He currently serves as a consultant to the label on all matters pertaining to Bob James' recordings.

Paul was general manager at Tappan Zee Records for the past three years and, prior to that, vice president of artists relations and business affairs at CTI Records for six years. Prior to joining CTI, he managed a number of artists, including Jay and the Americans, Little Anthony and the Imperials, and Clarence "Frogman" Henry.

First American Announces Releases

■ SEATTLE—Jerry Dennon, president of First American Records Inc., has announced the March/April release schedule for the Seattle-based label.

Ten albums comprise the release, including the return LP of singer Glenn Yarbrough, and LPs by the Brothers Four, Lady Luck, Low Down Pierre, Kostas Lazarides, Buddy Red Bow, Susie Nichols, Jack Hardy and Happy Jack's Village Square Dance Band.

Country great Patsy Cline is the first artist in a new series of "Country Classics" albums on the company's Piccadilly label.

Arista/Interworld Names Edmondson

■ LOS ANGELES—Bob Edmondson has been named professional manager for Arista/Interworld Music, it was announced by Billy Meshel, president of the publishing group.

England's Top 25

Singles

- 1 SHADDUP YOUR FACE JOE DOLCE/Epic
- 2 VIENNA ULTRAVOX/Chrysalis
- 3 I SURRENDER RAINBOW/Polydor
- 4 JEALOUS GUY ROXY MUSIC/Polydor
- 5 PLEASE DON'T TOUCH MOTORHEAD/Girlschool/Bronze
- 6 WOMAN JOHN LENNON/Geffen
- 7 THE RETURN OF THE LOS PALMAS MADNESS/Stiff
- 8 KINGS OF THE WILD FRONTIER ADAM AND THE ANTS/CBS
- 9 SOUTHERN FREEEZ FREEEZ/Beggars Banquet
- 10 DO THE HUCKLEBUCK COAST TO COAST/Polydor
- 11 IN THE AIR PHIL COLLINS/Virgin
- 12 ROCK THIS TOWN STRAY CATS/Arista
- 13 OLDEST SWINGER IN TOWN FRED WEDLOCK/Rocket
- 14 ROMEO & JULIET DIRE STRAITS/Vertigo
- 15 WE'LL BRING THE HOUSE DOWN SLADE/Cheapskate
- 16 MESSAGE OF LOVE PRETENDERS/Real
- 17 THAT'S ENTERTAINMENT JAM/Metronome
- 18 ANT MUSIC ADAM AND THE ANTS/CBS
- 19 FADE TO GREY VISAGE/Polydor
- 20 ONCE IN A LIFETIME TALKING HEADS/Sire
- 21 SGT. ROCK (IS GOING TO HELP ME) XTC/Virgin
- 22 FOUR FROM TOYAH EP TOYAH/Safari
- 23 SOMETHING BOUT YOU BABY STATUS QUO/Vertigo
- 24 SOMEBODY HELP ME OUT BEGGAR & CO./Ensign
- 25 IMAGINE JOHN LENNON/Capitol

Albums

- 1 FACE VALUE PHIL COLLINS/Virgin
- 2 DIFFICULT TO CURE RAINBOW/Polydor
- 3 VIENNA ULTRAVOX/Chrysalis
- 4 MOVING PICTURES RUSH/Mercury
- 5 DANCE CRAZE SOUNDTRACK/2 Tone
- 6 DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen
- 7 STRAY CATS STRAY CATS/Arista
- 8 MAKING MOVIES DIRE STRAITS/Vertigo
- 9 KINGS OF THE WILD FRONTIER ADAM AND THE ANTS/CBS
- 10 JAZZ SINGER NEIL DIAMOND/Capitol
- 11 KILLERS IRON MAIDEN/EMI
- 12 VISAGE/Polydor
- 13 MEN IN BLACK STRANGLERS/Liberty
- 14 MANILOW MAGIC BARRY MANILOW/Arista
- 15 SOUTHERN FREEEZ FREEEZ/Beggars Banquet
- 16 MY LIFE IN THE BUSH OF GHOSTS BRIAN ENO & DAVID BYRNE/Polydor
- 17 ABSOLUTELY MADNESS/Stiff
- 18 BARRY BARRY MANILOW/Arista
- 19 ARC OF A DIVER STEVE WINWOOD/Island
- 20 GUILTY BARBRA STREISAND/CBS
- 21 IMAGINE JOHN LENNON/Apple
- 22 THE VERY BEST OF DAVID BOWIE/K-Tel
- 23 TRUST ELVIS COSTELLO/F-Beat
- 24 REMAIN IN LIGHT TALKING HEADS/Sire
- 25 DIMINISHED RESPONSIBILITY UK SUBS/Gem

(Courtesy: Record Business)

Eddie Rabbitt's Game Plan Is Working Very Well

■ LOS ANGELES—The recent certification by the RIAA of Eddie Rabbitt's seventh Elektra album, "Horizon," as the first platinum disc of his career is the latest milestone in a game plan to expand the Nashville-based artist's audience mapped out almost four years ago by Rabbitt; his writing partner and co-producer David Malloy; his writing partner Even Stevens; Stan Mores of Scotti Bros. Management; and the entire Elektra/Asylum team.

Mores, E/A vice president/director of marketing Vic Faraci and E/A Nashville vice president Jimmy Bowen concurred that, while many of the specific goals established back then had been achieved, the elusive element of timing came into the picture by mid-1980 and everything began to gel in Rabbitt's favor.

Rabbitt's accomplishments in the wake of "Horizon's" release include his first network television special ("The Eddie Rabbitt Special," NBC, July 10); the album's rise to become Rabbitt's first #1 country LP; the late October gold certification of Rabbitt's "Best Of..." LP (released in October '79); his signing by Miller Beer as the company's spokesman in television and radio commercials; two Grammy nominations (best country vocal performance, male and, with Malloy and Stevens, best country song for "Drivin' My Life Away"); and his nomination for four Academy of Country Music awards (entertainer of the year, top male vocalist, album of the year and single record of the year for "Drivin' My Life Away").

According to Mores, Rabbitt's breakthrough can be traced to five fundamental factors: the development by Rabbitt, Malloy and Stevens of music with wide appeal; management's treatment of Rabbitt as a mass-appeal artist; a massive effort by Elektra/Asylum to get Rabbitt's records played on adult contemporary and pop radio as well as country; the move toward mass-appeal bookings by William Morris, Rabbitt's agency, and the artist's willingness to tour as hard and as long as necessary; and the emergence in the late seventies/early eighties of country-oriented music as a major force in the record and tape marketplace.

"When I assumed Rabbitt's management three and a half years ago," said Mores, "he was already well-established as a country artist—he'd had his first #1 country single with 'Drinkin' My Baby Off My Mind' early in 1976 and his next single, 'Rocky Mountain Music,' made the pop single charts as well as reaching high on the country charts. We realized that his potential to win

audiences beyond country—and without losing that original country base—was there, just undeveloped.

"Up to that point, Rabbitt hadn't worked a great deal on the road, but we knew his ability as a performer was outstanding. We needed to get him out there in front of audiences so that people would begin to get an idea of what an Eddie Rabbitt was. And Eddie was marvelous about it—for the last three years we have run ourselves ragged around this country trying to play as many career situations as possible—that included fairs, tours and television."

"Eddie's penetration of the mass appeal market is a project that we've been involved with for the last three to four years," said Faraci. "It wasn't until 1980 that we achieved the first plateau. Although he'd had pop success before 1980 with 'Every Which Way But Loose' (late '78) and 'Suspicions' (mid-'79), last year was the first in which we felt crossover sales coming to his albums as well as the singles. The first results of that were the gold certifications of his hits album and the 'Horizon' LP.

"What's happened since is nothing short of phenomenal. Through the television exposure he's received via the Miller ads—in which he is seen and heard singing 'I Love A Rainy Night'—we were able to reach millions and millions of people who were seeing and hearing Rabbitt for the first time. They liked what they saw—the image he presents is attractive to women and to men.

"While Eddie began benefiting from all this national TV exposure at the first of this year," he added, "we promoted Eddie stronger than ever on the radio level. The consumer made the connection between 'I Love A Rainy Night' being part of the spot and a hit single from his latest album. We started with his country base and that began to convert to adult contemporary play and then to pop." In addition, "we're keeping Eddie's profile in the stores very high as well, with a massive merchandising campaign to reinforce the TV and radio images the consumer has already seen."

All in all, Faraci said, "we just had all the ingredients at the right time to reach the sales level we'd been working toward for more than three years. "We've taken him step by step through all these sales plateaus, going back to his very first album in June '75—every album and single released has sold more than the previous one."

"Eddie's off and running now,"

says Bowen. "If Rabbitt's next album is creatively the next logical step from 'Horizon,' he's going to be a superstar. The marketplace is much more ready for Rabbitt's kind of music than it was two years or even one year ago. The Miller spots really helped a great deal—what they've done is helped to make Rabbitt a household word in three months, and I think we've doubled the audience that's waiting for his next album. I think he has the potential to reach the number of people Kenny Rogers has."

As for concert appearances, "we have received a number of offers to perform in Vegas during the last three and a half years," Mores noted, "but I've purposely held him out of there until I felt we could go in a major way—major hotel with major promotion at a time when in our estimation he's going to do business, and when it won't be just a performance but an event. He's headlining a package with Mickey Gilley and Johnny Lee, a little bit different than most of the packages that go into Las Vegas.

"From there we'll be doing our really major fairs from late August through October and then what we hope will be a pretty full concert schedule through the end of the year."

Potter on ATV Staff

■ LOS ANGELES — ATV Music Corp. has announced the signing of Brian Potter to an exclusive songwriter's agreement. Potter, in collaboration with Dennis Lambert, created such hits as "One Tin Soldier," the theme from the film "Billy Jack," "Ain't No Woman (Like The One I've Got)," "Don't Pull Your Love," "It Only Takes A Minute," "One Chain" and many more.

707 Takes Off at the Roxy



Casablanca Records recording artists 707 greet PolyGram executives and well-wishers backstage after their recent headlining show at the Roxy in Los Angeles. The group's new LP, "The Second Album," has just been released. The group is about to begin a national tour with R. E. O. Speedwagon. Pictured from left are: Jim Collins, vice president, pop promotion, PolyGram Records, Inc.; Phil Bryant, 707 member; Larry Allman, 707's attorney; Larry Tolin, regional promotion manager, west coast, PolyGram Records, Inc.; Kevin Russell, 707 member; Peter Woodward, executive vice president, finance, PolyGram Records, Inc.; Jim McClarty, 707 member; Mick Brown, vice president, west coast marketing, PolyGram Records, Inc.; Tod Howarth, 707 member; Emiel Petrone, western regional vice president, PolyGram Distribution, Inc.; Bob Sherwood, executive vice president and general manager, PolyGram Records, Inc.; Larry Smith, west coast production development, PolyGram Records, Inc.; Kenny Hamlin, L. A. branch manager, PolyGram Distribution, Inc.; Russ Regan, vice president, general manager, west coast, PolyGram Records, Inc.; Danny Davis, vice president, west coast promotion, PolyGram Records, Inc.; and Don Colberg, vice president, promotion, PolyGram Records, Inc.

LAX Releasing Seven Mid-Price LPs

■ LOS ANGELES — LAX Records is introducing its new "Nice Price" product line this month, marking it the first label with a pressing and distribution deal with CBS Records to release mid-range catalogue product.

Scheduled for March 16 release with a \$5.98 list price, the initial seven-LP shipment includes three albums from War—"All Day Music," "The World Is a Ghetto" and "Why Can't We Be Friends;" Eric Burdon and War's "Spill the Wine" (previously titled "Eric Burdon Declares War"); Burdon's "Sun Secrets;" Jimmy Witherspoon's "Love Is a Five Letter Word;" and Lee Oskar's "Lee Oskar."

LAX recently acquired these masters from Far Out Productions after their initial releases on MGM and United Artist Records.

The releases will be supported with an advertising campaign designed to alert retailers, radio and the public to the LPs' availability. Each album will carry a special identifying sticker to mark it as a midprice product and will bear the CBS Records slogan "The Nice Price."

New Members Join Rod Stewart Band

■ LOS ANGELES — Rod Stewart has announced three new members of the touring band that will accompany him on his forthcoming world tour, scheduled to begin in late April in Japan. The new members are guitarists Robin Le Mesurier and Danny Johnson and bassist Jay Davis. They will join Carmine Appice and Jim Cregan, both of whom have been with Stewart since 1976. Stewart will be announcing his new keyboard player shortly.

Record Retailers Find Video Strong

(Continued from page 30)

profits are a result of distributing video software; it's larger than the share of our record business. Now that's incredible growth."

Both Gold and Schwartz said there was a virtual open marketplace for record distributors. "I have counterparts throughout the country," Schwartz said, "and it astounds me that more record distributors are not taking advantage of the video opportunities which lie before them."

Video success stories are also growing in number at the retail level. Larry Coulter, operations manager and director of video operations of the Indianapolis-based Fathers & Sons chain, said: "Our chain has exceeded its video projections by eight times. And we made these projections six months ago. We're ecstatic. We began to deal with video on a very limited basis two years ago when we carried only music titles. Ten months ago, we made a 100 percent commitment to video, and four months ago, we instituted a rental program. I have to admit that the chief executives were wary about merchandising video, but now they're delighted. Each of our stores presently stocks between \$8-15,000 worth of video inventory." Dog Ear's Mark Hollingsworth added, "Let's put it this way: We've experienced a 10 percent increase in profits, not sales, across the chain since we became involved with video software."

Although the past year has seen a proliferation of video specialty stores, record retailers unanimously agree that the record store is "a natural" for the sale of video software and is strategically positioned in the marketplace. "Inventory is the only additional expense for the retailer who decides to sell video product," Coulter said. "He already has a lease, he's got his staff and he doesn't have to worry about additional insurance."

Another advantage the record retailer has over the pure video merchandiser is that his income is not solely dependent on the sale of video goods. "In the past six months, we have seen about ten video specialty stores open, but many of them have already closed down," Hollingsworth said. "If they had been able to draw a profit from other merchandise, they might have survived."

Advantageously positioned in the marketplace or not, both Schwartz and Gold believe that the record retailer will only benefit from the sale of video software if he is willing to venture into the unknown and make a full-

fledged commitment. Schwartz said, "The record retailer has an advantage over the video specialty store only if he takes full advantage of the field. He's got to make a total commitment, and not just stock a couple of tapes and adopt the attitude that if they sell, fine, and if they don't fine. It's absolutely essential to be aggressive, pursue the customer and make yourself known." Gold added: "Video attracts those people who have an entrepreneurial spirit."

The demands that video manufacturers place upon retailers are different than those of record manufacturers. Schwartz explained: "A record retailer has a number of things to consider before investing in video. He's used to buying with terms of 60 days; he's used to taking a two percent discount, whether he's early or late; he's used to returning what he can't sell; and he's used to discounting his merchandise. In the video industry, you buy, you pay, and you try to sell at list price. It's a totally different industry in many respects, and I wonder if record retailers are psychologically attuned to it."

Competition, a phenomenon which frequently creates price wars and lower profit margins, is another concern among video merchandisers. Pfeiffer noted that "almost all dealers who are selling video product are reporting record-breaking sales, but they are frequently experiencing lower profit margins as well. There used to be a time when a retailer could make between 30-40 points on this product, but now the competition has reduced that to 10-20 points. This has made us restructure our sales departments, commissions, etc. The retailer needs more cooperation from the manufacturer, more stringent pricing. The customer is going from store to store comparing prices, and the retailer is getting squeezed."

Most retailers believe that they have only scratched the surface of video and see an entirely new market which is there for the taking. Schwartz said, "We will no longer be known as the music store in the mall, but rather the home entertainment center. This is the direction of the record store of the eighties."

Solinski Named At Capitol/EMI-A/Liberty

■ LOS ANGELES—Nancy Solinski has been named eastern regional country and western promotion manager for Capitol/EMI-America/Liberty Records, it was announced by Lynn Shults, vice president.

Goody Trial

(Continued from page 3)

involved the actual manufacturers, middle men, or smaller retailers.

The government's success or failure in the Goody case will determine the future of other possible indictments of retailers.

The Goody case is also important because of its use of the Racketeer Influenced Corrupt Organization (RICO) and Interstate Transportation of Stolen Property (ITSP) charges. The majority of convicted counterfeiters have been arrested on copyright infringement or wire fraud charges.

With the start of the trial the Goody indictment has turned into a full-scale media event, of interest not just to the record industry, but to the general public. Dozens of reporters, from newspapers, radio and television stations attended the session. The courtroom was even visited by a few young female fans of rock stars, anticipating the appearance as witnesses of artists such as Billy Joel and Andy Gibb.

The opening statements by U.S. prosecutor John Jacobs and defense lawyers Kenneth Holmes, Barry Singer and Martin Gold, representing the retail chain, Levy and Stolon respectively, gave a clear indication of the strategies the sides will take.

Jacobs' forty-minute statement presented in detail the chain of events he alleges took place between the Goody executives and four co-conspirators during a five-month period in 1978. As stated in the indictment, the co-conspirators—Norton Verner, Jeffrey Collins, Spencer Pearce and Robert Scarneti—acted as middlemen in the distribution of counterfeit cassettes and 8-tracks.

According to Jacobs, Collins, a British citizen, and Norton Verner, a Canadian, who were both cut-out merchants, met in April, 1978. Verner, who had two sources for counterfeit tapes in George Tucker and Frank Carroll, both of whom will testify for the prosecution, began selling these tapes to Collins. Collins, continued Jacobs, couldn't sell all the tapes so he approached his friend Spencer Pearce, also a dealer in cut-outs and other non-front-line product. Pearce, who had been doing business with Goody's Stolon for several years, began selling Verner's cassettes to the Goody chain on a COD basis.

Jacobs said that for two of the titles that Stolon bought from Pearce, "Grease" and "Saturday Night Fever," Stolon paid less than \$3 a tape. During the same time, claimed Jacobs, PolyGram was selling legitimate copies of the tapes for over \$6.

During the period of these transactions, said Jacobs, Stolon

paid Collins for tapes with a hand-drawn check, yet wrote invoices to Collins' legitimate company, Scarlet Band Records. When this came to the attention of Sam Goody Senior, whose company was undergoing an internal audit by its new parent, the American Can Co., Stolon had Collins start a "phony" company solely as a front for the counterfeit money. The address on the letterhead of Collins' new company, said Jacobs, belongs to a delicatessen.

"Goody's motto," said Jacobs, was 'we'll buy as many counterfeits as we can get'."

The defense has maintained since the indictment in February, 1980, that they bought the counterfeits unwittingly, thinking that the tapes were promotional items or overstock offered by a distributor for quick cash. So as to explain a situation whereby a tape can be sold by one distributor for \$6.50 and by another distributor for \$3, defense attorney Holmes gave the jury a brief lesson into the machinations of the record industry. The record industry is "characterized by wheeling and dealing," he said. "I've heard it referred to as a Middle Eastern Bizarre."

Elaborating on this point, Stolon's lawyer Martin Gold characterized his defendant as an expert in looking for the good deals available in the industry. "Stolon had done business with Pearce for a long time," said Gold. "When Pearce offered (Stolon) the deal, Stolon asked himself 'can I use it, is it a good price?' and he bought the tapes."

Levy's attorney Barry Singer and Gold each brought up their defendant's lack of motive in their opening statements. Singer said that Levy had a contract with the American Can company that provided him with a salary for the next few years, a handsome consulting arrangement and a generous pension plan. The only way he could lose these guarantees would be to bring shame to the company. "He had nothing to gain by making Sam Goody Inc. more money," said Singer. "If he is guilty he should be sent to an insane asylum, not to prison."

Much of the government's case will be based on the testimonies of Verner, Pearce, Collins, Carroll and Tucker. In his statement, Gold claimed that Pearce and Collins will testify that they didn't know they were buying counterfeits from Verner and that Tucker, Carroll and Verner have all worked out deals for either immunity or leniency with the government. The government's chief witnesses are all "crooks," concluded Gold.

Classical Retail Report

MARCH 14, 1981

CLASSIC OF THE WEEK



VERDI
AROLDI
Caballe, Queler
CBS

BEST SELLERS OF THE WEEK

VERDI: AROLDI—Caballe, Queler—CBS
MIRELLA FRENI AND RENATA SCOTTO IN OPERA DUETS—London
VLADIMIR HOROWITZ, 1979-80 CONCERTS—RCA
LUCIANO PAVAROTTI SINGS VERISMO ARIAS—London Digital
ITZHAK PERLMAN AND ANDRE PREVIN PLAY A DIFFERENT KIND OF BLUES—Angel
ROSSINI: L'ITALIANA IN ALGERI—Horne, Scimone—RCA
VERDI: FALSTAFF—Toddei, Karajan—Philips Digital

SAM GOODY/EAST COAST

BACH: COMPLETE CANTATAS, VOL. XXVII—Harnoncourt—Telefunken
BARTOK: DUOS—Perلمان, Zukerman—Angel
BRAHMS: DOUBLE CONCERTO—Perلمان, Rostropovich, Haitink—Angel
JOSE CARRERAS AND KATIA RICCIARELLI IN OPERA DUETS—Philips
GIUSEPPE DI STEFANO SINGS NEAPOLITAN SONGS—Angel
FRENI & SCOTTO IN DUET—London
HOROWITZ, '79-'80—RCA
PERLMAN & PREVIN: BLUES—Angel
ROSSINI: L'ITALIANA IN ALGERI—RCA
VERDI: AROLDI—CBS

KING KAROL/NEW YORK

JOSE CARRERAS AND KATIA RICCIARELLI IN OPERA DUETS—Philips
DVORAK: NEW WORLD SYMPHONY—Slatkin—Telarc
FRENI & SCOTTO IN DUETS—London
HOROWITZ, '79-'80—RCA
LEHAR: THE MERRY WIDOW—Moser, Prey, Wallberg—Angel
MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
PERLMAN & PREVIN: BLUES—Angel
ROSSINI: L'ITALIANA IN ALGERI—RCA
ARTHUR RUBINSTEIN PLAYS PIANO WORKS BY SCHUMANN, OTHERS—RCA
VERDI: AROLDI—CBS

CUTLER'S/NEW HAVEN

BOLLING: PICNIC SUITE—Lagoya, Rampal, Bolling—CBS
HAYDN: THE CREATION—Marriner—Philips
HOROWITZ, '79-'80—RCA
MORENA-TORROBA: GUITAR CONCERTO—Romeros—Philips
MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
PAVAROTTI'S GREATEST HITS—London
PERLMAN & PREVIN: BLUES—Angel
SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London Digital
VERDI: AROLDI—CBS
VERDI: FALSTAFF—Philips Digital

LAURY'S/CHICAGO

BEETHOVEN: PIANO CONCERTO NO. 1—Pollini, Boehm—DG
BRUCKNER: SYMPHONY NO. 5—Solti—London
FRENI & SCOTTO IN DUET—London
JAMES GALWAY PLAYS STAMITZ—RCA
MUSSORGSKY: PICTURES AT AN EXHIBITION—Solti—London Digital
PACHELBEL: KANON—Poillard—RCA
LUCIANO PAVAROTTI SINGS VERISMO ARIAS—London Digital
BEVERLY SILLS: A FAREWELL—Angel
VERDI: AROLDI—CBS
WAGNER: DER RING DES NIBELUNGEN—Nilsson, Windgassen, Solti—London

JEFF'S CLASSICAL/TUCSON

BACH: GOLDBERG VARIATIONS—Pennoch—Archiv
BARTOK: PIANO QUINTETS—Hungaraton
BEETHOVEN: SYMPHONY NO. 6—Giulini—DG
BEETHOVEN: ARCHDUKE TRIO—Beaux Arts Trio—Philips
BRUCKNER: SYMPHONY NO. 6—Karajan—DG
GOLDMARK: QUEEN OF SHEBA—Hungaraton
LUCIANO PAVAROTTI SINGS VERISMO ARIAS—London Digital
SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London
VERDI: FALSTAFF—Philips Digital
VIVALDI: FOUR SEASONS—Schwarz—Delos

TOWER RECORDS/ SAN FRANCISCO

BEETHOVEN: ARCHDUKE TRIO—Beaux Arts Trio—Philips
BRAHMS: LIEBESLIEDER WALTZES—Los Angeles Vocal Ensemble—Nonesuch
BRUCKNER: SYMPHONY NO. 5—Solti—London
MAHLER: SYMPHONY NO. 1—Maazel—CBS
MORENO-TORROBA: GUITAR CONCERTOS—Romeros—Philips
LUCIANO PAVAROTTI SINGS VERISMO ARIAS—London
ITZHAK PERLMAN PLAYS FRITZ KREISLER, VOL. 3—Angel
ROSSINI: L'ITALIANA IN ALGERI—RCA
VERDI: AROLDI—CBS
VERDI: FALSTAFF—Philips Digital

Music From Naples and Vienna

By SPEIGHT JENKINS

NEW YORK—Giuseppe Di Stefano's career has been a fascinating one. When he made his debut in New York on February 25, 1948, his tenor seemed delivered from the gods. He might not have been a new Caruso or Gigli, but he was the best available at the time. The 26-year-old Sicilian had a breathtakingly clear and Italianate instrument with an easy top and a liquid flow that his successor, Luciano Pavarotti, once called "a voice kissed by the sun." That first night was the Duke in *Rigoletto*, a memorable Des Grieux in *Manon* followed, and there were Edgardos in *Lucia*, Fentons in *Falstaff* and Rodolfo in *La Boheme*.

His career blossomed in the late days of Edward Johnson and into Rudolf Bing, but Di Stefano more and more seemed to strive for the high note and not the line, for the effect and not the musical moment. After 1951-52 his appearances in New York were rare—a few in 1955-56 and one or two afterwards. All during the '50s, however, there were many wonderful performances at La Scala in Milan with Maria Callas. Though the two artists fought a great deal, their combination in the opera house and particularly on Angel Records was one in which Di Stefano almost invariably sang with some taste. With others there was far too much sobbing and coarseness.

Di Stefano's 1974 tour with Miss Callas did nothing for the reputation of either, but each of the three leading tenors of Italian opera today—Placido Domingo, Luciano Pavarotti and Jose

Carreras—has said that Di Stefano is the tenor whom he most respects and from whom he learned the most. Carreras goes the furthest in his admiration for Di Stefano, by trying to sing the same roles and in some ways to come as close as possible to the style.

All this history flashes to mind because of a major issue by Angel of Neapolitan songs with Di Stefano. Anyone who wants to know why Pavarotti or that most musical and tasteful of tenors, Domingo, reveres Di Stefano, need only listen to this record. Di Stefano may not have been Neapolitan, but he understood the dialect and the temperament. He knew exactly how much motion to pour into the songs and how much fun to suggest. One begins by hearing the honey of the voice—as clear as (if less brilliant than) Pavarotti's but sweeter and richer. The caress of "O sole mio" lasts in the ear until one hears "Core 'ngrato." It may not be great music, but who can question its effectiveness in the hands of Di Stefano? It seems indeed to bubble up from his unconscious, the voice and the song indistinguishable. On the two-record album there also can be found a lilting "Santa Lucia," a nostalgic "Torna a Surriento," an "E Pallume" with a haunting final pianissimo head tone, and on and on. If you like Neapolitan songs—and all those who loved Pavarotti's "O Sole Mio" must like them—don't miss this album. Its equal is not soon to appear.

Moving north of the Alps, a
(Continued on page 50)

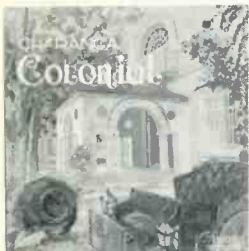
Classical Retail Tips

Big news from Philips this month. All the stores that enjoyed the first Boston Pops record led by John Williams, "Pops in Space," can now prepare for an even bigger hit, "Pops on the March." It is also conducted by Williams and is a digital recording. Marches in a country which has so many bands have always had a big market, and the combination of such a popular figure as Williams with the Boston Pops should make the record a best seller many times over.

The Dutch company also plans to issue its first digital with Sir Colin Davis, the Concertgebouw

playing Mussorgsky's *Pictures at an Exhibition*. This *Pictures*, like many before it, should sell well. And for piano fanciers, few artists rank any higher than Alfred Brendel. The German pianist will be heard in three records this month from Philips—a disc of Haydn piano sonatas and one of Liszt piano works, plus a recording combining the talents of Brendel with everybody's favorite oboist, Heinz Holliger. The composer of choice for Brendel and Holliger is Robert Schumann, who composed several works for piano and oboe.

Latin American Album Picks



CHARANGA COLONIAL

Neon NLP 103

Con arreglos de Alfredo Valdéz y Eddie Zervigón y con Felo Barrios y Roberto Torres en los vocales, la Charanga Colonial se lanza al mercado con un marcado sonido cubano salsero. Entre otros temas se destacan "Caramelo a Kilo," (R. P. Martínez) "La Sitiera," (R. López) y "No Camino Más." (N. Mondejar)

■ With arrangements by Eddie Zervigón and Alfredo Valdez and with Roberto Torres and Felo Barrios on vocals, Charanga Colonial could break big in the market with their typical Cuban salsa sound. Very good mixing! "Ven y Ven," (E. Alfonso) "El Pio Mentiroso," (W. Leyva) more.



AMANECIENDO

CAMILO SESTO—Pronto PTS 1086

Arreglos de Trever Bastow, D'Anniel Pershing y J.C. Calderó, esta nueva producción de Camilo Sesto se sitúa entre sus mejores. Profundos y comerciales temas como "Perdóname," (Blanes) "Un amor no muere así," (Blanes) "Tres veces no" (C. Calderón) y "Vivir sin tí." (Blanes)

■ With arrangements by Bostow, Pershing and Calderón, this new production by Camilo Sesto could easily become one of his most successful. Very commercial, with deep ballads and some uptempo numbers. "Donde Estés, Con Quien Estés," (Blanes) "Días de Vino y Rosas" (Blanes) "Perdóname."

(Continued on page 50)

Record World en Miami

By CARLOS MARRERO

■ Tuvimos la oportunidad de asistir a la Cena de Gala que el Omni International Hotel ofreció recientemente con motivo de la actuación en Miami del conocido cantante azteca **Marco Antonio Muñoz**. Fué sin lugar a dudas una noche maravillosa en la cual Marco Antonio nos brindó el mejor de su repertorio y demostró una vez más el profesionalismo y dominio escénico que posee. Nuestras felicitaciones a la empresa del Omni International por tal brillante esfuerzo y ojalá se repita, ya que según tenemos entendido, tienen planeado traer a Miami figuras de nombre internacional... Han habido cambios recientes en las emisoras gemelas WCMQ y FM 92. **Betty Pino**, a cargo de la dirección musical de FM 92, tiene ahora también bajo su cargo la posición de Directora de Programación; a la vez que **Héctor Viera** quedó como Director Musical y Director de Programas de WCMQ. También hubo cambios de turno de horario por parte de los dife-

rentes DiscJockeys... Los conocidos cantantes cubanos **Susy Leman** y **Gustavo Rojas** terminaron exitosamente sus actuaciones en el "Ultimate Club" de la ciudad de Hialeah, Fla., tras haber sido prorrogados por dos semanas más. Fuimos testigo de sus últimas actuaciones y pudimos comprobar que los dos gozan de gran popularidad en el área miamense. Susy alcanzó fama internacional tras haber ganado el Tercer Lugar del Festival OTI celebrado hace tres años en Chile con el tema "Ha Vuelto Ya"... Aceptando una invitación del empresario **Pedro Michelena**, asistimos al Cocktail Party que se ofreció en Miami con motivo del debut del conocido compositor y cantante **Juan Erasmo Mochi**. Lamentablemente, el debut tuvo lugar un jueves y esto provocó que el lugar estuviera bastante escaso de público, pero esto no opacó la actuación de Juan Erasmo que estuvo sin lugar a dudas a la altura de gran-

(Continued on page 50)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Emilio Garcia Jr.

Las máquinas grabadoras RCA funcionaron graciosamente registrando este simple momento, que ya para siempre me dará la oportunidad de repetirlo a los amigos, mientras pueda... ¡yo estuve allí!... Detrás, lloraba la hermosa escena, otra grande del arte, **Rocío Jurado** de España.



Yuri

de las muestras de grabación al 475 Riverside Drive, Room 1948, New York, N.Y. 10115, estudio donde se procesa el material de la programación... **Airto** y **Flora Purim** actuarán en el Teatro Tapia de Puerto Rico toda esta semana, hasta el 1ro. de Marzo, presentados por **Ralph Mercado** y producido el espectáculo por el promotor **Frank Ferrer**... **Emilio García** ha sido nombrado Administrador Latino en Intersong Music-U.S.A. con base en Nueva York.



Torres and Bofill

García se concentrará en el mercado latino, promoviendo el catálogo a etiquetas, artistas y productores de los Estados Unidos y será también "liaison" entre Intersong y las empresas latinas de este país... Profono Internacional anuncia el lanzamiento de la grabación de **Yuri**, conteniendo "Primer Amor" (Vaona-Ballesteros) y "Goma de Mascar," (E. Milian) así como su participa-

(Continued on page 49)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Tacoma

By KTOY-FM (MARIO BRIONES)

1. **PORQUE NO SE DE TI**
LOS SOLITARIOS—Peerless
2. **VAMOS A CARDENAS**
HERMANAS HUERTA—CBS
3. **LA FLOR DE LA CANELA**
KAFFAR—Joey
4. **COMPADRE VILLANUEVA**
RAMIRO CERVERA Y ORQ.—Joey
5. **ES TAN TIMIDO**
POINTER SISTERS—Planet
6. **EL MEJOR DE MIS AMIGOS**
JOSE AUGUSTO—Odeon
7. **SI QUIERES VERME LLORAR**
LISA LOPEZ—Hacienda
8. **LENA VERDE**
NAPOLEON—Raff
9. **LLAMAME**
BLONDIE—Caytronics
10. **AMAME**
OLGA MARIA—Musart

Denver

By KBNO (CHARLIE SAUCEDA)

1. **SI QUIERES VERME LLORAR**
LISA LOPEZ—Hacienda
2. **LA DIFERENCIA**
JUAN GABRIEL—Pronto
3. **TODO SE DERRUMBO DENTRO DE MI**
EMMANUEL—Arcano
4. **LOS ALAMBRADOS**
LOS BUKIS—Profono
5. **PERDONAME**
CAMILO SESTO—Pronto
6. **VALE MAS QUE LO CREAS**
BEATRIZ ADRIANA—Peerless
7. **DECIRLE A ELLA QUE VUELVA**
LOS AMAYA—Arcano
8. **PALABRAS TRIESTE**
LOS YONICS—Atlas
9. **YO QUIERO SER TU AMANTE**
NESTOR DANIEL—Discolando
10. **YO SOY TU QUERER**
LOS ASTROS—Luna

New York

By WJIT (MIKE CASINO)

1. **EL AMIGO Y LA MUJER**
CUCO VALOY
2. **EL GATO**
BOBBY VALENTIN
3. **LAS COSAS CAMBIARAN**
NELSON NED
4. **LUIS Y LOLA**
RITCHIE RAY/BOBBY CRUZ
5. **QUIEN DIJO MIEDO**
RAUL MARRERO
6. **TE REGALO EL CORAZON**
EL GRAN COMBO
7. **QUE LE DEN VITAMINA**
HECTOR CASANOVA
8. **DOS CLASES DE AMOR**
CONJUNTO TIPICO CRIOLLO
9. **REMEMBRANZAS**
SONORA PONCENA
10. **NO TE IMAGINAS**
JOHNNY VENTURA

Chicago

By PUBLIMET

1. **MI FORMA DE SENTIR**
REV. DE EMILIANO ZAPATA—Profono
2. **SOY ASI, VAGABUNDO Y ANDARIEGO**
DIEGO VERDAGUER—Profono
3. **CAPRICHOSA**
RIGO TOVAR—Profono
4. **LO SIENTO MI AMOR**
LUPITA D'ALESSIO—Orfeon
5. **TODO SE DERRUMBO DENTRO DE MI**
EMMANUEL—Arcano
6. **ORALE**
RICARDO CERATTO—Latin Int.
7. **HOY**
GRUPO MAZZ—Cara
8. **LLAMAME**
BLONDIE—Caytronics
9. **OH GRAN DIOS**
ROCIO DURCAL—Pronto
10. **TUS VIRTUDES**
EL COMBO MODERNO—Caytronics

Ventas (Sales)

Phoenix

1. **EL CHUBASCO**
CARLOS Y JOSE—T.H.
2. **PERDONAME**
CAMILO SESTO—Pronto
3. **UN DIA A LA VEZ**
LOS TIGRES DEL NORTE—Fama
4. **SI TU QUISIERAS**
LOS BUKIS—Profono
5. **SI ACASO VUELVES**
LOS DOS GILBERTOS—Hacienda
6. **PRUEBA DE AMOR**
RITMO 7—Fama
7. **TENDRAS QUE PAGAR**
LOS DOS REALES—Latin Int.
8. **PALABRAS TRIESTES**
LOS YONICS—Atlas
9. **YO NO NACI PARA AMAR**
JUAN GABRIEL—Pronto
10. **YA NO REGRESO CONTIGO**
LUPITA D'ALESSIO—Orfeon

El Paso

1. **TODO SE DERRUMBO DENTRO DE MI**
EMMANUEL—Arcano
2. **LO SIENTO MI AMOR**
LUPITA D'ALESSIO—Orfeon
3. **HAS NACIDO LIBRE**
CAMILO SESTO—Pronto
4. **NO ME ARREPIMIENTO DE NADA**
ESTELA NUNEZ—Pronto
5. **MAS DE LO QUE MERECIAS**
LOS HUMILDES—Fama
6. **SI QUIERES VERME LLORAR**
LISA LOPEZ—Hacienda
7. **LAS GAVIOTAS**
CACTUS COUNTRY—Hacienda
8. **VOY A PERDER LA CABEZA POR TU AMOR**
JOSE LUIS RODRIGUEZ—T.H.
9. **HEY**
JULIO IGLESIAS—CBS
10. **EL MARTES ME FUSILAN**
VICENTE FERNANDEZ—CBS

Albuquerque

1. **MAS DE LO QUE MERECIAS**
LOS HUMILDES—Fama
2. **NO ME SE RAJAR**
VICENTE FERNANDEZ—CBS
3. **INOCENTE POBRE AMIGA**
LUPITA D'ALESSIO—Orfeon
4. **SI QUIERES VERME LLORAR**
LISA LOPEZ—Hacienda
5. **EL CHUBASCO**
CARLOS Y JOSE—T.H.
6. **LAS GAVIOTAS**
CACTUS COUNTRY—Hacienda
7. **HEY**
JULIO IGLESIAS—CBS
8. **UN DIA A LA VEZ**
LOS TIGRES DEL NORTE—Fama
9. **SI TU TIENES LA PLATA**
LOS FELINOS—Musart
10. **QUE ME GANO**
CHELO—Musart

Rio de Janeiro, Brazil

By NOPEM

1. **WOMAN IN LOVE**
BARBRA STREISAND—CBS
2. **CONGA CONGA CONGA**
GRETCHEN—Copacabana
3. **CEDO PRA MIM**
KATIA—CBS
4. **STARTING OVER**
JOHN LENNON—Geffen
5. **ON BROADWAY**
GEORGE BENSON—Warner Bros.
6. **QUERO COLO**
FABIO JR.—RGE
7. **SACO CHEIO**
ALMIR GUINETO—K-Tel
8. **LADY**
KENNY ROGERS—EMI
9. **SAILING**
CHRISTOPHER CROSS—Warner Bros.
10. **MARGARIDA**
HARMONICATS—RGE

Nuestro Rincon

(Continued from page 48)

ción en una nueva telenovela titulada "Juventud" . . . Parece que va muy en serio lo de **Roberto Carlos** en Inglés . . . **Julio Iglesias** está grabando su nuevo long playing en España y poniendo la voz a su nuevo lanzamiento en alemán . . . **Roberto Torres**, **Sergio Bofill**, **Aníbal Jover** y **Adriano García** del sello SAR de Nueva York, ofrecieron un "cocktail party" en Dominicana, en los salones del Hotel Santo Domingo, en ocasión del lanzamiento de dicho catálogo en ese país por **Gilberto González Arenas** de Musicalia. Asistieron miembros de prensa y radio . . . **Mario Díaz** y **Alberto Díaz**, me anuncian el inicio de actividades de la nueva empresa discográfica Fon-Oro Records, con base en el 690 West Pico Boulevard, Los Angeles, Calif. 90006, Tel. (213) 731-8241. ¡Felicidades y éxitos! . . . Comienza **Olga María** a cosechar éxitos con su grabación Musart conteniendo "Sí pero no" (Moncada P. Cepero) en México . . . Ha quedado fuera del aire temporalmente la KTOY Radio de Tacoma, Washington, ante la caída de sus antenas transmisoras, ubicadas en el tercer piso de los estudios de la emisora, donde resistieron vientos de más de 65 millas por hora . . . Y ahora . . . ¡Hasta la próxima!

I recently attended the inauguration party given by RCA Mexico in honor of their new studio, "Mariano Rivera Conde," which is totally computerized and one of the most advanced in Latin America. A plaque honoring **Mariano Rivera Conde** was unveiled by his widow, the famous Mexican composer **Consuelo Velázquez**, and his sons **Marianito** and **Cachito**. I also had the opportunity to chat with **Guillermo Infante** from RCA Mexico and **Adolfo Pino** from RCA Regional in Brazil. Among those who attended the event, were **Libertad Lamarque**, **Armando Manzanero**, **Don Pedro Vargas** (who performed, accompanied on the piano by **Consuelo Velázquez**) and **Rocío Jurado**, the famous Spanish singer. It was, an unforgettable evening and I thank RCA Mexico.

Ron Chaimowitz, general manager and vice president of CBS Discos, has announced the appointment of **Félix Benimeli** to the position of Operation Director for CBS Discos International. He was formerly manager of production and distribution. Congratulations! . . . **Carlos Alvarez del Castillo**, program director for WJDM Radio in New Jersey, would appreciate samples and demo copies sent to his attention at 475 Riverside Drive, Room 1948, New York, N.Y. 10115 . . . **Ralph Mercado** will present **Airto** and **Flora Purim** at the Teatro Tapia in Puerto Rico in a show produced by **Frank Ferrer** . . . **Emilio García Jr.** has been appointed Latin Administrator for Intersong Music-U.S.A., based in New York. He will concentrate on the Latin market, promoting their catalogue to different labels, artists and producers in the States, and act as a liaison between Intersong and Latin companies . . . Profono International has announced the release of a new single by **Yuri**, "Primer Amor" (Vaona-Ballesteros) b/w "Goma de Mascar" (E. Milian). Yuri is also starring in a new TV soap opera entitled "Juventud." . . . There is a possibility that **Roberto Carlos**, the famous Brazilian singer and composer, could be promoted in English . . . **Julio Iglesias** is currently recording his next album in Spain as well as the vocals for a new German-language release . . . **Roberto Torres**, **Sergio Bofill**, **Aníbal Jover** and **Adriano García** from the SAR label in New York, held a cocktail party at the Hotel Santo Domingo in the Dominican Republic to celebrate the acquisition of their catalogue by Musicalia, owned by **Gilberto González Arenas**. Members of the press and radio industry attended the event . . . **Mario Díaz** and **Alberto Díaz** have announced the creation of their new record company, Fon-Oro Records, located at 2690 West Pico Boulevard, Los Angeles, Cal., Tel.: (213) 731-8241 . . . **Olga María** is starting to receive heavy promotion and success for her rendition of the tune "Sí Pero No" (Moncada P. Cepero), which is contained in her latest LP, released by Musart in Mexico.

Naples & Vienna (Continued from page 47)

new recording of Lehar's *Merry Widow*, also on Angel, deserves note. There have been other far more star-studded *Widows* recently—including those with Beverly Sills and Joan Sutherland, and one with Herbert von Karajan. But without any real box office stars, this one is the most enjoyable. Heinz Wallberg leads the Munich Radio Orchestra in a performance

that catches the life and vigor of the score, and every artist sings with passion and musical intelligence. The weakest link is Siegfried Jerusalem's Camille—rather a bull in a lyric china shop—but Herman Prey's Danilo is suave yet very virile, Edda Moser makes a gutsy *Widow*. Her "Vilja" has plenty of sugar, and the subsequent number, which begins "Heia, Maedel aufgeschaut," has the right verve and passion. Helen Donath makes a lovely Valencienne. The whole is filled with the joy of performing one of Vienna's most enchanting scores, and for all the lack of occasional vocal silk the energy of Wallberg makes the performance alive and vibrant. This is a really merry *Widow*.

Miami

(Continued from page 48)
des figuras internacionales. Su interpretación de "Amada Mía" fué increíblemente genial. Felicitaciones a Juan Erasmo por tan brillante actuación... Aún sin confirmar la posible actuación en Miami de la exquisita cantante peruana **Betty Missiego** en este mes de Marzo en un conocido teatro de la ciudad. Ojalá podamos disfrutar nuevamente de su arte maravilloso... Gran expectación en Miami con la apertura del Dade County Youth Fair a fines de Marzo, en la cual las emisoras locales WQBA y Super Q siempre presentan artistas de nombre internacional. ¡Y eso es todo!

Chrysalis Taps Garbe

■ LOS ANGELES—Paul Hutchinson, vice president/finance and administration, Chrysalis Records, has announced the appointment of Michael Garbe as controller. Garbe, who was formerly a CPA with the accounting firm of Fox and Company, will supervise the label's daily financial activities.

Planet Signs Marva King



Vocalist/writer Marva King has signed an exclusive recording agreement with Planet Records, it was announced by Richard Perry, president of the Elektra/Asylum-distributed label. King, who has worked with Stevie Wonder, wrote two of the 10 songs included on her debut LP for Planet, "Feels Right," produced by Perry with arrangements by Trevor Lawrence. The LP is set for May release, while "Do You Want To Make Love," the advance single, has just shipped. Pictured from left are: Trevor Lawrence, Planet's director of black/progressive music; King; Perry; and Dave Urso, Planet vice president.

The Coast (Continued from page 16)

Parks and hostess **Laraine Newman** did a version of "Cheek to Cheek," a tune he wrote with the late **Lowell George** (it appeared on the latter's solo album, "Thanks I'll Eat It Here"), complete with a six-piece Mexican band—trumpets, harp, Spanish guitars, the works—and it was great. Let's hope for more of the same.

MOVIE NOTES: **Jason Robards Jr.** and **Mick Jagger** are currently sloshing through the jungles of Peru, co-starring in **Warner Herzog's** first film since the brilliantly sinister "Nosferatu." Herzog's new opus, titled "Fitz Carraldo," has Robards portraying an opera-loving rubber baron who hopes to amass enough of a fortune to enable him to build his very own opera house, a theatre sufficiently opulent to attract the great Caruso. Although plans for the film's music have yet to be firmed, it appears likely that the soundtrack will be operatic. And Jagger, who portrays Robards' simple-minded nephew, will probably spare us his rendition of "La Traviata."

CONGRATULATIONS: To **Michael Lippman**, whose management, film and TV production firm is celebrating its second anniversary. Michael, who manages **Melissa Manchester**, **Leo Sayer**, **Bernie Taupin** and record producers **Harry Maslin** and **Ron Nevison**, will also be co-producing (with Taupin) the upcoming 20th Century-Fox feature "Marie Laveau," a film based on the life of a New Orleans voodoo queen and not starring **David Bowie**. All in all, Michael's done OK for a former ICM employee who found out he was too tall to be an agent.

LOCAL CLUB ENGAGEMENTS: Congrats to **Jeff Rollings** of the **King Street Dukes**, who will be making an honest woman out of Dreamland songstress **Shandi** this coming May. They're also in the studio together at this very moment, cutting demos in preparation for her next LP. Since Jeff and the Dukes plan to back her both in the studio and on her next foray through middle America, the marriage would be a tying of the Jordan knot. For their wedding you can probably expect Shandi's hair to contain something old, something new, something borrowed and, as always, something blue.

THE CAMPAIGN TRAIL: The Big Push was on last week at EMI/Liberty for **Sheena Easton**, whose three UK hits are collected on her debut American LP. Sheena was busy taping dramatic performances on "American Bandstand," "The Midnight Special," Merv Griffin, "Solid Gold" et al., taking TV audiences through the whole gamut of human emotions from A to B.

TO ERR IS HUMAN, TO RETRACT IS A NUISANCE: But we blew it a couple of weeks ago when we reported that reggae artist **Randy Brown** had been signed by A&M Records. Since then, we've received no end of thinly-veiled threats, expressions of indignation and even one letter from an anonymous reader who told us she "will not rest until I see this corrected publicly and an apology to Dennis." We could rest assured, she said, that she will be checking each issue and, by way of softening the blow, went on to bless us and our publication in the name of Jah. Okay, already; the man's name is DENNIS Brown, we're sorry, and we rather like his debut A&M single, "Foul Play." Dennis, incidentally, was just named best new male singer by the UK's New Musical Express.

BUSINESS: Former KLOS-FM program director **Tom Yates** and his partner **Kate Hayes** are working on a 36-hour radio documentary called "Guitar: A Rock Episode," which will be nationally syndicated by TM Special Projects in Dallas. Included in the marathon will be an interview with the late **Michael Bloomfield** taped just two days

(Continued on page 51)

Latin American Album Picks

(Continued from page 48)



UN VENTANAL AL RECUERDO

ELENA Y ANGEL—Borinquen AA 1423

Como el título indica, el dueto puertorriqueño Elena y Angel abren puertas y ventanas a las memorias con este repertorio de bellos boleros que venderán por siempre. "Parece que fué ayer," (Manzanero) "Amar y vivir," (Grever) "Acércate más" (O. Farrés) y "Congoja." (R. Hernández)

■ A superb package of great boleros sung by Puerto Rican duet Elena y Angel. "Historia de un Amor," (C. Almaran) "Congoja," "Perdón," (P. Flores) more.



EL SUPER

ENRIQUE UBIETA—Kim K716

Banda Sonora de la película "El Super" con orquesta conducida por Enrique Ubieta, con vocales por Virgilio Martí y el dúo de Hansel Martínez y Raúl Alfonso. "¡Y cambié el viento!," "New York Rush," "Snow," "Language Barrier." Temas de Ubieta.

■ Soundtrack of the popular film "El Super" played by an orchestra under the direction of talented Enrique Ubieta. Vocals by Virgilio Martí and duet of Hansel Martínez and Raúl Alfonso. "Nostalgia," "Letters From Miami," "New York Rush," more.

Radio Action

Most Added Latin Record

(Tema más programado)

(International)
"Ahora o Nunca"
(Camilo Blanes)
ANGELA CARRASCO
(Ariola-Pronto)



(Salsa)
"Te Regalo el Corazón"
(Isaías Barrios)
EL GRAN COMBO
(Combo)

Cover Story:

Merle Haggard's Escape from Entrapment

■ MCA Records' Merle Haggard is an artist who has developed his own categories of achievements and musical standards. As Kris Kristofferson said a few years ago: "When we speak of Haggard, we aren't speaking about how he's going to come out of the Country Music Association awards this year — we're talking about posterity."

Haggard has won his share of awards, though you won't hear him tout them. He shares with Loretta Lynn the highest number of nominations (13) for CMA awards. In the past 15 years he has written and sung some of country music's biggest hits.

Merle was born to parents who had been farmers near Checotah, Okla., not far from Muskogee. Drought and other misfortune chased the family to California, where they lived for a time in a deserted boxcar outside Bakersfield. Merle's father died when the boy was nine. A young rebel (Haggard relates in a song that he "turned 21 in prison"), Merle later explained that he sought escape from the "entrapment" he felt for most of his life.

Haggard has also fought to escape easy musical "entrapment." The 43-year-old artist has recorded more than 30 albums since he started his music career in 1962, and he has shown expert knowledge of the styles of such greats as Jimmie Rodgers, Bob Wills, Lefty Frizzell, and Hank Williams. In addition, Merle has erased the lines that separate country and jazz, country and blues, and country and rock with his special brand of improvisation and instrumentation.

Haggard is considered by some to be the defender of the silent

Plagiarism Suit

(Continued from page 10)

on behalf of ABKCO, thereby causing Bright Tunes to conclude that the level at which it had been negotiating with Harrison was far too low."

The resulting escalation, in the judge's opinion, led to "Harrison's refusal to discuss a larger settlement" and finally, the purchase of the claim by ABKCO "for a sum more than double Klein's first offer."

Because of Klein's "intrusion," the Judge ruled that ABKCO was "not entitled to profit" from the purchase of the publishing rights to "He's So Fine." Also ruling that ABKCO should not be "required to forfeit the cost of its acquisition," the judge determined that Harrison should pay only the cost of ABKCO's acquisition, \$587,000.

majority for his 1969 hit "Okie From Muskogee," though he has called it "a song that was mainly meant to say 'I'm so proud to be an American'." Haggard has endeared himself to middle-class Americans with his patriotic "Fightin' Side of Me," the Vietnam soldier's lament "I Wonder If They Ever Think of Me," and the chronicle of a family facing the hardship of unemployment, "If We Make It Through December."

Taking little notice of fads or the honors bestowed upon him, and setting his own trends, Haggard has consistently created songs that wind up at the top of country music charts. Fans flock to his shows in increasing numbers, the media pays more and more attention to his life and music, but Haggard the man, like a greased marble, scoots away anytime someone puts a finger on him.

Major Push Planned For Second Solar Tour

■ NEW YORK — In conjunction with the second "Solar Galaxy of Stars" tour, RCA Records and Solar Records have announced an extensive promotion and marketing campaign. The Whispers, Lakeside, Shalamar, and Carrie Lucas are the acts on the recently-begun 50-city tour.

According to Solar president and promoter Dick Griffey and Ray Harris, division vice president, black music, RCA Records, a variety of sales and merchandising tools have been created especially for the tour. They include three-foot by two-foot full color posters, 400-line and 600-line ad mats, minis of various sizes, flyers depicting the records of all tour acts, and tour streamers.

There will be trade and consumer advertising on a national scale as well as local ad placements in every tour city. A Solar press kit containing photos and biographies of the Solar acts and a news release has been distributed to RCA sales branches and national periodicals.

Parnes Purchases RW

(Continued from page 3)

way to the furtherance of black music and to the growth of country music.

Sigman began his career at *Record World* in 1971 as an assistant editor. He has since held the positions of associate editor, vice president and managing editor and, until this latest promotion, senior vice president and managing editor.

Olivia and the Oaks Feted



MCA Records held a private party at the Supreme Macaroni Company in New York after the Grammy Awards ceremony for Olivia Newton-John and the Oak Ridge Boys. Pictured at the party are Newton-John with Joe Bonsall of the Oak Ridge Boys.

Radio Replay

(Continued from page 32)

evening programming slot of WRKO, Boston, where A/C programming will continue for the rest of the day . . . the **Lobster** has been named associate PD of KLIV, San Francisco . . . **Al Bernstein** called in to remind us that he's now doing the 9 a.m. to 12 noon shift at WBLN, New York. Recently at WYNY (where he scored high afternoon ARB shares), Bernstein has also worked at WRVR and WNEW-FM in New York. Truly a multi-format man!

EXTRAS: **Sam Cook Diggs**, retiring president of CBS Radio, has received the International Radio and Television Society's Gold Medal for 1981. He is the first executive involved primarily in radio to receive the award . . . The first scheduled broadcast each month of the "Robert Klein Show" will be devoted to a "Best Of . . ." feature beginning the week of March 29. The first "Best Of . . ." will feature **Debbie & Chris of Blondie, Peter Criss and Billy Burnette** in performance . . . Dallas-based radio consulting and programming firm TM Productions will supply on-board airplane programming to over 40 national and international airlines through a recently signed agreement with Trans Com, a major airline entertainment supplier. Rock, beautiful music, country, classical, opera, comedy and children's programming are planned.

The Coast

(Continued from page 50)

before the guitarist's untimely death; in fact, more talks between Yates, Hayes and Bloomfield were scheduled. Look for the documentary to air this spring . . . Welcome back to RSO publicist **Ronnie Lippin**, now recovering from a recent operation and working again. She's operating mostly from home until fully recuperated . . . **Elaine Corlett**, Rocket Records' U.S. general manager, has left that company, because Rocket has apparently closed its doors here. She can be reached in L.A. at 826-7362.

CO-ED CAPERS: With the home taping issue still raging in this business, lately in regard to Island's "One Plus One" cassette plan, it might be interesting to see what college kids have to say about it all. According to an outfit called Campus Opinion, a market research firm conducting regular surveys of our college campuses (a job we might enjoy, depending on the survey in question), a poll done in December '80 shows that 13 percent of the respondents tape "most" of their music, but 75 percent buy "most or all" of their albums. If they do home tape, it isn't necessarily from the radio—only ten percent said they use that source—but from their friends' record collections. Campus Opinion also tells us that jazz lovers are more apt to home tape than others; that 70 percent of the respondents listen to at least five hours of radio per week, with 50 percent listening to at least ten hours; and that 40 percent prefer the top 40 format. COAST's own research shows that **Muffy and the Topsiders**, the preppy-rock group introduced in a recent "Doonesbury" strip, is by far the most popular band among Ivy Leaguers who don't wear socks with their baggy corduroys.

MUSIC: Tenure Track Position, Department of Music, University of California, Santa Barbara, teaching in viola, violin, chamber ensemble, and conducting. Must have teaching, major orchestral, extensive chamber music experience and substantial record of achievement. Rank and salary commensurate with education preparation and teaching/performing experience.

Send application, vita, tapes, letters of recommendation by March 31, 1981, to Dolores M. Hsu, Chairman, Department of Music, University of California, Santa Barbara, California 93106.

The University of California is an equal opportunity/affirmative action employer.

Record World Country

FMers Explain Shift to Country Format

By AL CUNIFF

■ NASHVILLE — Market "holes," sagging ratings, and the proven popularity of country radio are the reasons cited by major FM stations polled recently by *Record World* to find out why they changed to a country format.

The stations, almost all of which went country between January 1980 and February 1981, range from Houston to New Orleans, and from Los Angeles to the New York City area. Here, in no special order, are the stations, and their reasons for changing to a country format:

WSAI-FM (Cincinnati), Patricia Breuer, GM: "We felt it was the obvious thing to do in Cincinnati where there were so many rock 'n' roll stations on the dial. Our AM was already country.

"We simulcast our drivetimes six days a week, and the rest of the time play a little more contemporary on the FM than on the AM, which is more traditional country." The GM said her station went country in January 1980, and "the response we're getting is very, very good." She said a recent write-in newspaper poll showed WSAI-FM beating its only country competition in the market, WUVE AM and FM, contrary to the findings of a recent Arbitron poll.

KILT-FM (Houston), Dickie Rosenfeld, president and GM: "We were playing album-oriented rock, and we wanted a more mass-appeal format. We changed formats February 9 of this year, so we don't have any ratings on our new format. But we know we're being played in offices all over the place."

Rosenfeld, who described his station's sound as "modern country," said his country competitors in his market are KIKK on the FM side, and AMers KENR, KIKK, and KNUZ.

WKSW-FM (Cleveland), David Gerard, GM: "Our facility had always been marginal in regard to reaching people on our market. We were one of three beautiful music stations in our market, and we usually came out third in the ratings among the three.

"We did research and found there was a hole in the market. It looked like there was a need not for country music per se, but an FM country station." The GM said his station, which changed to a country format in April 1980, has found "excellent" ratings improvements. He said the October/November 1980 Arbitron showed that compared to one year previous, WKSW-FM was up by 48 percent for a week's 25-54 listeners in the metropolitan Cleveland area. "Morning drive is up by over 72 percent, midday by

100 percent, afternoon drive 118 percent, and evening over 60 percent," Gerard stated. He said WKSW now features "hit country," or "mainstream country" delivered by live announcers.

WKHK-FM (New York City area), Don Boyles, GM: "The reason we changed to country was that as far as the New York area was concerned, there wasn't an FM country station in the area—we're still the only one." The station was previously WRVR-FM, a jazz station that changed to country in September 1980. The call letters changed in November.

"The only other country station in this area is WHN-AM. But we consider our competition to be all the major radio stations in New York," Boyles said, adding that the station does not have a
(Continued on page 55)

Mint Country



Reviewing final plans for the programming and marketing for the 100-album series "The Greatest Country Music Recordings of All Time" are Stanley Walker (left), VP and director of the Franklin Mint Society, and Bill Ivey, director of the Country Music Foundation. Billed as the "most comprehensive country music record collection ever assembled," the collection includes the best of 75,000 records, from the Nashville foundation's archives and the vaults of every major country label.

Reids, Brenda Lee To Host CMA Program

■ NASHVILLE — The Country Music Association will again host a luncheon and program during the Country Radio Seminar, with a program Friday (13) featuring Harold and Don Reid and Brenda Lee.

The CMA program, "We Serve Your Medium Well," will explain how the CMA serves the broadcast medium, and will include a showing of the organization's promotional videotape, "Music for the Times."

Stevens To Do NARAS Benefit

■ NASHVILLE — RCA artist Ray Stevens will introduce his new live show March 31 at the Tennessee Performing Arts Center here in a concert that will benefit the Nashville chapter of the National Academy of Recording Arts and Sciences.

Nashville Report

By AL CUNIFF

■ Watch for a Time magazine profile on Elektra artist **Eddie Rabbitt** soon . . . **Jim Halsey's** 24-year-old son **Sherman** has begun booking concert dates for his dad's company . . . RIAA's **Stan Gortikov** speaks on "The New Mechanical Royalty Rate—and Other Industry Afflictions" in his NARAS educational luncheon lecture at the Maxwell House hotel here Tuesday (10).

Bob Montgomery and **Jeff Silbar** of the House of Gold are co-producing writer/artist **Van Stephenson** for Handshake Records. **Gene Eichelberger** is engineering the sessions at **Norbert Putnam's** Bennett House studio . . . House of Gold has **Delbert McClinton's** next single, "Shotgun Rider" . . . **Ray Price's** "Country Starsearch" has signed over 638 radio stations in the U.S. and Canada to take part in its talent contest, which awards \$50,000, a Dimension Records contract, and a booking agreement with the Shorty Lavender Agency to the winner.

CBS Records hosted a party for the **Rovers** at Ireland's restaurant here Monday (2) to celebrate the group's Epic/Cleveland Intl. release "Wasn't That a Party" . . . The annual Acuff-Rose Golf Invitational will be held May 11-12 at the Henry Horton State Park in Chapel Hill, Tenn. Call Bob Jennings at (615) 385-3031 for more details . . . The Atlanta Songwriters Assn. is hosting a series of lectures by **Richard Perna**, executive director of Music Publishing Consultants, which is based here. Perna's talks cover copyright protection and
(Continued on page 54)

PICKS OF THE WEEK

SINGLE **RAZZY BAILEY, "FRIENDS"** (prod.: Bob Montgomery) (writers: J. Slate, D. Morrison) (House of Gold, BMI) (3:24). Razy has another winner in this gentle, loving tribute to the woman who was always there to pick him up when love let him down. RCA JB-12199.

SLEEPER **RAY PRICE, "GETTING OVER YOU AGAIN"** (prod.: Ray Pennington) (writers: D. Kirby, W. Robb) (Millstone, ASCAP/Baray, BMI) (3:47). Price is back — his Dimension debut is a classic-sounding ballad about a man who meets his old heartache just when he was making it on his own without her. Dimension 1018.

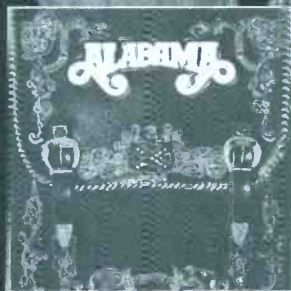
ALBUM **LEON EVERETTE, "IF I KEEP ON GOING CRAZY."** Everette's special vocal is presented with extremely strong country material here. The best cuts are "Giving Up Easy," a great ballad that went top 10 in RW; the hit "Over"; the title cut, his current single; and "I Love That Woman (Like the Devil Loves Sin)." RCA AHL1-3916.



Get that Country Feelin'



LEON EVERETTE
 "IF I KEEP ON GOING CRAZY" PB-12177
 BB 4c★ CB 49★ RW 51★
 From the album "If I Keep On Going Crazy" A-11 1-3916



ALABAMA
 "OLD FLAME" PB-12178
 BB 9★ CB 10★ RW 48★
 From the album "Feels So Right" A-11 1-3930



WAYLON & JESS
 "STORMS NEVER LAST" PB-12176
 BB 34★ CB 34★ RW 37★
 From the album "Leather & Lace" AAL 1-3931

RCA

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Ronnie Milsap — "Am I Losing You"

Johnny Cash — "The Baron"

Stephanie Winslow — "Hideaway Healing"

John Anderson has been building steadily with each release, and this one promises to be the one to go all the way to the top. Listen to "I'm Just an Old Chunk of Coal (But I'm Gonna Be a Diamond Someday),"

it's got all the ingredients of a hit!

John Wesley Ryles does a great job on "Somewhere to Go When It Rains," an early add at WDEN, KMPS, WSLC, KEBC, KBUC, KVOO, KFDI, KRMD, KKYX, WQYK. Connie Cato's "What About My Heart" starting at KSOP, WSDS, KEBC, KVOO, KFDI, KRMD, WSM.



Patti Page

Patti Page is back with a fine rendition of "No Aces," already added at WPNX, WQYK, WFAI, KHEY, WSAI, WYDE, KEBC, KSOP, KMPS, KVOO, WGTO, KFDI, KRMD, WBAM, KUUY, WWVA. Amarillo moves with "How Long Has This Been Going On" at WTOD, WSLC, WWVA, KKYX, KVOO, KFDI.

Danny Wood is strong again with "Fool's Gold" at KPLX, WQYK, WFAI, KRAK, WPNX, WESC, KXLR, KUUY, WDEN, WSLC, KBUC, KEBC, KRMD, KSOP, KSO, KVOO, WMAY. Johnny Cash has play on "The Baron" at KUUY,

WCXI, WSLR, WQIK, KLAC, KNIX, KSO, WSM, WKKN, KCKC, WUBE, KVOO, WSAI, WWVA, KMPS, KWJJ, WPLO, KFDI, KEBC, KBUC, KRMD, KSSS, KKYX.

Super Strong: Alabama, Merle Haggard, T. G. Sheppard, Moe Bandy & Joe Stampley, Janie Fricke, Reba McEntire. Rex Allen, Jr. is moving with "Just a Country Boy" at KGA, WIRK, KTTS,



Cindy Hurt

WESC, WQIK, WBAM, WMNI, KWJJ, WTSO, KENR, KWMT, KKYX, WDEN, KVOO, KMPS, KSSS, KRMD, KEBC, KSOP, KNIX, KBUC, WPNX, WFAI, WSLC, WDLW, WXCL, WSLR, KYNN.

Newcomer Kieran Kane had adds on his "The Baby" at KWMT, KMPS, WDEN, KUUY, WBAM, KRMD, KEBC. Likewise, Cindy Hurt's first, "Single Girl," added at WTOD, WJEZ, WYDE, KFDI, KVOO.

SURE SHOTS

John Anderson — "I'm Just An Old Chunk of Coal"

Paycheck & Haggard — "I Can't Hold Myself In Line"

Ray Price — "Getting Over You Again"

Razzy Bailey — "Friends"

LEFT FIELDERS

C. C. Couch — "You Save My Life"

Billy Edd Wheeler — "Bald Headed Men (Make Good Lovers)"

The Lane Brothers — "Marianne"

AREA ACTION

Stan Hitchcock — "She Sings Amazing Grace" (WGTO, KTTS, KFDI, KVOO)

Gary Goodnight — "Get Me High, Off This Low" (KYNN, KSOP, KFDI, KEBC)

Rich Landers — "Friday Night Feelin'" (KWKH, KUUY, WQYK)

Nashville Report

(Continued from page 52)

infringement, single song contracts, demos, pitching, participation deals, jingles, foreign rights, and many other topics. Call Julie Thomas at (404) 491-0950 for more facts.

Weedeck's four-hour weekly "Country Countdown," hosted by Ron Martin and Nancy Jordan and featuring Hugh Cherry, uses Record World's Country Singles Chart as the basis for its countdown . . . Georgia State University's Commercial Music/Recording department is sponsoring a seminar on "Live Entertainment in Hotels, Restaurants, and Clubs" April 24-26 at the Downtown Marriott Hotel in Atlanta. Call Jeff Parker at (404) 658-3513 for more details.

Atlanta has a "secret" rock band that hopes to stir up some dust on 20th Century-Fox Records. It's Air Raid, produced by Eddie Kramer. The band, which has been together for about nine years, recently released its first LP, and you won't hear many rock tracks hotter than "Love Wave," which leads off side two. Rick Brown, drummer and the band's manager, said the LP was cut in the acoustically-rich Colgate Mansion in Connecticut. Kramer, known for his productions of Jimi Hendrix, Led Zeppelin and Bad Company (and his engineering work with the Beatles), drew out Air Raid's strong British rock influences. "We've kind of been a studio band here for most of our years," Brown said. "We found that 20th was impressed with Kramer's track record, so we were given free rein on this album." The band hopes to perform in showcases for agents soon in New York.

IN THE STUDIO: Audio Media (Ricky Scaggs, Hi-Inergy), Columbia (Lacy J. Dalton, Judy Bailey, Margo Smith, Kin Vasey), Creative Workshop (Dutch artist Katie Kissoon), Hilltop (Jim & Jesse), Quadrasonic (Don King, Grinderswitch), RCA (Jerry Reed, Dean Dillon), Marty Robbins (David Heavener, Melba Montgomery), Sound Emporium (Andy Williams, Rex Allen Jr. & Margo Smith), Sound Stage (Dave Rowland and Sugar, Tim Sheppard, Ronnie Rogers), Soundshop (Gene Cotton, John Wesley Ryles), Young'un (Lawler and Cobb, Thomas Cain), Wax Works (Canadian country group Area Code 705), Pete's Place (Hank Locklin, Cal Smith, Slim Whitman), LSI (Jim Chesnut, Lucille Starr), Woodland (Conway Twitty, Hi-Inergy).

Anne Murray, who will be seen on TV's "Solid Gold" March 27, is due for April release with her "Where Do You Go When You Dream" LP . . . Don Williams' John Davidson Show appearance airs this week . . . Ed Bruce has been signed to endorse Big Duke Chewing Tobacco . . . The first annual National Kidney Foundation Country Music Radiothon was carried last weekend over 188 stations . . . Dolly Parton cancelled the remainder of her Riviera Hotel/Las Vegas opening due to throat problems. She's scheduled to return there April 2-15.

Elektra/Asylum Records-Nashville has signed Leona Williams and Kieran Kane to recording agreements. The artists' label debut singles are "I'm Almost Ready" and "The Baby," respectively . . . Tanglewood Records has announced the signing of Dottsy to a long-term recording agreement . . . Boxcar Willie is the Grand Ole Opry's newest member . . . Elektra artist Charlie Rich may be seen on "Solid Gold" Friday (13), and on Merv Griffin March 26 . . . The Avco/Embassy movie "Take This Job and Shove It" is slated for national release in May.

RCA's Ray Stevens will appear on "Solid Gold" Saturday (14) . . . RCA's Charley Pride and Razzy Bailey will be seen on PBS-TV's "Austin City Limits" March 16 . . . RCA also hosted a showcase Saturday (7) celebrating the first birthday of San Diego, Calif.'s Mustang Club. Label artists Dean Dillon, Sylvia, and Steve Wariner performed at the party . . . MCA artist Terri Gibbs was chosen by World Book Encyclopedias to receive the publishers' first "talking encyclopedia," a collection of 219 six-hour tapes. The ceremony was scheduled at New York's Waldorf Astoria hotel.

LOCAL NOTES: Sir Douglas Quintet plays at Vanderbilt University Thursday (12) . . . SalSoul group Skyy plays the Municipal Auditorium Friday (13) . . . The Piggys play the Main Street Music Emporium in Murfreesboro Thursday and Friday (12 and 13) . . . The Jersey Lilly showcase club opened here Friday (6) . . . Scene Three Video opened its videotape production and post-production facility at 1813 8th Avenue South here Monday (2).

David Heavener has signed an artist deal with EMI Records-Europe. He's working on an album, with a single due out soon . . . Empire Talent has signed David Rogers to a booking agreement . . . Total Concept Representation Talent has signed exclusive booking agreements with Bobby G. Rice, Foxfire and Little David Wilkins . . . Kari Records has announced signing Lou Hobbs to KIK Records, a division of Kari . . . Tommy Cash is on a three-week tour of West Germany, Holland, and Belgium . . . Equa Records has signed Gail Zeiler, whose first single is "Two-Dollar Ride."

FMers Explain Switch to Country Format

(Continued from page 52)

full rating report under its new call letters, but "we're already feeling quite an impact, with people calling, and positive comments on the street."

WNOE (New Orleans), Eric Anderson, station manager: "In the New Orleans marketplace, it's fairly obvious why we changed. There were six full-time contemporary stations, a few college stations, and no fulltime FM country station. We were a contemporary music station, but our ratings were wandering." Anderson could only describe WNOE's sound as "T.M. country," referring to the programming service which supplies his station's music.

WLVS-FM (Memphis), Chris Butterick, GM: "We changed to a country format in October 1979, keeping the same call letters from when we were a top 40 contemporary station. We saw an open space, as there was no FM country station here. We're still the only one.

"We've had three Arbitrons since our change, and each book represents about a 50 percent increase over the previous book. We're number three in the market in morning drive, and number two in afternoon drive." The station's AM country competitors are the established WMC, and Plough station WMPS.

KIK-FM (Orange County, Calif.), Arthur Astor, president and GM: "We were an adult contemporary station, and being next to Los Angeles, the area was inundated with similar formats. After reviewing the situation, I was advised by my PD to take a good look at country.

"We knew there was a large country audience here, as proven by KFOX, in Long Beach, which was country for over 15 years. We were six weeks into our country format when the last book started, and we doubled our numbers. We're now number one in Orange County in adults 25 and over." Other country stations in the market are KZLA-FM, and AM stations KHJ and KZLA.

KSAN-FM (San Francisco), Varner Paulsen, VP and GM: "There were about 10 stations in the San Francisco marketplace catering to teens to 24, and the market was fairly well saturated with rock. We kept our call letters when we changed from our AOR format—we were really more new wave than anything.

"We're now the only FM country station here. We're a Metro-media station, and the company has had success with country stations KLAC in Los Angeles, and KNEW in Oakland. We've had no real Arbitron feedback yet, but general public reaction in stores

and offices has been positive."

KPLX-FM (Dallas), T. J. Donnelly, GM: "We did research on the market, and felt there was a need for a well-programmed country FM, going a bit younger, and with a personality approach. KSCS did very well here, but with a more laid back approach, kind of like a beautiful music station that happened to be playing country." KPLX kept its call letters when it changed from a beautiful music format to country in January 1980. Donnelly said his ratings have nearly doubled from the beautiful music days. KPLX's AM sister station, KLIF, went country in January of this year. "We're looking for a PD for the AM station," Donnelly revealed.

KZLA-FM (Los Angeles), Norm Schruft, VP and GM: "We filled a need in Los Angeles, because there was no FM country station at all in Los Angeles County." Schruft said KZLA-AM went country at the same time as the FM side, in September 1980. Both stations were previously mellow rockers.

"We are a pure music format—we play songs in three-record clusters, with very limited commercials," Schruft said of the FM side. "We just got our first full book, and the ratings are very

acceptable."

WAMZ-FM (Louisville), Bill Campbell, station manager: "We went Drake-Chenault automated country a couple of years ago, then live country about a year ago. Before Drake we were a news station, WNNS." Campbell said the station has enjoyed a "dramatic rise in ratings" since going live country.

Top-Rated Station

"We've doubled our ratings from the automated days," he said. "The simple reason is, people just can't relate to a machine. We're now number 1 in Louisville in the total audience, 12 and over. We're the only FM country in the market." AM competition includes daytimer WTMT and WCII. "We're really in competition with anybody playing music here," he said. Campbell credits operations manager Jerry David Malloy with orchestrating the gradual change to live country.

WWWW (Detroit), Joe Archer, GM: "We changed for many reasons, but mainly because we were doing AOR, and in Detroit, which has been hit especially hard economically, the audience for that format had increasingly less disposable income. It became hard to convince advertisers to place

(Continued on page 56)

PBS Sets Live Show From Grand Ole Opry

By AL CUNIFF

■ NASHVILLE — For the fourth consecutive year the Public Broadcasting System will use a live broadcast of the Grand Ole Opry as a major element in its membership drive. Beginning 6 p.m. CST Saturday (14), PBS's WDCN-TV here will broadcast over six hours of the Opry to each of the 50 states and the U.S. possessions through the public television system.

Other Shows

A live Opry broadcast has been part of the PBS fundraising/membership drive since 1978. According to Harmon McBride, WDCN's executive producer and project director for the Opry show, this year's Opry broadcast is slated earlier than the usual Opry show to accommodate the national "feed" to other public TV stations.

Other music specials to be used during the "Festival '81" membership drive include a Paul Simon special, a Tennessee Ernie Ford gospel show, a show featuring the best of 10 years of "Austin City Limits," and "The 50s—Moments to Remember," featuring pop music of the 1950s.

Kruger Sees 'Annuity for the Future' In Country Artists' Tours of Europe

By AL CUNIFF

■ NASHVILLE — "More established country music artists should consider making concert tours of Europe," says England-based tour promoter and entrepreneur Jeffrey Kruger. "The artists at first will make less money than they would during the same period in America. But European fans have long memories, and working this market can be like an annuity for the future for many artists."

Kruger, who visited Record World's Nashville office during a recent visit to this city to discuss concert tours with agents, managers, and artists here, has produced TV specials, promoted concerts, and handled other overseas events for such artists as Charley Pride, Glen Campbell, and Anne Murray for over a decade.

Kruger, who will promote European tours by Frankie Valli and the Four Seasons, Glen Campbell and Tanya Tucker, Smokey Robinson, War, and Hall and Oates before this summer, said "Glen Campbell just got \$300,000 for three weeks' work overseas. Pride got

\$200,000 for a similar period of time. I don't think I'm telling tales out of school to say that Campbell has never made less than three-quarters of a million each year out of England for the last 15 years.

Benefits

"This just points out what I call the residual benefits of the European music market. The long-term benefits will be much greater than the money lost during the first tour. The money you get from this market will be in accordance with the work you are prepared to put into it." Kruger has also handled tours for Bill Anderson, Faron Young, Jerry Lee Lewis, Ronnie Milsap, Charlie Rich, and others.

Asked how his work differs from that of a well-known competitor, Kruger sniffed, "We're the Rolls Royce of the business—he's the Ford." Kruger operates with a staff of 14 from highly-appointed offices in Howe, near Brighton, England, a couple of hours outside London. The Kruger Organisation's offices include a pool and sauna, video and screening rooms, a

recording studio, and other facilities.

"Artists such as Waylon Jennings, Willie Nelson, Mel Tillis, and other stars here are unknown to all but their hard-core followers in Europe now, but that would change if the artists would invest some time in the market there," Kruger asserted. "Big acts must do two shows a night to get the per-night money they're accustomed to. And European audiences demand that the top act do a show of at least an hour's length.

First Tour is Vacation

"We ask an act to work 10 nights out of every 15, and take the rest of the time to see the countryside and relax. Treat the first tour like a vacation—but it's work that will pay off for the future."

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Country Single Picks

COUNTRY SONG OF THE WEEK

JOHN ANDERSON—Warner Bros. 49699
I'M JUST AN OLD LUMP OF COAL (BUT I'M GONNA BE A DIAMOND SOMEDAY) (prod.: Norro Wilson) (writer: B. J. Shaver) (ATV, BMI) (3:40)

Anderson has a very strong offering in this bright, happy tune, which should appeal to contemporary as well as traditional formats.

MEL McDANIEL—Capitol P-4983
LOUISIANA SATURDAY NIGHT (prod.: Larry Rogers) (writer: B. McDill) (Hall-Clement, BMI) (2:23)

Southern imagery is wrapped in a great melody and delivered in a catchy beat, all of which adds up to a strong chart contender from McDaniel.

PAYCHECK AND HAGGARD—Epic 19-51012
I CAN'T HOLD MYSELF IN LINE (prod.: Billy Sherrill) (writer: M. Haggard) (Blue Book, BMI) (3:25)

This powerful airplay combination sings about a guy who's headed for the deep end, but just can't change his ways.

THE KENDALLS—Ovation 1169
HEART OF THE MATTER (prod.: Brien Fisher) (writers: J. Rushing, D. Schlitz) (Hawline/Writers Nigh., ASCAP) (2:46)
 The quiet opening here denotes a change of pace from the Kendalls' uptempo style. This cut has a direct, sensitive lyric and strong bridge.

THE STATLER BROTHERS—Mercury 57048 (PolyGram)
IN THE GARDEN (prod.: Jerry Kennedy) (trad., adapted by P. Balsley, L. DeWitt, D. Reid, H. Reid) (American Cowboy, BMI) (2:57)
 This traditional tune is given an uplifting beat, positive message, and fresh country and gospel appeal by the Statlers.

LEONA WILLIAMS—Elektra 47114
I'M ALMOST READY (prod.: Dixie Gamble-Bowen & Jimmy Bowen) (writer: V. Gill) (Vince Gill/Kentucky Wonder, BMI) (3:20)
 From its high-charged opening, this rock-edged tune delivers a crisp statement from a woman who's nobody's fool.

ED BRUCE—MCA 51076
EVIL ANGEL (prod.: Tommy West) (writer: J. Winchester) (Blendingwell/Fourth Floor/Hot Kitchen, ASCAP) (3:53)
 The evil angel on my shoulder sure knows my weaknesses, Bruce sings in this cut about giving in to temptation.

C. C. COUCH—Epic/Sherrill 19-51015
YOU SAVE MY LIFE (prod.: Dan Hoffman) (writers: C. Ballard Jr., J. Geist) (Shapiro Bernstein, ASCAP) (3:12)
 Couch's light, airy vocal provides a sweet touch in this testimony to the one whose love and care saved her in time of trouble.

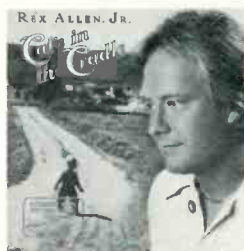
MAINES BROS.—Texas Soul 71880
AMARILLO HIGHWAY (prod.: Don Caldwell & Lloyd Maines) (writer: T. Allen) (Greenshoes, BMI) (3:28)
 The Maines Bros. will kick up some Texas dust with this colorful, energy-charged tune with an especially catchy lyric.

WAYNE KEMP—Mercury 57047 (PolyGram)
YOUR WIFE IS CHEATIN' ON US AGAIN (prod.: Danny Walls & Wayne Kemp) (writers: W. Kemp, W. Robb) (Tree/Baray, BMI) (2:14)
 Kemp's zany song features a novel lyric about a woman who's two-timin' two men.

KENNY EARL—KIK 904
WE'VE GOT TO START MEETING LIKE THIS (prod.: Johnny Morris) (writers: K. Bell, T. Skinner, J. L. Wallace) (Hall-Clement, BMI) (2:41)
 Kenny meets the cure for his table-for-one blues, and tells her "we've got to do this more often."

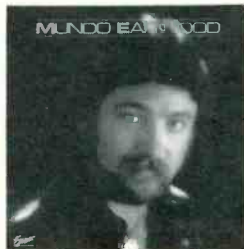
PAT BOONE—Warner Bros./Curb 49691
THROW IT AWAY (prod.: Ray Ruff) (writers: R. VanHoy, C. Putman) (Tree, BMI) (2:22)
 If you don't want her, throw her away, and I'll be there to pick her up, sings Boone in this fast-paced country song.

Country Album Picks



CAT'S IN THE CRADLE

REX ALLEN JR.—Warner Bros. BSK 3530
 Allen's deep, rich vocals are presented with distinctive production and quality material, with standouts being "Cup of Tea," his recent hit duet with Margo Smith; his current single "Just a Country Boy"; "The One I Sing My Love Songs To"; and special album moments "Arizona" and "Memories For Sale."



MUNDO EARWOOD

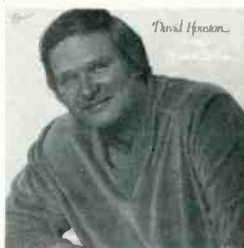
MUNDO EARWOOD—Excelsior XLP 88006
 Mundo's strong vocals stand out in this true country collection of songs, the best of which are "You're in Love with the Wrong Man," his current single "Blue Collar Blues," "Pyramid of Cans," and "Can't Keep My Mind Off Her."



DAKOTA

STEPHANIE WINSLOW—Warner Bros./Curb BSK 3529

Winslow's light vocals are well suited to such cuts as "Baby I'm-A Want You," her recent single "Anything But Yes Is Still a No," and "Everything I Own," the first and last being covers of Bread tunes.



FROM HOUSTON TO YOU

DAVID HOUSTON—Excelsior XLP 88005

Houston offers quality country material for the times in his label debut, with stand-out tunes being his new single "My Lady," the rowdy "Texas Ida Red," a classy "Good Morning Heartache," and "After All."

Preparing for 'New Faces'



Deborah Allen rehearses a song with Tony Migliore (seated) and Charlie Monk in preparation for the Country Radio Seminar's New Faces Show, to be held Saturday (14) in Nashville's Hyatt Regency ballroom. Monk will emcee the show, and Migliore will serve as musical director. Other artists slated for the show are Roger Bowling, Orion, the Capitals, Terri Gibbs, David Frizzell and Shelly West, Gary Morris, Sonny Curtis, Sheila Andrews, and Steve Wariner.

Country FMers (Continued from page 55)

ad dollars against that audience." Archer also said ratings were "not the best."

When the station felt it was becoming "very difficult to run a profitable AOR radio station," they took a look at available formats and chose country. WWWW kept its call letters when it went country in January 1981. "This is

the fifth largest market in the U.S., and we're the only FM country station in town," Archer said. The only other country station in the market is WCXI-AM.

It's too soon to have a full ratings story, but Archer said phone response has been "terrific, especially on the request line."

Record World Country Albums

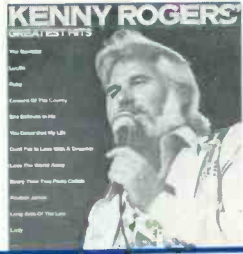


MARCH 14, 1981

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

MAR. 14 MAR. 7

					WEEKS ON CHART
1	1	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072	(19th Week)	21
2	3	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3378			14
3	2	HORIZON EDDIE RABBITT/Elektra 6E 276			35
4	4	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110			23
5	5	RONNIE MILSAP'S GREATEST HITS /RCA AHL1 3772			21
6	13	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508			4
7	6	I BELIEVE IN YOU DON WILLIAMS/MCA 5133			21
8	7	THE OAK RIDGE BOYS GREATEST HITS /MCA 5150			18
9	9	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330			6
10	8	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752			27
11	10	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378			96
12	11	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon Asylum DP 90002			43
13	37	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917			4
14	15	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137			6
15	12	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309			18
16	18	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236			24
17	14	STARDUST WILLIE NELSON/Columbia KC 35305			147

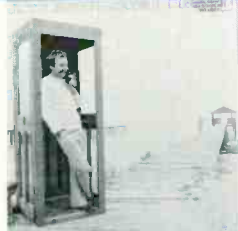


CHARTMAKER OF THE WEEK

18 — **COCONUT TELEGRAPH**

JIMMY BUFFETT

MCA 5169



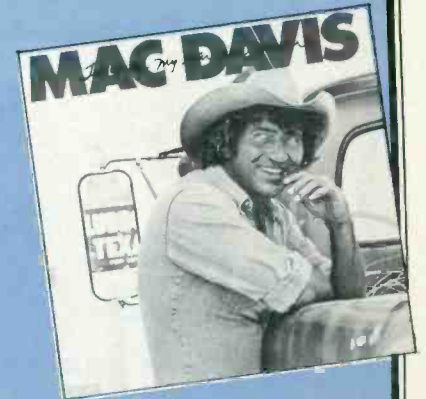
19	21	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/Warner/Viva HS 3499			13
20	22	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644			39
21	19	LOVE IS FAIR BARBARA MANDRELL/MCA 5136			18
22	20	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476			38
23	23	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642			118
24	16	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571			31
25	25	URBAN COWBOY II (ORIGINAL SOUNDTRACK)/Full Moon/Epic SE 36921			10
26	17	I AM WHAT I AM GEORGE JONES/Epic JE 36586			25
27	28	ENCORE MICKEY GILLEY/Epic JE 36851			17
28	27	BEST OF EDDIE RABBITT /Elektra 6E 235			68
29	31	GREATEST HITS DAVE & SUGAR/RCA AHL1 3915			2
30	26	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H 116			11
31	34	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H 167			17
32	32	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096			72
33	33	TWO'S A PARTY CONWAY & LORETTA/MCA 5778			2
34	36	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250			73

35	30	BEST OF THE KENDALLS /Ovation OV 1756			12
36	38	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36730			14
37	24	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239 (PolyGram)			22
38	29	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602			40
39	39	INVICTUS MEANS UNCONQUERED DAVID ALLAN COE/Columbia JC 36970			5
40	40	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488			101
41	44	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland Intl. JE 36786			21
42	35	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512			25
43	42	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582			21
44	41	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982			70
45	55	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202			72
46	43	GIDEON KENNY ROGERS/United Artists LOO 1035			47
47	46	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 (PolyGram)			265
48	51	TOGETHER OAK RIDGE BOYS/MCA 3220			53
49	49	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492			36
50	56	WILD WEST DOTTIE WEST/Liberty LT 1062			2
51	45	DREAMLOVERS TANYA TUCKER/MCA 5140			19
52	53	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751			95
53	48	HARD TIMES LACY J. DALTON/Columbia JC 36753			23
54	50	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422			42
55	58	HANK WILLIAMS, SR. 24 GREATEST HITS /MGM SE 4755			30
56	59	OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135			100
57	57	A WOMAN'S HEART CRYSTAL GAYLE/Liberty LOO 1080			14
58	61	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H			99
59	68	BEST OF BARBARA MANDRELL /MCA AY 1119			108
60	62	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb BSK 3423			4
61	66	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7202 (PolyGram)			49
62	47	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)			30
63	60	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188			68
64	64	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318			95
65	67	ELECTRIC HORSEMAN FEATURING WILLIE NELSON (ORIGINAL SOUNDTRACK)/Columbia JS 36327			60
66	54	KENNY KENNY ROGERS/United Artists LWAK 979			76
67	65	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II /Mercury SRM 1 5024 (PolyGram)			59
68	71	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686			52
69	63	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138			29
70	52	SONS OF THE SUN BELLAMY BROTHERS/Warner/Curb BSK 3491			13
71	69	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278			38
72	72	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246			36
73	73	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107			50
74	74	SOUTHERN RAIN MEL TILLIS/Elektra 6E 277			13
75	70	IT'S THE WORLD GONE CRAZY GLEN CAMPBELL/Capitol SOO 12124			5

*You better get 'em
while Mac's got 'em*

"HOOKED ON MUSIC"

NB 2327



PolyGram



Record World Country Singles

MARCH 14, 1981

TITLE, ARTIST, Label, Number

MAR. 14 MAR. 7

WKS. ON CHART

1	2	DO YOU LOVE AS GOOD AS YOU LOOK BELLAMY BROTHERS Warner/Curb 49639	9
2	1	ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON/Columbia 11 11418	10
3	5	GUITAR MAN ELVIS PRESLEY/RCA 12158	9
4	4	CAN I SEE YOU TONIGHT TANYA TUCKER/MCA 51037	12
5	3	ARE YOU HAPPY BABY DOTTIE WEST/Liberty 1392	13
6	7	WANDERING EYES RONNIE McDOWELL/Epic 19 50962	12
7	9	DRIFTER SYLVIA/RCA 12164	9
8	11	IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES/Epic 19 50968	9
9	13	THIRTY-NINE AND HOLDING JERRY LEE LEWIS/Elektra 47095	9
10	10	WHAT'S NEW WITH YOU CON HUNLEY/Warner Bros. 49613	12
11	14	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650	9
12	15	WHAT I HAD WITH YOU JOHN CONLEE/MCA 51044	8
13	16	TEXAS WOMAN HANK WILLIAMS, JR./Elektra/Curb 47102	6
14	17	SOMETHIN' ON THE RADIO JACKY WARD/Mercury 57044 (PolyGram)	8
15	21	PICKIN' UP STRANGERS JOHNNY LEE/Full Moon/Asylum 47105	5
16	19	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic 19 50972	9
17	24	OLD FLAME ALABAMA/RCA 12169	5
18	20	YOUR GOOD GIRL IS GONNA GO BAD BILLIE JO SPEARS/Liberty 1395	10
19	22	LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN/MCA 51050	7
20	27	CRYING DON McLEAN/Millennium 1799	7
21	26	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062	6
22	25	I HAVE A DREAM CRISTY LANE/Liberty 1396	9
23	8	CUP OF TEA REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49626	13
24	28	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436	6
25	30	A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) MICKEY GILLEY/Epic 19 50973	5
26	35	LEONARD MERLE HAGGARD/MCA 51048	5
27	31	EVERY NOW AND THEN BRENDA LEE/MCA 51047	7
28	6	SOUTHERN RAINS MEL TILLIS/Elektra 47082	13
29	36	FALLING AGAIN DON WILLIAMS/MCA 51065	4
30	32	PEACE OF MIND EDDY RAVEN/Dimension 1017	8
31	34	TOO LONG GONE VERN GOSDIN/Ovation 1163	9
32	37	PERFECT FOOL DEBBY BOONE/Warner/Curb 49652	6
33	33	DIXIE MAN RANDY BARLOW/P.A.I.D. 116	8
34	38	REST YOUR LOVE ON ME/I AM THE DREAMER CONWAY TWITTY/MCA 51059	4
35	39	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram)	4
36	40	IT DON'T GET NO BETTER THAN THIS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 11438	5
37	41	STORMS NEVER LAST WAYLON & JESSI/RCA 12176	4
38	43	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	5
39	49	ARE WE DREAMIN' THE SAME DREAM CHARLIE RICH/Elektra 47104	5
40	44	IT WAS YOU BILLY "CRASH" CRADDOCK/Capitol 4972	5
41	50	ROLL ON MISSISSIPPI CHARLEY PRIDE/RCA 12178	2
42	42	ANY WAY YOU WANT ME GENE WATSON/Warner/Viva 49648	6
43	46	IT'S A HEARTACHE DAVE & SUGAR/RCA 12168	6
44	51	ONE MORE LAST CHANCE RAY STEVENS/RCA 12170	5
45	45	20/20 HINDSIGHT BILLY LARKIN/Sunbird 7557	10
46	52	SOMEBODY LED ME AWAY LORETTA LYNN/MCA 51058	3
47	48	I REMEMBER YOU SLIM WHITMAN/Cleveland Intl./Epic 19 50971	6
48	53	BLUE COLLAR BLUES MUNDO EARWOOD/Excelsior 1005	5
49	67	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	2

CHARTMAKER OF THE WEEK

50 I LOVED 'EM EVERY ONE
T. G. SHEPPARD
Warner/Curb 49690



1

51	63	IF I KEEP ON GOING CRAZY LEON EVERETTE/RCA 12177	2
52	60	DOESN'T ANYBODY GET HIGH ON LOVE ANYMORE SHOPPE/NSD 80	3
53	47	COMPLETELY OUT OF LOVE MARTY ROBBINS/Columbia 11 11425	6
54	61	WASN'T THAT A PARTY ROVERS/Cleveland Intl./Epic 19 51007	3
55	—	HEY JOE (HEY MOE) MOE BANDY & JOE STAMPLEY/Columbia 11 60508	1
56	58	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON/MCA 51039	3
57	62	MISTER PEEPERS BILL ANDERSON/MCA 51052	4
58	65	ANYTHING THAT HURTS YOU (HURTS ME) KEITH STEGALL/Capitol 4967	5
59	54	DIXIE ROAD KING EDWARD IV AND THE KNIGHTS/Soundwaves 4626	6
60	—	PRIDE JANIE FRICKE/Columbia 11 60509	1
61	59	I DON'T WANT TO KNOW YOUR NAME GLEN CAMPBELL/Capitol 4959	7
62	69	ALICE DOESN'T LOVE HERE ANYMORE BOBBY GOLDSBORO/CBS/Curb 6 70052	2
63	70	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	2
64	64	WILLIE, WON'T YOU SING A SONG WITH ME GEORGE BURNS/Mercury 57045 (PolyGram)	5
65	72	CHEATIN'S A TWO WAY STREET SAMMI SMITH/Sound Factory 427	2
66	—	I DON'T THINK LOVE OUGHT TO BE THAT WAY REBA McENTIRE/Mercury 57046 (PolyGram)	1
67	80	BRIDGE OVER BROADWAY CAPITALS/Ridgetop 01281	2
68	12	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic 19 50948	16
69	18	HILLBILLY GIRL WITH THE BLUES LACY J. DALTON/Columbia 11 11410	13
70	73	LOVER'S LOVE THRASHER BROTHERS/MCA 51049	3
71	23	I'LL BE THERE IF YOU EVER WANT ME GAIL DAVIES/Warner Bros. 59592	15
72	88	HOLD ME LIKE YOU NEVER HAD ME RANDY PARTON/RCA 12137	2
73	—	JUST A COUNTRY BOY REX ALLEN, JR./Warner Bros. 49682	1
74	55	MY TURN DONNA HAZARD/Excelsior 1004	8
75	89	I THINK I COULD LOVE YOU BETTER THAN SHE DID AVA BARBER/Oak 1029	3
76	29	SILENT TREATMENT EARL THOMAS CONLEY/Sunbird 7556	16
77	66	DON'T YOU EVER GET TIRED OF HURTING ME WILLIE NELSON & RAY PRICE/Columbia 11 11405	15
78	57	1959 JOHN ANDERSON/Warner Bros. 49582	16
79	56	DON'T LOOK NOW (BUT WE JUST FELL IN LOVE) EDDY ARNOLD/RCA 12136	15
80	68	I FEEL LIKE LOVING YOU AGAIN T. G. SHEPPARD/Warner/Curb 49615	14
81	83	THERE'S A CRAZY MAN JODY PAYNE/Kari 117	2
82	74	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC RAZZY BAILEY/RCA 12120	16
83	71	WILLIE JONES BOBBY BARE/Columbia 11 11408	13
84	79	KILLIN' TIME FRED KNOBLOCK & SUSAN ANTON/Scotti Brothers 609 (Atl)	12
85	90	FIRE IN YOUR EYES GARY MORRIS/Warner Bros. 49668	2
86	—	COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) TAMMY WYNETE/Epic 19 51011	1
87	97	DON'T EVER LEAVE ME AGAIN MAX D. BARNES/Ovation 1164	2
88	—	FOOL'S GOLD DANNY WOOD/RCA 12181	1
89	93	TAKE ME BACK TO THE COUNTRY BAXTER, BAXTER & BAXTER/Sun 1160	2
90	95	STAND BY YOUR MAN DAVID ALLAN COE/Columbia 11 60501	2
91	—	I'M GONNA LET GO (AND LOVE SOMEBODY) LIZ LYNDALL/Koala 330	1
92	92	I WANT TO SEE ME IN YOUR EYES GENE KENNEDY & KAREN JEGGLUM/Door Knob 81 145	3
93	98	SAD OLE SHADE OF GRAY JEANNE PRUETT/IBC/P.A.I.D. 118	2
94	—	CRAZY LITTLE THING CALLED LOVE ORION/Sun 1162	1
95	—	(LOOKIN' AT THINGS) IN A DIFFERENT LIGHT NIGHTSTREETS/Epic 19 51004	1
96	96	IT'S MY JOB JIMMY BUFFETT/MCA 51061	2
97	—	THERE AIN'T A SONG MUSIC ROW/Debut 8013	1
98	82	MY SONG DON'T SING THE SAME KRIS CARPENTER/Door Knob 81 146	4
99	86	BETTER SIDE OF THIRTY BILLY PARKER/Oak 47565	4
100	75	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	9

THIS CASH IS GOOD AS GOLD.

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CASH**

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THE FOLLOW-UP TO THE TOP 10 SMASH "GIVING IT UP FOR YOUR LOVE"
A SURE SHOT FROM THE HIT ALBUM "THE JEALOUS KIND"^{ST-12115}



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