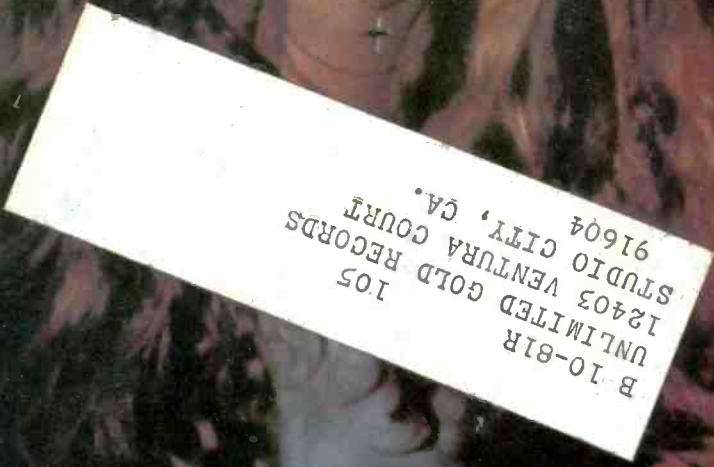


# Record World

MARCH 21, 1981 \$2.75



**Dialogue: Rick Nelson**

## Juice Newton

### Hits of the Week

#### SINGLES

**REO SPEEDWAGON, "TAKE IT ON THE RUN"** (prod. by Cronin-Richrath-Beamish) (writer: Richrath) (Buddy, BMI) (3:35). "Keep On Loving You" bulleted to #1, signalling the arrival of this band as a major pop radio force. This power ballad follow-up is another blockbuster. Epic 19-01054.

**KOOL & THE GANG, "TAKE IT TO THE TOP"** (prod. by Deodato) (writers: Bell - group) (Delightful / Fresh Start, BMI) (3:36). It's appropriate that this single—with its triumphant title—follows the #1 "Celebration." Wonderful harmonies, vigorous strings & a snappy beat highlight. De-Lite 810 (PolyGram).

**ROD STEWART, "SOMEBODY SPECIAL"** (prod. by Harry The Hook-group-Johns) (writers: Stewart-Harley-Chen - Savigar - Cregan - Grainger) (Riva/WB, ASCAP) (4:28). Rod's jagged vocal delivery turns good lyrics into great ones, as on this successor to his top 10 "Passion." WB 49686.

**BOZ SCAGGS, "YOU CAN HAVE ME ANYTIME"** (prod. by Schnee) (writers: Scaggs-Foster) (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI) (4:56). Boz' latest outings have enhanced his image as pop music's premiere romantic crooner. Here's another soft-lights romancer. Col 11-01023.

**THE WHO, "YOU BETTER YOU BET"** (prod. by Szymczyk) (writer: Townshend) (Towser Tunes, BMI) (3:58). Flashy electronic keyboards usher in Roger Daltrey's souped-up pop vocal on this label debut and initial release from the revered group's forthcoming "Face Dances" LP. WB 49698.

**STYX, "TOO MUCH TIME ON MY HANDS"** (prod. by group) (writer: Shaw) (Stygian/Almo, ASCAP) (4:24). Tommy Shaw's vocal is a perfect vehicle for this message about modern man's boredom. The brisk beat and winding guitars have strong pop appeal. A&M 2323.

**GINO VANNELLI, "LIVING INSIDE MYSELF"** (prod. by Gino-Joe-Ross Vannelli) (writer: Gino) (Black Keys, BMI) (3:48). Vannelli makes an auspicious label debut with this dramatic ballad from his forthcoming "Nightwalker" LP. A vocal/keyboard wall of sound. Arista 0588.

**BILL MEDLEY, "DON'T KNOW MUCH"** (prod. by Lloyd) (writers: Weil-Mann-Snow) (ATV/Mann & Weil/Braintree / Snow, BMI) (3:07). Perned by the formidable Weil-Mann-Snow team, this beautiful ballad is a godsend for Medley's towering vocal style. Great for pop and A/C listeners. Liberty 1402.

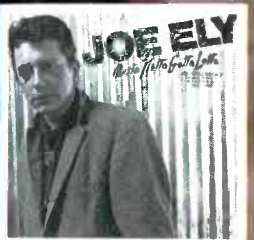
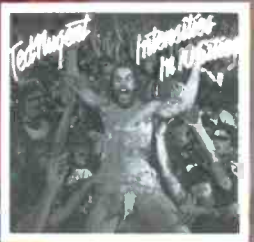
#### ALBUMS

**SPINNERS, "LABOR OF LOVE."** As the "Yesterday . . ." medley bullets upward, these five strong voices band together to rock you with Willie Hutch's "Long Live Soul Music" and harmonize on a slow ballad, "A Man Don't Just Know What A Woman Goes Through." Atlantic SD 16032 (8.98).

**TED NUGENT, "INTENSITIES IN 10 CITIES."** What would cave men have done with electric guitars? Ted continues to ask the musical question on an LP of 10 new tunes recorded live at 10 gonzo tour stops. He plays his best guitar on stage, so who needs a studio? Epic FE 37084 (8.98).

**PAT TRAVERS, "RADIO ACTIVE."** As "Crash and Burn" edges toward the gold mark, Travers returns with an LP that encompasses supercharged guitars on "New Age Music" and the warm keyboard harmonies of "I Can Love You" and "Feelin' in Love." Polydor PD-1-6313 (PolyGram) (8.98).

**JOE ELY, "MUSTA NOTTA GOTTA LOTTA."** This Texan lends his individual stamp to rockabilly (the title), inflation blues ("I Keep Gettin' Paid the Same") and pretty love songs ("Wishin' For You"). A refinement of his first two LPs, and those were damned good. SouthCoast/MCA 5813 (8.98).



# Brenda Russell

## LOVE LIFE

**"Love life  
When you play  
it entangles  
But you got to stay  
If you want to  
...love life"**



**LOVE LIFE. BRENDA RUSSELL's new album. On A&M Records & Tapes.**

Produced by Stewart Levine. Executive Producer: Brenda Dash

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# Record World



MARCH 21, 1981

## Call To Abolish CRT Stuns Commissioners

By BILL HOLLAND

■ WASHINGTON — Copyright Royalty Chairman Clarence E. James did not inform the other commissioners that he was going to tell Congress the CRT should be abolished when he recently appeared at an oversight hearing on Capitol Hill.

His remarks came as a complete surprise and a shock to some of the other commissioners, including two former chairpersons.

### 'We Were Not Notified'

"We didn't know about it," commissioner Mary Lou Burg told *Record World*. "We were not notified or consulted or told in advance, or for that matter afterward."

The Subcommittee on Courts, Civil Liberties and the Administration of Justice, which oversees the CRT's mandated inquiries on copyright and royalty matters, meets in a yearly pro-forma session with the CRT chairman each year. Usually, the chairman's remarks reflect the agency's views.

Asked whether she felt the subcommittee would solicit the other commissioners' views on possibly abolishing the body, Burg replied: "My judgment is that generally, that (the chairman's statement) should be enough," but "under those circumstances you'd think he'd represent the agency and the agency's views — and he did not inquire what those views were, and did not so present them."

"So maybe if they want to delve  
(Continued on page 40)

## Warners Trying Loose Shrink Wrap

By SAMUEL GRAHAM

■ LOS ANGELES — In a move designed to reduce disc warpage and thus lower defective rates, Warner Bros. Records has released the first album for the label by the Who, entitled "Face Dances," packaged in loose shrink wrap, rather than the tight plastic wrap used for most major label releases.

The shrink wrap used for most albums is fitted to record covers by way of a heating process that reduces the size of the plastic until it fits tightly around the jacket. It is that heating process, as well as the tightness of the wrap itself, that can result in warpage, a problem that is hoped will be largely eliminated with the implementation of the looser wrap, commonly seen on records imported to the United States from England and elsewhere and also used by some small domestic  
(Continued on page 40)

## Counterfeiters and Middlemen Testify As Goody Trial Concludes First Week

By JEFFREY PEISCH

■ NEW YORK—The first full week of the Sam Goody Inc. trial saw government prosecutor John Jacobs call several of his key witnesses in an attempt to outline in detail that Goody executives Samuel Stolon and George Levy knew they were buying counterfeit tapes in a series of purchases during the summer of 1978. Yet the government came very close to losing the right to call some of its witnesses during a few tense moments on Tuesday (10) when a motion charging an FBI agent with the destruction of documents was filed by the defense.

Jacobs laid the foundation for his case on Monday with testimony by convicted counterfeiters George Tucker and Frank Carroll, whose product ultimately was bought by Goody purchaser Stolon. Tucker and Carroll agreed to testify with the understanding that

they would not be prosecuted for any new crimes uncovered during the trial.

Tucker began his testimony by identifying several boxes of counterfeit cassettes that were taken from Pickwick International's warehouse in Minneapolis, sent to Pickwick by the Goody chain. Tucker said that he was sure the tapes were his because of the type of shrink wrap used, the type of cardboard flap used, and because the colors on the box were not quite right. Tucker said that the tapes cost him less than \$1 each to manufacture and that he sold them for close to \$1.50 each. Dur-  
(Continued on page 35)

## Elektra/Asylum Chairman Joe Smith Reviews a Year of Steady Sales Growth

By SAMUEL GRAHAM

■ LOS ANGELES — "I think that this company is the best record company going right now of its general size. We're probably the most efficient, the most effective, (the most) able to turn on the water and cut it off very quickly—we're able to react. If you get much bigger, then it's very hard to cut it off; it's very hard to put anything under control. This company is still of a size where we can feel it and stop it, and still

large enough that when we do turn it on, it's significant."

While any number of label executives have undoubtedly made sweeping statements similar to that one, few have the facts and figures with which to back them up. In this particular instance, however, the speaker is Joe Smith, chairman of the board at Elektra/Asylum Records, and in view of the kind of success reported by E/A in 1980—success that has apparently carried over into the new year—it would appear difficult to refute Smith's remarks.

Following what was said to be a "dramatic fourth-quarter surge," Elektra/Asylum last year posted an increase in sales of over 78 percent compared to 1979. With releases by such artists from the label's pop, R&B and country divisions as Queen, Jackson Browne, Grover Washington, Jr., the Cars, Lenny White, the Eagles, Linda Ronstadt, the Doors, Eddie Rabbit and the multi-artist "Urban Cowboy" soundtrack leading the way, E/A earned five gold singles, one platinum single, 12 gold al-  
(Continued on page 21)

## NARM Convention To Stress Planning

By DAVID MCGEE

■ NEW YORK — "Plan To Be There" is the theme of the 1981 NARM convention, scheduled to begin April 11 at the Diplomat Hotel in Hollywood, Florida. Last week, in an exclusive interview with *Record World*, Joe Cohen, executive vice president of NARM, stressed the trade association's emphasis on the first word of the theme. According to Cohen, this year's convention will be concerned primarily with considering the changes expected to take place within the next two to three years in the audio and video fields, and the ways in  
(Continued on page 22)

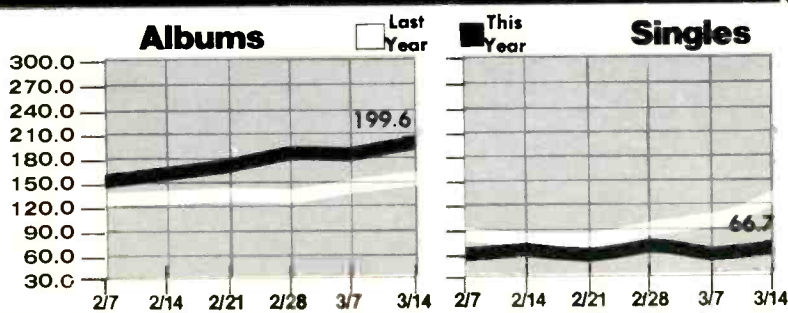
## RCA Going to \$8.98

■ NEW YORK—*Record World* has learned that RCA Records will raise the list price of all its \$7.98 product to \$8.98, effective April 1. It was also learned that the label will be raising the list price of its \$4.98 product to \$5.98.

All product on RCA and its associated labels, with the exceptions of A&M and Pablo, is included in the price change. No change in the label's returns policy is planned at this time.

RCA had already raised the list price of its Red Seal, Bluebird and selected catalogue items by one dollar in January.  
(Continued on page 21)

## Record World Sales Index

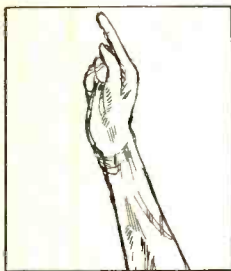


\* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods 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.

# Contents



■ **Page 10.** After a two-year absence, Rick Nelson has returned with a spirited new album produced by Jack Nitzsche for Capitol Records. This week, in a Record World Dialogue, Nelson discusses his latest recording venture, and looks back on one of the most celebrated careers in rock history.



■ **Page 20.** One of the surprise hit albums of the year combines two of popular culture's biggest crazes, physical fitness and disco-rock dancing, and has made inroads into the Record World Album Chart without benefit of a major promotional push. It's called "Dancersize," and this week RW takes a look at the people behind its success.

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## Powerhouse Picks

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

### Styx (A&M) "Too Much Time On My Hands"

The group's latest single, which deviates from its traditional style, has met with enthusiastic response at primaries and secondaries alike.

### REO Speedwagon (Epic) "Take It On The Run"

The group is on its way to another hit. Initial response has been extremely positive.

## Atlantic Establishes Television Division

■ **NEW YORK**—Atlantic Records has formally established a structure for television promotion, it was announced by executive vice president/general manager Dave Glew. Activities in the TV sphere will now fall under the jurisdiction of artist relations/development director Perry Cooper and his department. In his expanded capacity, Cooper will supervise the television appearances of all Atlantic-affiliated artists.

The current members of Perry Cooper's department—west coast artist relations director Tony Mandich and artist relations/development manager Susan Stein (based on the east coast)—will be focusing their efforts on the commercial television area, on both the national and local levels, arranging for artist appearances on music shows, interview/talk shows, and special programs.

Perry Cooper and his staff will also be working closely with Atlantic director of creative services Paul Cooper, who will continue to work in the television sphere. In the area of TV news, Perry Cooper will work in conjunction with the Atlantic publicity department, under the direction of Stu Ginsburg.

Ben Hill, a member of the Atlantic merchandising department, will continue to coordinate the use of video materials by the WEA organization and retailers and for other promotional functions. Under Perry Cooper's direction, he will also be specifically working to secure Atlantic artist exposure on cable and pay TV.

## Motown Taps Sherman

■ **LOS ANGELES**—Richard Sherman has been named to the position of senior vice president of marketing and distribution for Motown and its affiliated labels, it was announced last week by Jay Lasker, label president.



Richard Sherman

Sherman, most recently senior vice president of sales and marketing for the Boardwalk Entertainment Company, has also been vice president of product development for Casablanca Records and FilmWorks. He previously worked as a Motown label sales manager before the company relocated its corporate headquarters from Detroit in the early '70s.

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*Can't Stop the Music*

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## Delsener To Open New Club in New York

■ NEW YORK—Ron Delsener, promoter of major New York concerts at Madison Square Garden, the Palladium and other venues, will open a new 1000-seat club, the Savoy, on April 1.

### Bookings

Bookings for the venue include Cliff Richard, scheduled for April 2, and Don McLean, April 3.

The Savoy will be housed in the renovated Hudson Theatre at 44th Street between Avenue of the Americas and Broadway. Planned for operation seven nights a week, the Savoy is expected to seat 500 persons at tables and chairs on the floor, and another 500 in theater seats in the loge and mezzanine.

## Arista Names Brett

■ NEW YORK—Clive Davis, Arista Records president, and Elliot Goldman, the company's executive vice president and general manager, have announced that Jonathan Brett has been appointed to the position of assistant to the president and executive vice president and general manager. In this capacity, Brett will assist Davis and Goldman in the implementation of various projects, and will be involved in the business affairs and creative activities of Arista.

Brett had been vice president of business affairs for Sire Records. Prior to that, he practiced law privately in England.

## EMIA/Liberty Promotes Gary Gersh, Kathy Keep

■ LOS ANGELES—Don Grierson, vice president, A&R, EMI America/Liberty Records, has announced the promotions of Gary Gersh and Kathy Keep to the positions of director of talent acquisition and director of A&R administration, respectively.

Gersh, who previously was manager, A&R, has also held regional and national promotion posts with EMI America. He has been with the company since its inception and has experience in retail and marketing in addition to his two years as a regional promotion manager with Capitol Records, the post he occupied prior to joining EMI America.

Keep, was previously manager, A&R administration. In her new capacity, she will continue to supervise and coordinate all recording and release schedules and budgets as well as label copy and departmental administration.

# NMPA Honors 'The Rose'

■ LOS ANGELES—The National Music Publishers' Association Song Award ceremonies, held at the Beverly Hilton Hotel here on Wednesday, March 10, honored Amanda McBroom's ballad "The Rose" as song of the year. Featured in the Bette Midler film of the same title, "The Rose" was also voted movie song of the year and was the only multiple award winner.

Additional highlights of the ceremonies, which were hosted by NMPA president Leonard Feist and the members of the board of the publishers' trade association, included the selection of Lionel Richie, Jr.'s "Lady" as pop song of the year, Rod Temperton's "Give Me The Night" as R&B song of the year, and "Looking for Love," by Wanda Mallett, Patti Ryan and Bob Morrison, in the country category.

### Ceremony

In attendance for the awards ceremonies were publishers, songwriters, recording artists and executives from New York, Atlanta, Nashville, San Francisco, and, of course, Los Angeles. The NMPA is a New York-based organization, and this was the first time the awards were held in Los Angeles.

Among the presenters were a variety of celebrities and industry figures. The country award was presented by actress Audrey Landers of CBS-TV's "Dallas"

series. Oscar-winning composers Sammy Fain and Bronislaw Kaper presented the film award. Other presenters included composer Jerry Herman and journalist and TV personality Ruth Batchelor.

A complete list of winning songs, writers and publishers follows.

### Winners

Song of the year: "The Rose," written by Amanda McBroom (publishing is in dispute); movie song of the year: "The Rose;" Broadway song of the year: "The Colors of My Life" (from the musical "Barnum"), written by Michael Stewart and published by Notable Music Inc.; easy listening song of the year: "Woman in Love," written by Barry and Robin Gibb, published by the Stigwood Organization and Unichappell Music; rhythm and blues song: "Give Me The Night," written by Rod Temperton, published by Rodsongs; pop song of the year: "Lady," written by Lionel Richie, Jr., published by Brockman Music; country song of the year: "Looking for Love," written by Wanda Mallett, Patti Ryan and Bob Morrison, published by Southern Nights Music; Latin song of the year: "No Me Lo Digan," written by Bobby Capo, published by Peer International Corporation; gospel song of the year: "How Great Thou Art," written by Stuart K. Hine, published by Manna Music, Inc.

## MCA-Tower Dispute Nearing Resolution

■ LOS ANGELES—Although confirmation from MCA Records has yet to be obtained, there are strong indications that the nearly eight-month-long dispute between that label and the California-based Tower Records retail chain—a dispute which resulted in MCA's product being unavailable at Tower's 29 stores—is nearing resolution.

Tower principal Russ Solomon was quoted in the March 12 edition of the film trade paper Daily Variety as saying that there is "no significant reason" why the dispute should not be settled shortly. MCA product should be in Tower's stores again within a month, Solomon added.

Gene Froelich, head of the MCA Record Group, told RW earlier this year (Jan. 17) that the cause of the dispute was Tower's unwillingness or inability to pay its bills to MCA, bills said to total more than \$588,000. MCA filed suit against the retailer in November in an attempt to recover that money.

Solomon said at that time that it was MCA's refusal to accept "over \$500,000 in returns" from Tower that was the basis of the problem. "There would be no money owed except for (certain) disputed items . . . if the returns were accepted," Solomon said.

When queried late last week as to whether a resolution was imminent, Froelich declined to comment.

In another matter, it has been reported that MCA has agreed to release the forthcoming album by Backstreet Records artist Tom Petty at an \$8.98 list price. MCA was said to be planning to release the Petty album, entitled "Hard Promises," at a \$9.98 list, a decision to which Petty and his managers, Tony Dimitriades and Elliot Roberts of Lookout Management, objected strenuously.

## RCA's Griffiths Sees First-Quarter Drop

■ NEW YORK—In a statement released in conjunction with the publication of RCA's 1980 annual report, chairman and chief executive officer Edgar H. Griffiths has told stockholders that the company's first quarter earnings "will be down considerably from the prior year."

Among the reasons cited by Griffiths for the decline were "heavy expenditures associated with the introduction of the RCA SelectaVision videodisc system." He added that the system recently-introduced had "received a very strong reception from distributors and dealers."

## Regional Breakouts

### Singles

#### East:

James Taylor (Columbia)  
Eric Clapton (RSO)  
Steely Dan (MCA)  
Emmylou Harris (Warner Bros.)  
Yoko Ono (Geffen)

#### South:

Journey (Columbia)  
Johnny Average Band (Bearsville)  
Yoko Ono (Geffen)  
Phil Collins (Atlantic)

#### Midwest:

Sheena Easton (EMI-America)  
James Taylor (Columbia)  
Eric Clapton (RSO)  
Journey (Columbia)  
38 Special (A&M)

#### West:

James Taylor (Columbia)  
Eric Clapton (RSO)

### Albums

#### East:

Eric Clapton (RSO)  
James Taylor (Columbia)  
Isley Bros. (T-Neck)  
Robin Trower (Chrysalis)  
Ted Nugent (Epic)  
Eno & Byrne (Sire)  
Garland Jeffreys (Epic)

#### South:

Eric Clapton (RSO)  
James Taylor (Columbia)  
Willie Nelson (Columbia)  
Isley Bros. (T-Neck)  
Ted Nugent (Epic)  
Waylon & Jessi (RCA)

#### Midwest:

Eric Clapton (RSO)  
James Taylor (Columbia)  
Willie Nelson (Columbia)  
Isley Bros. (T-Neck)  
Robin Trower (Chrysalis)  
Ted Nugent (Epic)  
Eno & Byrne (Sire)

#### West:

Eric Clapton (RSO)  
James Taylor (Columbia)  
Willie Nelson (Columbia)  
Isley Bros. (T-Neck)  
Robin Trower (Chrysalis)  
Ted Nugent (Epic)

Jack Bruce  
Bill Lordan  
Robin Trower



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dimension with his explosive bass and vocals.  
And Bill Lordan adds a dynamic dash of drums to this power trio.  
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Tasty. Fresh. Something you can sink your teeth into.



**Chrysalis**  
Records and Tapes

The album CHR 1324  
Produced by Robin Trower

# Songwriters Remember Harburg At Hall of Fame Awards Dinner

By PHIL DIMAURO

■ NEW YORK — The death of lyricist E. Y. "Yip" Harburg in an auto crash in Hollywood on March 5 was a shocking blow to the songwriters, publishers and other industry representatives who gathered at the Waldorf Astoria last Monday (9) for the 1981 Songwriters Hall of Fame awards dinner.

Harburg was to have received the Academy's Johnny Mercer Award, which was given posthumously by Mrs. Ginger Mercer to Harburg's friend and collaborator, composer Burton Lane. In tribute, the award to Harburg was moved to the final position on the program. In addition, individual tributes were offered by many of the writers and performers present, including Award winner Tony Bennett, who sang two Harburg lyrics, "April in Paris" and "It's Only a Paper Moon."

The tragedy of Harburg's death, while observed with respect, did not sway the presenters and award winners on the evening's program from observing show business' golden rule, "the show must go on." As event chairman Sammy Cahn stated in his opening remarks, "Songwriters never really leave us... they live as long as their songs." Cahn also remembered other tunesmiths who had died during the year, including Harold Adamson, Lewis Alter, Bud Green, and "though not of our hall," John Lennon.

Master of ceremonies Dick Cavett began the program with a vintage film of the evening's first award winner, vibist/bandleader/composer Lionel Hampton, who was given a special citation in commemoration of one million broadcast performances of his composition, "Flying Home." BMI president Edward Cramer, who presented the plaque, praised Hampton's "style, grace, humor and... bounce" in performance.

Next on the program, composer Jerry Livingston was officially inducted into the Songwriters Hall of Fame by ASCAP president Hal David. Vocalist Anita Gillette performed some of his compositions, such as "Bibbity-Bobbity-Boo," from Walt Disney's film, "Cinderella;" "Talk of the Town;" and "Mairzy Doats."

Atlantic Records chairman Ahmet Ertegun followed with a tribute to rock 'n' roll icon Chuck Berry, whose "Maybelline" he praised as "one of the greatest American songs." Berry, then accepted the Songmaker Award.

The second inductee into the Hall of Fame was Johnny Marks, writer of "Anyone Can Move a

Mountain," "Have a Holly Jolly Christmas," "Heard the Bells On Christmas Day" and the immensely successful "Rudolph the Red Nosed Reindeer."

The International Music Achievement Award, made to Paul McCartney, was accepted by McCartney's brother-in-law John Eastman. In presenting the award, songwriter Rupert Holmes said that McCartney had "affirmed the importance of a well-crafted melody line" in the sixties.

The Lifetime Achievement Award to Tony Bennett was presented by AGAC president Ervin Drake. Bennett spoke of his beginnings as a songwriter, humbly stating that the "public chose me as a singer."

The third inductee into the Hall of Fame was composer Cy Coleman, whose Broadway successes include "Sweet Charity," "I Love My Wife," and "Barnum." Coleman's presenters, the lyric writing team of Betty Comden and Adolph Green, joined him in a spirited performance of music from the show they collaborated on, "On the Twentieth Century."

Oscar Brand, curator of the Songwriters' Hall of Fame Museum (which is the main beneficiary of funds raised from the dinner), introduced two awards for historical significance. A 1981 Song Citation for "Tie A Yellow Ribbon..." was accepted by Irwin Levine and L. Russell Brown, who thanked "the Ayatollah Khomeini" for their song's newfound popularity. The Song of the Decade Award was accepted by Pete Seeger for "We Shall Overcome."

Presentation of the Johnny Mercer Award posthumously to Harburg, was accompanied by a tape of the late Mercer himself explaining that Harburg was his "guru."

Harburg, a longtime contributor to Broadway shows and films, earned an Oscar in 1939 for his collaboration with Harold Arlen on "Over the Rainbow," from "The Wizard of Oz."

Harburg, an ASCAP writer since 1930, also wrote the lyrics and co-wrote the libretto to "Finian's Rainbow," and was the author of such well-known songs as "Brother Can You Spare a Dime," "April in Paris," "It's Only a Paper Moon," "How Are Things in Glocca Morra," "Right As Rain" and "Old Devil Moon."

Born on Manhattan's lower east side on April 8, 1896, Harburg began his career as a theater lyricist in 1929.

# Caviano To Launch U.S. Quality Label

■ NEW YORK — RFC label president Ray Caviano announced this week that he will establish an American branch of Quality Records, one of Canada's leading manufacturer/distributors. RFC/Quality, as the label will be called, will be distributed independently.

Its first releases, to appear in about a month will be a single and album by Karen Silver and rock group Instruction.

The joint venture with Quality is one of three companies that will be headed by Caviano. He will also license product through major and independent labels and establish a national promotion firm with offices on each coast that will deal for the most part with new rock and R&B artists.

## Atlantic Deal

RFC's first licensing deal since its split with Warner Bros. will be with the Atlantic label. Change's second album, "Miracles," is set for release on Atlantic April 2, and Gino Soccio's third, "Closer," will also be released on an Atlantic label bearing an RFC logo. Both artists had formerly appeared on Warner/RFC, where Caviano was executive director of WB's dance music department.

Initial staff appointments for the RFC Group of Companies are: Bob Siegel, general manager; Jack Witherby, west coast operations director, and Bob Ghossen, east coast promotion manager. Other positions in sales and marketing are to be announced shortly, Caviano said. His offices will be located at 101 West 55th Street, New York 10019. Phone: (212) 246-4352.

Reached at his Warner Bros. office, where he was still located

at press time, Caviano told *Record World*: "We're keeping our main artists in the WCI family; it's a parallel move in that the WEA salesmen who sold the last (Change) record will sell this one." "The Glow of Love," re-released on Warner/RFC, was the label's first gold record.

Caviano said that he would have full autonomy to sign artists to RFC/Quality, and that the label's output would be "primarily hit songs that are danceable." The initial involvement will run for two years.

RFC has already been contracted to promote current records by Grace Jones and Yoko Ono. Promotion to disco and dance-rock clubs and to "urban contemporary" radio stations will be a key part of Caviano's strategy: "We're offering accessibility to the dance market and a success pattern that the majors seem to be missing." Doors at record labels and production companies are opening readily for his promotion firm, he added.

"There's a sense of moratorium at many record labels," Caviano remarked. "It's a superstar syndrome. We're in the middle of the biggest industry change, musically and economically. Dance music puts the icing on the cake for established artists like Blondie, Police and Devo... and plants a seed for new artists. The acts we build with word-of-mouth today will be the stars of the '80s. We're developing new avenues of exposure to exploit product."

Prior to his tenure at Warner Bros., Caviano managed new rock acts in New York and was assistant to the publisher at Rolling Stone, publicity director at London Records, and vice president of TK Records.

# Gold for Rampal and Bolling



CBS Inc. president Thomas H. Wyman and CBS Records Group deputy president and chief operating officer Dick Asher recently presented Jean-Pierre Rampal and Claude Bolling with gold record plaques for their CBS Masterworks album, "Suite for Flute and Jazz Piano." Pictured from left are Wyman, Bolling, Rampal, CBS Masterworks vice president and general manager Joe Dash, and Asher.



# A work of art should be rewarded with another work of art.



## Introducing the Scotty Award.

The Scotty Award is an original oil portrait commissioned for each of the best recording artists in the business. It's a work of art as unique as the honor it represents. And it represents quite an honor.

Just to qualify, you have to master on Scotch® Recording Tape and achieve RIAA gold or platinum status. Even then, only a select few will be chosen.

But these select few will not be the only ones who win. A \$5000 music scholarship will be awarded by 3M to a promising new artist chosen

by the Best of Show winner. An additional \$1000 will be awarded by 3M to the Muscular Dystrophy Foundation in the name of each winning artist. And \$100 will be awarded to Muscular Dystrophy for each qualified nomination.

Who will the first Scotty Award winners be? That's up to you. We're now accepting nominations for recordings that reached gold or platinum status during 1980.

So contact your 3M Field Representative for details and nomination forms. Help the fortunate, and the less fortunate, win a Scotty Award.

## Scotch Recording Tape



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"Scotch" is a registered trademark of 3M.

3M Hears You.

# 3M

## Rick Nelson Looks Back on His Career in Music

By DAVID McGEE

Conservative estimates put his total record sales at 50 million. What the numbers don't reveal, though, is that Rick Nelson was in large part responsible for disproving the theory that Elvis Presley's departure for the U.S. Army spelled doom for the new breed of music called rock 'n' roll. From 1958 through 1962 Nelson had a seemingly endless succession of number-one records, and for good reason: uniformly top-notch material; exuberant, sensitive instrumental support; and cool, sensual vocals made an unbeatable combination quite in keeping with the gospel laid down by the genre's pioneers. However, 1963 began a stretch of nearly five years of anonymity for the artist as the torch was passed to a new generation of rock 'n' roll musicians who were busy pushing the music beyond the primitive stylings of the previous decade. In the late '60s, Nelson re-emerged with the Stone Canyon Band, fusing the country and rock genres and gaining new respect from peers whose sensibilities were headed in similar directions. Although "Garden Party" was his only major hit in the '70s, he toured steadily, winning over a new generation of fans while at the same time completing the transformation from teenage idol into a serious, inquisitive musician dedicated only to playing good music and calling attention to new talent. In the following Dialogue, Nelson discusses his new album—a spirited outing produced by Jack Nitzsche—and looks back on his career as a recording and television star.

**Record World:** You've kept a rather low profile for the last couple of years. You've been through some business changes—

**Rick Nelson:** Right. I've been on the road quite a bit, too. For the last two years, right, I haven't had anything out because I haven't been with a company. It took that long to get to a company that I feel really good about.

**RW:** You made an album with Al Kooper for Epic that was never released.

**Nelson:** Yeah, they thought it sounded like an Al Kooper album.

**RW:** Did it?

**Nelson:** Well, there were parts of me in there somewhere. It was really a different kind of album; it was sort of . . . yeah, it was a real "produced" kind of album. That's why with this new album I was really thankful for the freedom I was afforded to be able to do something I really feel close to.

**RW:** How did you—or why did you—pick Jack Nitzsche to produce? He has a connection with rock's early years and was around when you started your career. Was that a consideration?

**Nelson:** In a way, yeah. Once I got talking to Jack we got along really well. He was around in the '50s and had a lot to do with a lot of records then; that was his background. Plus being a great arranger. Some people feel he's hard to get along with, but we got along great. There's no grey area with Jack. It's either this way or it's that way: you know where he stands. Which is fine.

**RW:** He has a reputation as a very flamboyant, colorful personality.

**Nelson:** He is, and I like him. He's really honest, to the point where other people may not be able to handle it.

**RW:** Is he the type of producer who is in total control of a project? How much say did you have in the production of the new album? It's not as though you're a new artist who doesn't know his way around a studio.

**Nelson:** I had really quite a bit to do with it. I think he realized we needed that freedom because this was a self-contained situation. It was my band, and it was our basic arrangements on most of the things. He realized going in that we had been playing together, and he wanted to get kind of a live studio sound out of it.

**RW:** Had you ever met him before this project?

**Nelson:** Yeah, he arranged a couple of songs on a couple of albums I did for Decca a long time ago. That's when I first met him.

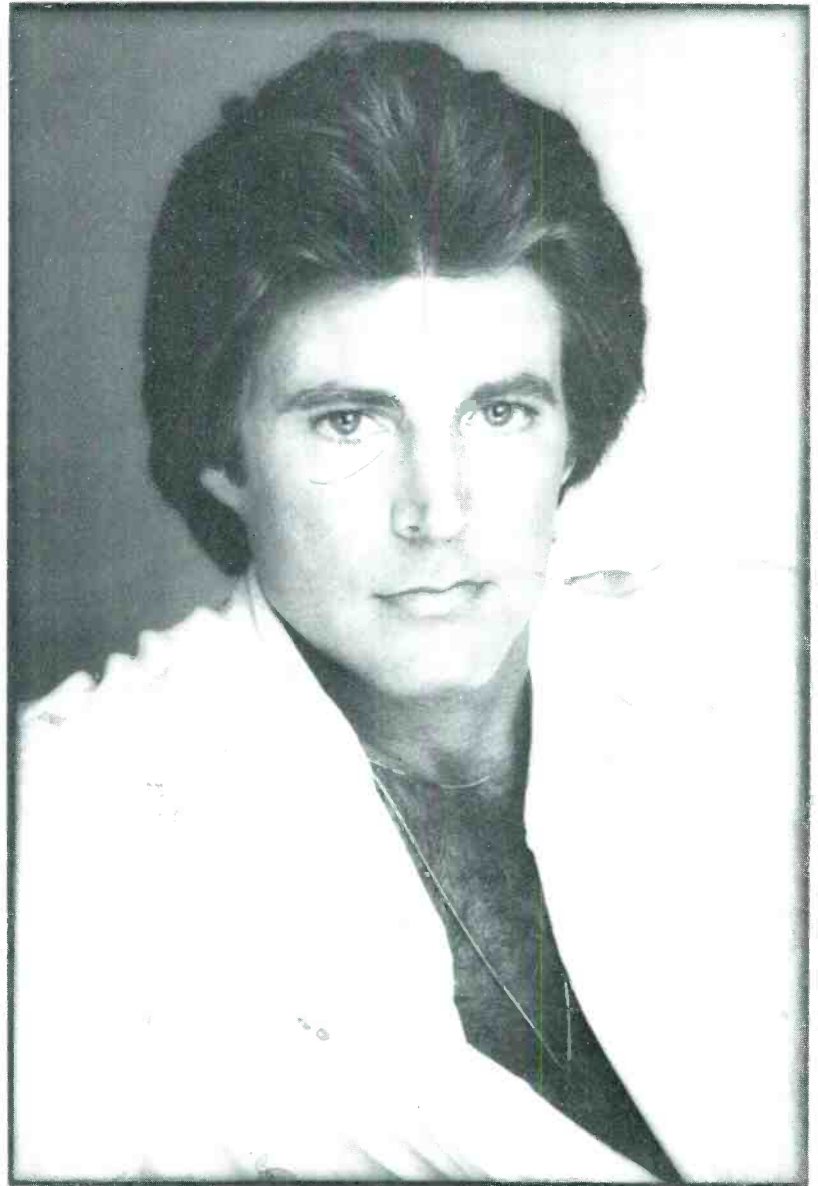
**RW:** Had you kept in touch with him over the years?

**Nelson:** Not really. But I remembered him being totally into big arrangements, scoring things—which he still is—and being in awe of that aspect of his talent. I don't know anything about that part of it. I didn't really get to know him back then, but in talking to him for this album I decided it would be good to have someone with that

kind of a background. He didn't put down any of the earlier things or come on like he was doing me any favors, which is nice too. There was mutual respect. I really did have somebody to talk to and get opinions from—musical opinions—that weren't coming from any ego standpoint at all.

**RW:** How much did you have to do with the production of your earlier records, particularly the ones in the first phase of your career?

**Nelson:** The very early records I guess I produced; I don't know.



“ It is pretty amazing to me that I can be around this long. ”

It was before producers were producers. I had a good band—James Burton on lead guitar—and we were the same age. We were 16 when we started doing it. We'd go in and just work out songs in the studio, and listen to it and if we didn't like it we'd try a whole 'nother arrangement or another key. Just really work them out right there.

**RW:** Wasn't somebody sitting at the board?

**Nelson:** Jimmy Haskell used to be the A&R person, and that was it. James couldn't read music—well, nobody read music. So there was a

(Continued on page 36)

# Mountain Dance And 'Nard. Two Hot New Albums From the #1 Progressive Label.

**Bernard Wright.** At sixteen, Bernard Wright's musical genius is being hailed nationwide. His great debut album is an out-of-the-box smash that's leaping up the charts with strong initial sales — and rapidly growing R&B, jazz and progressive radio play. And, with his first single "Just Chillin' Out" rush-released by popular demand, the future looks indeed bright for this hot young star. **RW Album: Pop: 100\* Jazz: 10\* R&B: 38\***

**Dave Grusin.** Don't let the title fool you. *Mountain Dance* is the new album from Dave Grusin. This celebrated arranger-producer-jazzman has created one of the hottest progressive albums of the year. So hot in fact — it's already crossed-over to major AOR play as it continues to spread like wildfire on jazz and progressive formats. **RW Album: Pop: 137\* Jazz: 8\***



**Bernard Wright. Dave Grusin. And unrivaled *Magic* from Tom Browne on his hottest album to date — featuring the smash hit "Thighs High (Grip Your Hips And Move)."**

**Arista/GRP.  
Working Together To Build Careers.**



**ARISTA**



Produced by Dave Grusin and Larry Rosen for Grusin/Rosen Productions.

GRP 5010

GRP 5503

GRP 5011

# Record World Single Picks

**HEART**—Epic 19-51010



**UNCHAINED MELODY**  
(prod. by group)  
(writers: Zaret-North)  
(Frank, ASCAP) (3:59)

Hot on the heels of their top 20 "Tell It Like It Is" comes this live cover of a time-honored hit. Ann's lead vocal showcase is a striking display of power and dexterity. A grandiose arrangement emphasizes her multi-octave range while allowing the band room to create a theatrical backdrop. A pop-A/C instant add.

**WARREN ZEVON**—Asylum  
47118



**LAWYERS, GUNS AND MONEY** (prod. by Zevon-Ladanyi) (Zevon, BMI) (3:48)

This is rock 'n' roll at its angriest. Zevon slips into his madman attire with a cutting, vicious delivery full of international intrigue. David Landau spews guitar venom over a sledgehammer rock rhythm that's stripped of all studio gloss and production flash. From the live "Stand in the Fire" LP.

**ROBERTA FLACK AND PEABO BRYSON**—Atlantic 3803



**LOVE IS A WAITING GAME** (prod. by Flack-Bryson) (writers: Flack-Bryson) (WB/Peabo/Very Every, ASCAP) (3:44)

As writers / producers / vocalists, Flack and Bryson flex their multi-talents on this cut from the "Live & More" LP. Compelling lead trades and harmony choruses are accompanied by a sharp rhythm kick, cool keyboards and a prominent bass line. There's genuine soulfulness in every note.

**NAZARETH**—A&M 2324



**DRESSED TO KILL** (prod. by Baxter) (writers: McCafferty-Agnew) (Panache/Ciroride Limited/Stickrope, ASCAP) (3:31)

Lead vocalist Dan McCafferty and bassist Pete Agnew have penned a smart political pop-rocker dealing with the East-West arms race. Interesting lyrics develop a memorable hook that's primed for AOR-pop radio. Harmony swells, tasteful guitar licks and a quick pace support McCafferty's attractive lead.

## Pop

**RICK NELSON**—Capitol 4988

**BELIEVE WHAT YOU SAY** (prod. by Nitzsche) (writers: J. & D. Burnette) (Matragun/Unart, BMI) (2:23)

Nelson reverts to the style he debuted with in the late fifties on this Johnny & Dorsey Burnette-penned rave-up. Explosive guitars and a breakneck pace drive his frenzied vocals.

**STEVE FORBERT**—Nemperor  
6-70066 (CBS)

**SONG FOR KATRINA** (prod. by Solley) (writer: Forbert) (Rolling Tide, ASCAP) (3:33)

One of Forbert's finest and perhaps most overlooked songs, this telling love ballad highlights a rolling piano and Steve's delicate tenor phrasing. A welcome addition to any format.

**RICK SPRINGFIELD**—RCA 12201

**JESSIE'S GIRL** (prod. by Olsen) (writer: Springfield) (Portal/Muscleman, BMI) (3:14)

Springfield's maturity as a writer and vocalist is evident on this cut from his "Working Class Dog" LP. A strong rhythm guitar fuels the pop-rocker while Rick's determined vocal works the hook.

**THE MARKLEY BAND**—Accord  
1050

**SUNRISE** (prod. by Sprouse) (writer: Markley) (Volatile, BMI) (3:25)  
Guitarist Doug Markley is the mastermind behind this pop-jazz-fusion sextet based in L.A. Pretty guitar and keyboard solos glide over a pleasant, mid-tempo pace.

**DAVID POMERANZ**—Pacific 201  
(Atl)

**THE OLD SONGS** (prod. by Pomeranz-Halee) (writers: Pomeranz-Kaye) (WB/Upward Spiral, ASCAP) (3:58)  
Singer / songwriter Pomeranz' fragile tenor works well on this emotional ballad from his "The Truth of Us" LP. Piano/string/chorus swells on the hook add to the impact.

**CARLY SIMON**—WB 49689

**COME UPSTAIRS** (prod. by Mainieri) (writer: Simon) (Quakenbush/Redeye, ASCAP) (4:14)

The title cut from Carly's latest LP, this saucy invitation is full of lyrical nocturnal delights. Her vocal passion and the driving beat are colored with lust.

**MARK SAFFAN AND THE KEEPERS**—Planet 47927

**TELL HER NO** (prod. by Perry) (writer: Argent) (Verulam/Mainstay, BMI) (2:37)

The L.A.-based quintet offers this Zombies remake as the initial single from their namesake debut LP. Saffan's convincing vocal urgency is backed by the Keepers seasoned playing.

**PET CLAMS**—Handshake  
8-70070

**RIDING IN MY CAR** (prod. by Kristal-Kolotkin) (writers: Gelbstein-Applegate) (Omfug, BMI) (3:09)

Discovered and guided by CBGB founder Hilly Kristal, this N.J.-based quartet gets down to basic, street-tough rock 'n' roll. Vocalist Rich Gelbstein's slangy approach and the guitar grind are right for AOR-pop.

**PETER MEYERS BAND**—Deli  
Platters 5

**REAL TEARS** (prod. by Scharf-Teeman) (writer: Meyers) (Duchess/MCA, BMI) (4:40)

The N.J.-based quintet avoids any and all pretense on this bluesy barroom debut. Fronted by vocalist Peter Meyers and his lonesome piano, the cut is likely to open some pop-A/C ears.

## B.O.S./Pop

**PEACHES & HERB**—Polydor 2157

**SURRENDER** (prod. by Perren) (writer: St. Lewis) (Bull Pen, BMI) (3:22)

The loveable duo's affectionate trades are adorned with Gene Page's lavish horn/string arrangement. Effective percussion and a nice hook will help win lasting airplay.

**JIMMY & VELLA CAMERON**—

Unlimited Gold 6-1422 (CBS)

**MORNIN' TIME** (prod. by White-group) (writer: Vella) (Ba-Da-De, BMI) (3:50)

The brother-sister act teams with Barry White on this initial spin from the new "Song Painters" LP. Vella's sweet, optimistic vocal contrasts effectively with the thick, percussion-clad beat.

**MICHAEL WYCOFF featuring**

**Merry Clayton**—RCA 12179

**ONE ALONE** (prod. by Tyrell) (writers: Wycoff-Jennings) (Crystalane/Blue Sky Rider/Irving, BMI) (3:56)

Remixed and edited from the "Come to My World" LP, this impressive duet with Merry Clayton should find acceptance on multi-format radio. Both voices are exhilarating in the smart arrangement.

**MASS PRODUCTION**—Cotillion  
46011 (Atl)

**I CAN'T BELIEVE YOU'RE GOING AWAY**

(prod. by group) (writers: Williams-Kelly) (Two Pepper, ASCAP) (3:55)

Lead vocalist Agnes Kelly is stunning in her glide over the muscular bass-driven rhythm on this initial release from the contingent's forthcoming "Turn Up the Music" LP. Breathtaking ensemble singing gives this big multi-format appeal.

**DELEGATION**—Mercury 76094

**IN LOVE'S TIME** (prod. by Gold) (writer: Gold-Denne) (Screen Gems-EMI, BMI) (3:58)

Dreamy keyboards and horns welcome vocal enchantment on this superb ballad from the "Delegation II" LP. Soaring harmonies polish the big hook.

**OZONE**—Motown 1510

**OZONIC BEE BOP** (prod. by Smith-Bond) (writers: group) (Old Brompton Road, ASCAP) (3:16)

The octet intelligently fuses elements of pop, rock, jazz and R&B on this spin from the "Jump On It" LP. Dissonant harmony vocals work loosely over a tight funk jam.

**ULLANDA McCULLOUGH**—

Atlantic 3804

**BAD COMPANY** (prod. by Ashford-Simpson) (writers: Ashford-Simpson) (Nick-O-Vai, ASCAP) (3:06)

The Detroit native and former session vocalist debuts with this fashionable pop-dancer from her new, self-titled LP. Ace session musicians provide the energized backing for her provocative vocals.

**CHAKA KHAN**—WB 49692

**WHAT CHA' GONNA DO FOR ME** (prod. by Mardin) (writers: Stuart-Doheny) (Average/Ackee/Longdog, ASCAP) (3:47)

The title track from Chaka's forthcoming album is a light breezy R&B workout penned by Average White Band member Hamish Stuart & Ned Doheny. Arif Mardin's production captures Chaka's trademark vocal inflections perfectly.

## Country/Pop

**GLEN CAMPBELL & TANYA TUCKER**—Capitol 4986

**WHY DON'T WE JUST SLEEP ON IT TONIGHT** (prod. by Klein) (writers: Parker-Shannon) (ATV/Welbeck, BMI/ASCAP) (3:05)

Country music's hottest item make magic on record as well as off. This single from Glen's latest "It's The World Gone Crazy" LP is a bouncy upbeat tune spotlighting their vocal trades. Loads of multi-format possibilities.

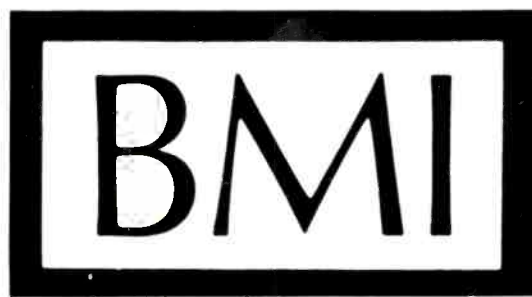
**TERRY GREGORY**—Handshake  
8-70071

**JUST LIKE ME** (prod. by Sherrill) (writers: Anton-Wilkins) (Al Gallico/Algee, BMI) (2:11)

Terry shows plenty of promise with this debut. An appealing hook and Hurshel Wiginton's deep, gravelly vocal accompaniment are ear-catching. The playful, down-home arrangement has something to offer for pop-A/C and country listeners.

**WILLIE NELSON, BETTE MIDLER,  
THE BLACKWOOD BROTHERS,  
LINDA RONSTADT, JOHN WILLIAMS,  
AMANDA McBROOM, BILL EVANS,  
BARRY and ROBIN (PRS) GIBB,  
GEORGE JONES, GEORGE BENSON,  
PINK FLOYD (PRS), JAY GRAYDON,  
JOE ZAWINUL, B. J. THOMAS,  
REGGIE LUCAS, JAMES MTUME,  
WALTER and TREMAINE HAWKINS,  
BOBBY BRADDOCK, CURLY PUTMAN,  
JAMES CLEVELAND, CAL TJADER,  
THE MANHATTANS, JAMES TAYLOR,  
AL JARREAU, ROY ORBISON and  
ALBAN BERG**

**all helped BMI once more get the lion's  
share, — 28 — of the GRAMMY awards  
Thank you all, and NARAS**



**SERVING MUSIC SINCE 1940**

# Record World Album Picks



## SUCKING IN THE SEVENTIES

**THE ROLLING STONES**—Rolling Stones  
COC 16028 (A&I) (8.98)

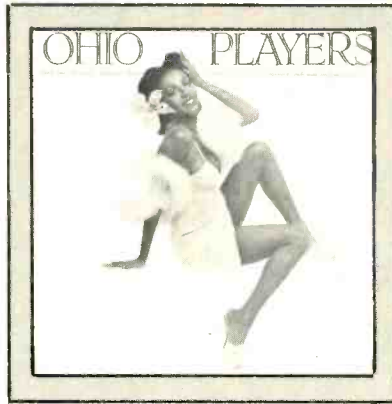
Could it be the definitive statement of the decade? Opening with "Shattered," this hits-plus package includes other goodies like "Everything Is Turning to Gold" (a B-side not on any other LP), the previously unreleased "If I Was A Dancer (Dance Pt. 2)," and a live "When the Whip Comes Down."



## HARDWARE

**KROKUS**—Ariola America OL 1508  
(Arista) (7.98)

Hailing from normally peaceful Zurich, Switzerland, this uncompromising heavy metal outfit scored respectable AOR adds with their first album. The second bristles with titles like "Burning Bones," and "Mad Racket" features Marc Storace's go-for-broke vocals and double lead guitars. AOR is already responding.



## TENDERNESS

**OHIO PLAYERS**—Boardwalk FW 37090  
(8.98)

Back on a new label with a four-man lineup, the Players are bulleting BOS with their cover of "Try a Little Tenderness." They also cover Otis Redding's classic "Dock of the Bay" and even delve into a country sound with their own "Sometimes I Cry." Sugar's mouth-stretching vocal effects are always entertaining.



## SEVEN YEAR ACHE

**ROSANNE CASH**—Columbia JC 36965  
(7.98)

Rosanne's second effort retains the outstanding elements of her debut LP and, like the first, is produced by her songwriter-husband Rodney Crowell. She covers Merle Haggard's "You Don't Have Very Far to Go" and Steve Forbert's "What Kinda Girl" with ease, but the sure winner is her self-penned title cut.



## SPIRIT OF ST. LOUIS

**ELLEN FOLEY**—Epic/Cleveland Int'l NJE  
36984 (7.98)

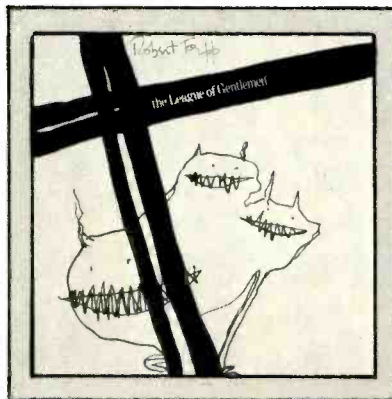
Foley's second LP is a dramatic departure from the first, due to the influence of her new boyfriend/producer/main songwriter, Mick Jones of the Clash. The other Clashers play on the tracks, and band trademarks like the use of marimba are evident. "Torchlight" and "Phases of Travel" are good choices for a first listen.

## PARTY 'TILL YOU'RE BROKE

**RUFUS**—MCA 5159 (8.98)



Without Chaka Khan, these five musicians take the spotlight and pass with flying colors. Tony Maiden and "Hawk" Wolinski tackle the vocals with finesse on cuts like "Tonight We Love," "Can I Show You" and the title.



## THE LEAGUE OF GENTLEMEN

**ROBERT FRIPP**—Polydor PD-1-6317 (7.98)

The idiosyncratic guitarist's quartet toured Europe and the U.S. playing the danceable instrumentals heard on this LP. "Inductive Resonance," "Heptaparaparshinokh" and "Ochre" are among the catchiest. Also amusing are the three spoken-word sections, "Indiscreet" I, II and III, on which the various ramifications of rock 'n' roll are discussed.

## CAT TRICK

**LAUREN WOOD**—Warner Bros. BSK 3517  
(7.98)



With production by Bunetta & Chudacoff (Robbie Dupree) and occasional song-writing collaborators like Alee Willis, Wood is in good company for pop radio success. "Breakin' Too Many Hearts" and "Never Been So In Love" are highlights.



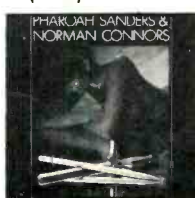
## NO TIE LIKE A PRESENT

**THE JAGS**—Island ILPS 9655 (WB) (7.98)

The fivesome that captured AOR programmers last year with their clever "Back of My Hand" returns with a varied pop selection including a cover of the Tremeloes' "Here Comes My Baby." The eerie "Another Town, Another Place," "Small Change" and an instrumental, "Silver Birds," are all airplay possibilities.

## BEYOND A DREAM

**NORMAN CONNORS & PHAROAH SANDERS**—Arista/Novus AN 3021  
(8.98)



Recorded live at the Montreux Jazz Festival in 1977, this LP features compositions by participating keyboardists Bobby Lyle and Billy McCoy. Connors is rarely heard drumming in such an improvisational setting any more.



## THE LOUNGE LIZARDS

**Editions EG EGS 108 (JEM) (7.98)**

This five-piece combo, a New York rock club favorite, plays jazz-influenced music that ranges from melodic swing to more dissonant, free-rhythm styles. It may not be jazz, but it is produced by Teo Macero (Miles Davis), and treatments like their "Harlem Nocturne" do suggest swirling cigarette smoke and watered-down scotch on the rocks.

## LET 'EM DANCE

**THE LOVE UNLIMITED ORCHESTRA**—  
Unlimited Gold JZ 36131 (CBS) (7.98)



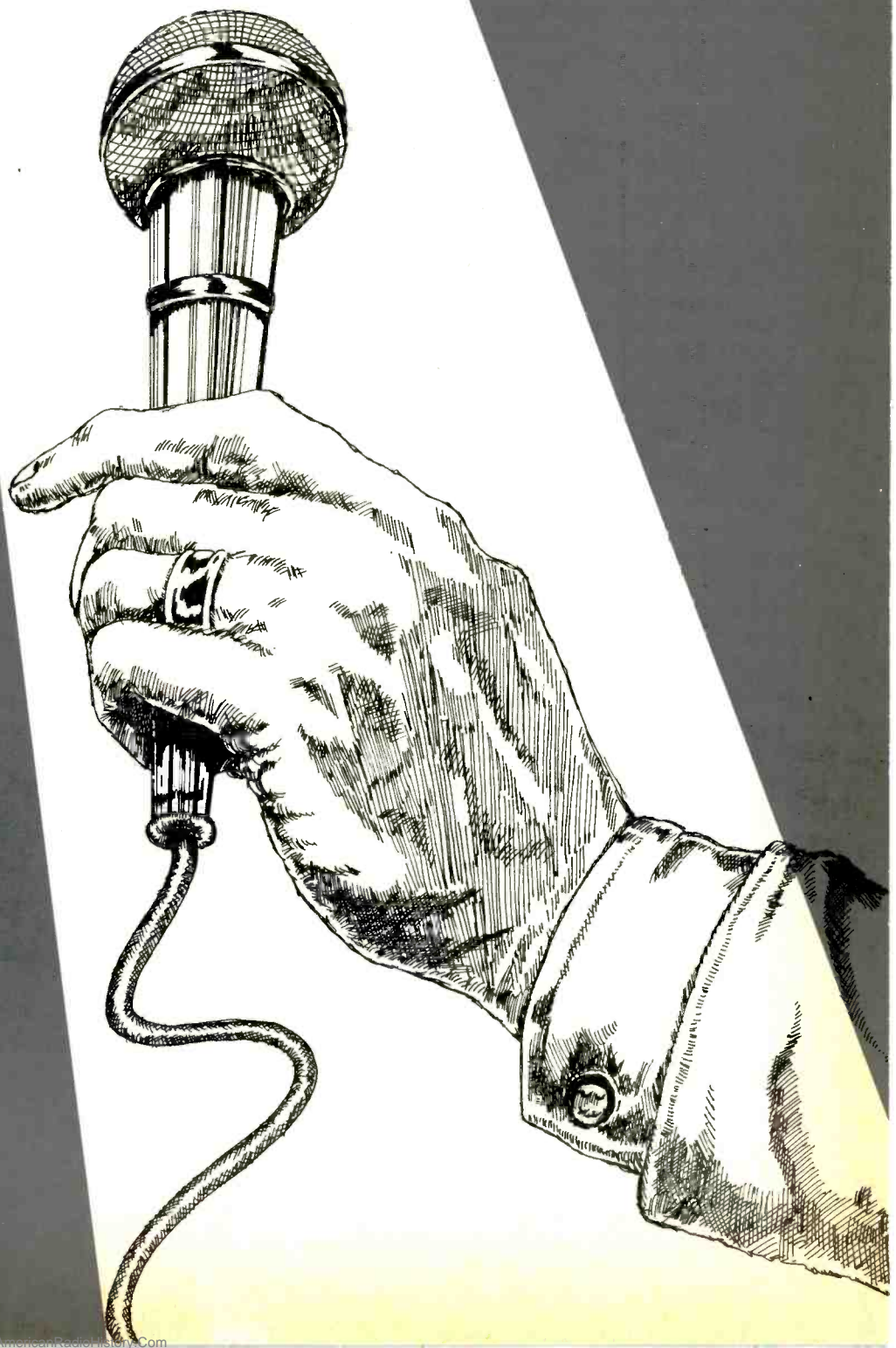
From the introductory horns of "Bayou," it's obvious that the message of this LP is in the title. Barry White's production and arranging are lavish as usual, and his disco tribute to American patriotic songs could get even Ronald Reagan dancing.

# 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**  
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# New York, N.Y.

By DAVID MCGEE

■ So you're **Patrick Simmons** of the **Doobie Brothers**, one of the world's most popular rock bands, and you've got all this great music stored up that's not quite right for the Doobies, but unless you get it out you're going to feel as if that still, small voice in you may be silenced forever.

Wrong.

So you're Patrick Simmons of the Doobie Brothers and you're the only original member of the group still in the band and you've got all this material stored up and because the Doobies have reached the pinnacle of their popularity you've decided it's time to be recognized as the prolific writer and virtuoso instrumentalist that you are.

Wrong again.

"I'm doing a solo album because I got a deal and I have to do it," Simmons laughs. He was in New York last week "just to say hi" and stopped by *Record World* to discuss his first outing sans Doobies. The project had its genesis two years ago when Elektra Records offered him a contract, which he signed but hasn't been able to make a step towards fulfilling until now due to the Doobies' touring and recording commitments.

When pressed, Simmons admits there are other reasons, other than being under the gun, so to speak, for making the record. He doesn't sound terribly excited about it but says that's because he's trying "to keep from being overexcited. I just want to take it as it comes. I know I'm going to enjoy the hell out of it once it gets started. I think it will be a neat experience to play with some other people in the studio. It's good to have another creative project so I'm not doing the same things all the time. It's been 12 years of touring, album, touring, little time off, touring, album. This will be a nice break."

While Simmons' instrumental support on the LP is in his words, "speculative," he mentioned **Richie Hayward**, **Jeff Porcaro**, **Bill Payne** and Doobies' guitarist **John McFee** as a possible lineup. **Ted Templeman** is slated to produce. "We've worked with these people in various capacities," said Simmons, "but we've never taken them in from the git-go and done basics and those sort of things. I'm just looking for something fresh. I think by doing this I'll be able to bring fresher ideas to the Doobies as well."

Talk turned to the odyssey that is the story of the Doobie Brothers, a band whose numerous personnel changes give new meaning to that expression about not knowing the players without a scorecard. Perhaps the most dramatic loss has been that of **Tom Johnston**, the principal songwriter in the early days and composer of the Doobies' first hits. Of Johnston's departure in 1975, Simmons said: "We felt the void of not having a guy there who was such a tremendous talent, was really a lot of fire for the band. We did shows immediately after he left so we knew that the band as a working unit was still intact. From that standpoint we knew we could continue in a direction, but we didn't know which one."

In due course, **Jeff Baxter** and **John Hartman** (a founding member) joined Johnston as ex-Doobies. And although an outsider's impression (Continued on page 49)

## Harry Chapin Feted



Boardwalk Records and Krage & Company recently hosted a party for Harry Chapin to celebrate the singer-songwriter's second decade in music. The event took place in the El Dorado Room of the Dorothy Chandler Pavillion in Los Angeles prior to Chapin's performance there. Chapin (left) and Boardwalk Entertainment Company president Neil Bogart are in the foreground, with (from left): local television personality Steve Edwards, actress Cathy Worthington and Chapin's manager Ken Krage, chairman of the board of Krage & Company, in the background.

## A&M, Spurred by I.R.S., Reactivates College Dept.

By ELIOT SEKULER

■ LOS ANGELES—In response to a highly successful college marketing and promotion program developed and implemented by I.R.S. Records' director of college promotion **Lauren Manduke**, A&M Records has re-instituted its college marketing department, which had been dormant for the past two years.

The label's college department once served as the springboard for several key executives who are currently working with A&M or elsewhere in the industry.

The new college marketing department will initially be staffed by four students based out of A&M's regional offices in Atlanta, San Francisco, Chicago and Boston, who will coordinate their efforts with Manduke and with A&M's marketing administration coordinator, **Manny Freiser**. The students will be handling college radio promotion, press and retail merchandising for both I.R.S. and A&M product.

### Dual Purpose

According to **Harold Childs**, A&M's vice president of promotion, the label's reactivation of the college marketing department is expected to serve a dual purpose. "First of all, we see that the marketplace is changing around the country and it's more and more important for us to stay in contact with the street, especially with the new rock music on A&M and on the I.R.S. label. Also, the department provides us with an opportunity to train new sales and promotion people." Childs said he expects that current trend for new rock acts to concentrate on college touring—a trend that has been very successfully exploited by I.R.S. and its related booking agency, **FBI**—will continue to grow. With the economy in its current recessionary state, many new bands have found college venues to be the only outlets for national tours and, when travel costs are scaled down, they can be profitable and simultaneously provide an excellent means of obtaining exposure to a target audience.

I.R.S. Records has been developing its college program since last May when Manduke, working with national promotion director **Michael Plenn**, devised a new service for college radio stations. For an annual fee of \$25, college radio stations receive all new I.R.S. product, catalogue records, a weekly newsletter, artist itineraries and samples of such merchandising items as buttons and posters. Currently, 110 college stations subscribe to the service and Manduke estimates that 80

percent of them are major college stations, including MIT's **WNBR**, Boston; Tulane's **WTUL**, New Orleans; and Wayne State University's **WDET**, Detroit.

"When we started, A&M had no college department whatsoever," said Manduke, "and we realized that college radio was very important to the artists on our roster. It wasn't financially possible for us to service all college stations with free product. By establishing the subscription service, we've found that the stations tend to become more involved; there's a constant flow of communication between us. More important than the financial help we get from their subscription fee, the service has helped us get the stations actively committed to I.R.S. Records."

The relationship that I.R.S. has established with college radio has proven to be particularly helpful to I.R.S. artists on college tours. "I've handled about five tours by now and all of them have been extremely successful," said Manduke. The success of the subscription service is underscored by a survey of college stations that was recently conducted by the *College Media Journal*, a publication that collates information from college stations around the country.

The survey which gauged the effectiveness of working relationships existing between labels and college stations ranked I.R.S. Records at #3, a significant accomplishment for a label whose college program was initiated in the recent past.

## Josephson Names Forrest, Cooperman

■ NEW YORK — Marvin Josephson Associates, Inc. has announced that **Paul J. Forrest** has been appointed treasurer of the company and of its International Creative Management division. Forrest had been controller for **Morgan Stanley & Co. Inc.**

In addition, **Michael Cooperman** has been promoted to the position of controller of Marvin Josephson Associates, Inc. and of its International Creative Management division.

The entertainment services group of Marvin Josephson Associates, Inc., through the company's main operating division, International Creative Management, and subsidiaries, operates talent agencies that offer services to clients in all areas of the entertainment and literary worlds.



# The Charts Are Alive with the Sound of Dayton

By NELSON GEORGE

■ NEW YORK—Black popular music has been blessed by the Memphis sound, the Philly sound, the Chicago sound, the New Orleans sound, and, of course, "the sound of young America" presented by Motown in its Detroit period.

Now there is another city sound of import in black pop music, one that has been an unrecognized commercial force since the early 1970s. It is the sound of Dayton, Ohio.

Dayton, Ohio?

Surprisingly, that medium-sized midwestern town has spawned an impressive number of recording artists. Beginning with the Ohio Players' signing with Westbound and their subsequent success on Mercury Records, the following groups have leaped from roots in Dayton to major labels: Heatwave (Epic), Lakeside (Solar), Slave (Cotillion) Junie Morrison (Columbia), Zapp (Warner Bros.), Roger (Uncle Jam), Sun (Capitol), Dayton (Liberty), Shadow (Elektra), and Fazo (formerly on Cotillion). Not to forget that the re-structured Ohio Players are now on Boardwalk.

That's a lot of musical talent to be found in such a relatively small area. In comparison to other cities that have developed a community of commercial and creative performers, Dayton is a rather nondescript locale. What accounts for all this music?

Ask Slave's Mark Adams and he says "I've been thinking on that myself and I really don't know." Heatwave leader Johnny Wilder and Sun's founder Byron Byrd say the same thing.

It seems there were two key factors in creating so many bands. The first, and most important, was the influence of the Ohio Players in musical terms and in alerting companies to the talent in Dayton. The second was the presence of many colleges in the middle Ohio area.

Before we go any further, a brief description of Dayton by Wilder seems in order: "Dayton is a nice, quiet city. The biggest economic force in the area is Dwight Patterson Air Force Base, and there are several large factories in the area. All the major acts play the city at a local arena. There are a few rehearsal facilities in town, but the only real studio is Cyber-Techniques, which just recently converted to 24 tracks. Cincinnati has the Fifth Floor recording studio, and that seems to be the most popular recording site for local musicians. Also, our black station WDAO and its program director Kirk Logan are very supportive of the music made by Dayton natives."

The origins of these Dayton groups go back to the mid-to-late '60s when area musicians remember three bands of note—the Imperials, the Ohio Majestics, and the Untouchables, who later became the Ohio Players.

The Imperials, according to Ohio Player Marvin Pierce, "were a great jamming band made up of mostly older guys" that never made a national impact, though some members are now in Liberty's Dayton.

The Ohio Majestics started at "the many talent shows on the west or black side of town," remembers Byron Byrd. "We then got a recording contract with Chess and changed our name to Overnight Low. Three of the guys in Dayton now, as well as several members of the Players, were in the band then. We released one single on Chess produced by Henry Glover (a legendary R&B producer) but that didn't work out. For a time I worked as road manager for the Commodores.

"Then our group decided to get serious about this and in 1976 we started Sun and have had hits with 'Flick My Bic' and some other tunes." Capitol just released Sun's "Force of Nature" LP. Byrd owns a rehearsal hall in Dayton that he plans to make a 24-track studio. His Royal Gentlemen productions is assisting two new Dayton bands, Mid-Town and Click.

The most important of these early Dayton groups was the Untouchables. Pierce remembers that they were originally known as Robert Ward and the Untouchables and had a hit in the '60s under the Untouchables name with Wilson Pickett's "I've Found A Love." "We later became the Players, but when we found there was already a group with that name we added the Ohio." Pierce

joined the Ohio Players while attending college in 1970, when the band was seeking to strengthen its horn section.

On their own Top Hat records they released "Pain," garnering a regional hit that attracted the attention of Westbound Records. "Pain" was released on Westbound, but it was "Funky Worm," a record that helped pioneer the use of ARP synthesizer in black pop music, that made their first national impression.

Walter "Junie" Morrison was the musical architect of that record. The current Columbia artist left the band soon after that to pursue an idiosyncratic solo career. From 1973 to 1977 Morrison released three records on Westbound, later working with George Clinton's P-Funk organization. He co-wrote the hit single "One Nation Under A Groove" for Funkadelic.

At Columbia, with his debut "Bread Alone" LP and upcoming "Five," Morrison has remained a solo performer, the only non-band member of note to emerge from Dayton. He records at Cincinnati's Fifth Floor studio and remains, like the majority of these musicians, based in the Dayton area.

The Players went on to record classic funk albums like "Skin Tight," "Fire," and "Honey" on Mercury Records, becoming the musical inspiration of their descendants. Slave's Mark Adams, whose group's "Stone Jam" album just went gold, says that "for all the groups the Players were the most important inspiration. They gave everyone the push to go forward and reach outside Dayton."

Pierce says "we had a tremendous amount of drive in this period and it motivated others.

Our sound was unique at that time and was widely imitated.

"We've been through hard times since. But we're very optimistic about our 'Tenderness' album, the re-structured band, and Boardwalk Records."

Shadow, which records for Elektra, is composed of several ex-Ohio Players and is currently recording its third album in Los Angeles.

With the success of the Ohio Players, Byrd says, "the interest of record companies began to snowball and different acts were picked up by labels all across the board. In the early 1970s the colleges in the area, places like Ohio State and Xavier, formed a circuit where bands could make a living.

"Also, since everyone knew everyone else, there were plenty of connections to be used. Somebody would introduce someone to a record company and things would happen."

While Dayton lacks a central musicians' hangout, there is considerable interaction in this musical community. The Ohio Players played behind Lakeside's Thomas Selby on some early recording dates. Keith Harrison, formerly of Fazo, now plays keyboards in Heatwave. Wilder adds, "a lot of musicians here are relatives either by birth or marriage."

The Dayton music scene is currently marked by ferment, with many musicians planning to establish recording facilities and talent acquisition services to exploit the area's still-fertile musical turf. "Because of the talent scattered over numerous labels there will probably never be a Motown or Stax-type operation here," Wilder says.

"But let me tell you, there are some groups out there that can cut some of the guys with recording contracts. I just saw a high school group that was hot."

## Revelation at the Ritz



Backstage at the Ritz in New York after Revelation's recent New York club debut, Handshake Records president Ron Alexenburg congratulates the group. From left: group members Phillip Ballou, Kevin Owens and Morris Gray, Alexenburg group leader Bennie Diggs, manager Sid Seidenberg, and attorney Kendall Minter.

## Tony D'Amato Named Audiofidelity A&R VP

■ NEW YORK — Dan Pugliese, chairman of Audiofidelity Records, has announced the appointment of Tony D'Amato as vice president of A&R for contemporary/easy listening and classical music.

D'Amato, who produced Mantovani, Ronnie Aldrich, Leopold Stokowski, Benny Goodman, Frank Chacksfield and others during his tenure as a division manager with London Records in charge of the Phase 4 Label, has been given "a large recording budget" and is "actively seeking name artists who fit our contemporary/easy listening format," Pugliese said.

# The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ THE ENVELOPE, PLEASE: When we announced the Ray Stevens-Five Cent Cigar Novelty Tune Contest a couple of weeks ago, our wildest imaginations didn't allow for the avalanche of entries that threatened to bury our desks and caused our postman to moan piteously. For those of you who haven't been paying attention, readers were invited to send in their suggestions for the next great American novelty song, something our airwaves need so badly in these humorless times. And boy, we sure did get some doozies!

David A. Coffey of the Dallas Record Company came up with "Leroy the Mechanical Bull Rider," a little ditty about an unfortunate soul who, after having had one too many, finds himself haplessly astride one of those infernal Urban Cowboy devices. Good one, David, and an honorable mention. And then there was "I Lost My Cherry But I Got the Box It Came In," by Cadwallader University's Little Lulu Kheemya. We liked that one too, but Mr. Stevens is a family act, Lulu; you've got to keep that in mind. And very special thanks to the Salt Lake City reader who penned the "Immoral Minority Song" and probably would have walked off with the prize if she had the courage to include her name, address and home telephone number. But the winner, folks (drum roll, please), for purely arbitrary and possibly male chauvinistic reasons, L.A.'s Paul Liapis, whose "Mini Skirts Can Be a Man's Best Friend" goes something like this: "I was driving down the street today/I was driving in my Chevrolet/And what I saw took my breath away. A blue-eyed blonde standing five-foot-ten/To her legs there seemed to be no end/Mini skirts can be a man's best friend. Oh look out, I think I just messed up/I've hit two Caddys and a garbage truck/Now she turns to look and see/It's just my rotten luck/Mini skirts can be a man's best friend." Paul gets the five-cent cigar of his choice and Ray Stevens' latest LP. And to think our A&R friends bitch about the dearth of new talent!

WHAT A GUY: When Jimmy Buffett isn't playing music and/or drinking margaritas, he involves himself in some fairly eclectic stuff. Why, there he is in the March issue of Inside Sports magazine, listed as the author of an article entitled "How We Won the Demo Derby." That's right—Buffett and friends entered an auto demolition derby on Nantucket Island, no doubt on some drunken whim, and managed not only to survive the damn thing but actually win it. The Buffett machine, a 1970 Chevrolet Suburban fitted with a dorsal fin, large teeth and bloodshot eyes and dubbed the Landshark ("out to avenge her race," writes Jim), was actually driven by Hugh Taylor, a Martha's Vineyard resident and, yes, a member of that Taylor family.

Meanwhile Buffett has also been named chairman of a Florida group trying to save the manatee, a gentle mammal also known as the sea cow. According to the Starship news service, Buffett volunteered to Florida Governor Bob Graham (no relation) to help the endangered beast, and plans to make a few public service messages for television. He even sings about the manatee on his latest album, "Coconut Telegraph." Now this may sound like a joke, but it's far from it. It's a good cause, and we wish him luck with it.

GIVE HIM AN INCH DEPT.: It's a pretty safe bet that the Heublein Spirits Group, importers of Jose Cuervo tequilas, have reaped some nice rewards from the publicity generated by the Steely Dan hit single "Hey 19," which sports that haunting lyric, "The Cuervo Gold/The fine Colombian/Make tonight a wonderful thing." Lord only knows how much their Cuervo Gold sales have been boosted, but by way of expressing their appreciation, the company recently gifted manager Irving Azoff with a case of the stuff. They should have known better—but then, they're not in the record business—because Irving wasted no time in inquiring as to what royalties the Steelys could collect. So any of our readers who may happen to be in the herb trade and are watching sales of their "fine Colombian" triple as a result of that song are advised to keep the information to themselves. . . . As soon as we read the group's bio, we knew that Capitol Records had something up their sleeves, and sure enough, the first Mystic Merlin magic trick arrived last week as a promo item for the group of the same name. Mystic Merlin is no ordinary music group, you understand. Per the folks at Capitol, they're "perhaps the most unusual and original group in the world." They're "at once musicians employing the craft of magic . . . and magicians playing enticing strains of rock, jazz and R&B while purveying their special illusory skills." We wonder if they can make themselves disappear.

(Continued on page 49)

## RIAA's Gortikov Talks Tough At Music Publishing Luncheon

By AL CUNIFF

■ NASHVILLE — Describing himself as "the hired gun of the recording companies of the United States of America," Stanley Gortikov, president of the Recording Industry Association of America (RIAA), delivered a tough talk to music publishers and other music executives here Tuesday (10) in a visit that he admitted was "like asking the Ayatollah Khomeini to have lunch with the hostage families."

Gortikov, speaking at an educational luncheon hosted by the local chapter of the National Academy of Recording Arts and Sciences (NARAS), lashed out at the recent royalty increase decision of the Copyright Royalty Tribunal, describing the tribunal's conclusions as vague and unreasonable. Gortikov said he was worried about the effect that increased royalty payments to publishers and writers of songs would have on album prices and on record labels' control over the number and length of tunes included on LPs.

Stressing that his opinions were just that — personal guesses — Gortikov suggested that LP prices could be driven in ever-increasing upward spirals because of increased royalty payments, and that record companies, in an effort to control the payments they make, might allow fewer songs on albums, and restrict the length of these songs in order to pay minimum royalties.

Gortikov said the new copyright royalty payments (four cents per tune, or three-fourths of a cent per minute or fraction thereof, whichever is greater), could have a great effect on the number and length of songs on future LPs, especially jazz and new classical product, where songs tend to run longer than on pop product. He also said the Tribunal's new royalty rates could mean "a brand new ball game

in the dynamics that prevail between those who write the music and those who wind up owning the rights to that music. Whoever will have the superior bargaining power will get the greater amount of money."

Gortikov had no kind words for the escalation clauses he said are built into the CRT's rate increase decision. "This four cents rate will not have a long life," he said. "Instead, the tribunal decision provided for annual adjustments that could create an increase in the rate every January 1 hereafter, beginning next January 1, 1982."

The RIAA head said his chief concern regarding new rates is "the impact on (record) sales. What will those rapidly climbing rates do to the prices? How will they influence consumer purchases? What will they do to music content? Will they encourage an acceleration of counterfeiting or home taping?"

On the latter subject, Gortikov also blasted music publishers everywhere for not putting more financial backing behind the fight against the piracy of sound recordings. This should be "one arena in where there should be absolutely not one iota of difference in what we (labels and publishers) seek," he said.

Gortikov signed off with a pitch for a performance right for recording companies, which he said has been fought successfully by "the political clout of the broadcasters" since the early 1960s.

Following his address, proceeds of which benefited NARAS-Nashville's scholarship fund, Gortikov fielded questions from the crowd of about 150 who had attended the Maxwell House Hotel luncheon here. The crowd had few questions for the speaker, though House of Gold's Bob Montgomery offered Gortikov a string of hard-hitting rebuttals.

## RCA Signs Keni Burke



Keni Burke has signed an exclusive contract with RCA Records, it was announced this week by Ray Harris, division vice president, black music. Burke, one of the original Five Stairsteps, will make his solo singing debut for RCA on an album titled "Let Somebody Love You," scheduled for release in April. Pictured from left are: Bill Staton, division vice president, black music promotion; Chappie Johnson, Burke's manager and partner; A&R producer Robert Wright; Burke (seated); Harris; and Keith Jackson, director, product management, black music.

# Record World DISCO

## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ It's been a week of hodgepodge releases, almost all of them on twelve-inch disco disc pressings, in the category of club-directed R&B.

Three independent releases have already been showing up on our reporters' lists, as advance pressings and imports. **Empress'** "Dyin' To be Dancin'" (Prelude) is the work of **William Anderson** and **Raymond Reid**, the team behind Unlimited Touch; like the top 10 "I Hear Music in the Street," this cut is a polished variant on the New York street-funk sound at the root of most disco these days. How this sort of simplicity continues to be so exciting is one of the fascinating mysteries of music, but exciting it is, with forceful bass and guitar riffing brightened by horns and a high-strung female lead. The mix, by Prelude's **Francois K.**, is a typically well-ordered one, with a nice drop right at the beginning and a clever end on a handclap; there's a substantially different 4:50 instrumental mix on the flip of the 6:18 vocal. "Don't Stop," a European-produced single on Sam by **K.I.D.**, is done in an increasingly rare synthesizer funk style typified by Giorgio's last solo album or M's "Pop Muzik." It's a very up-to-date track nonetheless, because of the hearty soul sound of the chorus singing what seems to be the only hook nowadays: "Don't stop, don't stop the music." The producer is **Geoff Bastow**, whose work in the Munich scene included co-writing Suzi Lane's "Harmony," another electronic cut that slowed the tempo and unlocked the funk. Also note the flip, "Do it Again" (5:23), a slightly rock-flavored track not too far musically from the last Voyage album. No one seems to know exactly what "K.I.D." means, as if it matters—the cut's already a New York radio and club breakout. "Get Up (Rock Your Body)" by the **202 Machine** (Firesign, based in New York, distributed through Nu-Music) has more obscure origins: it first appeared as a Mexican import, although the vocal chants sound American and the hot, compressed rhythm European. It's a particularly versatile cut, as the tempo isn't overly fast; still, the pulse is hard enough for the hard-core disco crowd—"Get Up" is one of those relentlessly vamping tracks that's necessary to trigger the peak, so expect it to hit hard and last long in the locations where it's picked up. We're told that future pressings of the record will include a remixed version in addition to the original.

Two major-label repressings: **Gene Dunlap's** "Rock Radio," which we liked so much on the "That's Just the Way I Feel" album, has reappeared on Capitol disco disc, in a mix lengthened to 4:57 with an edited drum break. The guitars are still a bit distracting, but the voices of the **Ridgeways** are a pleasure and the hook is inspired: "Are you rockin'?" The disco disc version of the **Rolling Stones'** "Dance, Part One" which had been expected last summer with the release of the "Emotional Rescue" album has finally arrived, now in support of the "Sucking in the Seventies" compilation on the Rolling Stones label. The numbered promotional disco disc includes two alternate takes of the cut, both longer than the album version: "If I Was a Dancer (Dance Part Two)" comes with a different set of lyrics and sounds a bit more disciplined than "Part One;" the flip is an instrumental mix, previously unreleased. Most DJs, we expect, will approach "Dance Part Two" as a new record.

The two notable albums this week have already been preceded by disco disc pressings, so they're highly recommended for home listening, primarily, with an exception or two. The **Spinners'** "Labor of Love" (Atlantic) is their third album with producer **Michael Zager**, and the partnership is stronger than ever. DJs starting on the "Yesterday Once More" medley, included here in the disco disc mix, should also check "Long Live Soul Music" (4:56), a wonderful ode to the necessity of music in our lives. **Willie Hutch** wrote the tune and plays bass; while the production harkens back to the polished yet earthy sound of '70s Motown, it sounds like **Sam Cooke** oversaw the vocal tracks—the cut is brought off with obvious affection. **Ullanda McCollough's** self-titled Atlantic album places her in front of a top-grade group of New York session singers and players; as noted previously, **Nick Ashford** and **Valerie Simpson** are her producers,

and the disco disc includes the strongest club cuts, "Bad Company" and "Warm and Gentle Explosion." On the rest of the album, McCollough proves herself fully capable of conveying the many shades of meaning typical of Ashford and Simpson material with a magically high-flying voice: DJs might try the joyful "Rock Me" (4:30), and everyone should be interested in the subtle think pieces "It's You" and "You're Gonna Wanna Come Back," as well as the euphoric (and deceptively-titled) "I'll Just Die." Certainly, one of the year's major debuts.

**IMPORTS, ODDITIES:** From Canada and Europe, these were widely available through New York retailers and mail-order establishments. **Vera's** "Take Me to the Bridge," on Rio disco disc from Canada, is an unexpectedly engaging cut for its low-key approach; Vera's piping delivery and the airy keyboard sound of the track make it sound like a Fleetwood Mac cut one might have overlooked. Simple and attractive; a nice cool-out cut. Briton **Billy Ocean**, whose material has surfaced sporadically in the States over the last five years, sounds more American than ever on "Nights (Feel Like Gettin' Down)" (4:40), a disco disc on the British Epic/GTO label. The subtle street sound of the production is every bit worthy of Quincy Jones or Mtume/Lucas, especially as allusions to their hits appear frequently, but the whole really hangs together and works in the precise style of "Give Me the Night," right down to the chanting break. Some familiar names: **Nightlife Unlimited's** "Just Be Yourself" on Canada's Uniwave label has been a popular import for some months; their new material dispenses with the strings-and-vocals dressiness of 1979's "Disco Choo Choo" in favor of a more band-oriented sound, as bassist **Johnny D'Orazio** and drummer **Tony Bentivegna** have taken over production. Best cuts: the 5:09 title track, made up of synthesizer and sing-song processed voices; and the electro-funk "Tonight" (5:31).

A particularly amusing—and continuing—story lately has been the release of several similar records over the last three months: all are strings of Beatles and other arbitrarily chosen material mixed together in a medley style. As clearly as we can ascertain, the "original" of these, ironically, is a bootleg titled, "Let's Do It," not the Convention record but the third in the "Bits and Pieces" series of disco-mix tapes pressed up on vinyl and sold rather widely at retail. "Let's Do

(Continued on page 49)

## Disco File Top 40

MARCH 21, 1981

- BREAKING AND ENTERING**  
DEE DEE SHARP GAMBLE/Phila. Intl. (12"\*) JZ 36370 (CBS)
- RAPTURE**  
BLONDIE/Chrysalis (LP cut) CHE 1290
- HILLS OF KATMANDU/WISHBONE**  
TANTRA/Importe/12 (LP cuts) MP 310
- IT'S A LOVE THING**  
WHISPERS/Solar (12"\*) BZL1 3578 (RCA)
- YOUR LOVE**  
LIME/Prism (12") PDS 209
- CAN YOU HANDLE IT**  
SHARON REDD/Prelude (LP cut) PRL 12181
- LOVE (IS GONNA BE ON YOUR SIDE)**  
FIREFLY/Emergency (12"\*) EMD5 6515
- GET TOUGH**  
KLEER/Atlantic (12"\*) SD 19288
- ALL AMERICAN GIRLS**  
SISTER SLEDGE/Cotillion (12"\*) SD 16027 (A&I)
- LAY ALL YOUR LOVE ON ME**  
ABBA/Atlantic (12"\*) SD 17023
- FULL OF FIRE/MAKE THAT MOVE**  
SHALAMAR/Solar (12"\*) BZL1 3577 (RCA)
- YOU'RE TOO LATE**  
FANTASY/Pavillion (12") 428 6408 (CBS)
- LET'S DO IT**  
CONVENTION/Sam (12") S 12336
- SET ME FREE**  
THREE DEGREES/Ariola (LP cut) OL 1501 (Arista)
- BODY MUSIC**  
STRIKERS/Prelude (12"\*) PRLD 608
- FANCY DANCER**  
TWENNYNINE FEATURING LENNY WHITE/Elektra (12"\*) 6E 304
- I HEAR MUSIC IN THE STREET**  
UNLIMITED TOUCH/Prelude (12"\*) PRLD 605
- WON'T YOU LET ME BE THE ONE**  
MICHAEL McGLOIRY/Airwave (12"\*) AW12 94964
- WIND ME UP**  
R.J.'S LATEST ARRIVAL/Buddah (12"\*) DSC 144
- THIGHS HIGH (GRIP YOUR HIPS AND MOVE)**  
TOM BROWNE/Arista/GRP (12"\*) 5503
- WALKING ON THIN ICE**  
YOKO ONO/Geffen (12"\*) 49683 (WB)
- SOUL/HEAVEN ABOVE ME**  
FRANKIE VALLI/MCA (LP cuts) 5134
- AI NO CORRIDA**  
QUINCY JONES/A&M (12"\*) 2309
- HEARTBEAT**  
TAANA GARDNER/West End (12"\*) WES 22132
- FEEL IT**  
REVELATION/Handshake (12") 4WB 5309
- BON BON VIE/CANDIDATE FOR LOVE**  
T.S. MONK/Mirage (12"\*) WTG 19121 (A&I)
- LOOK UP/NEVER GONNA GIVE YOU UP**  
PATRICE RUSHEN/Elektra (12"\*) 6E 302
- GIVE ME YOUR LOVE**  
SYLVIA STRIPLIN/Uno Melodic (12"\*) UMD 7001
- BURN RUBBER**  
GAP BAND/Mercury (12"\*) SRM 1 4003 (PolyGram)
- PERFECT FIT**  
JERRY KNIGHT/A&M (12"\*) SP 4843
- MY SIMPLE HEART**  
CAROL DOUGLAS/20th Century Fox (12") TCD 125 (RCA)
- GIVE ME A BREAK/REMEMBER**  
VIVIEN VEE/Launch (12"\*) NC 1003
- FANTASTIC VOYAGE**  
LAKESIDE/Solar (12"\*) BXL1 3720
- KE'P MOV'IN'**  
BEVERLY HILL/Old Town (12") OT 12 1981
- GOT THE TIME**  
HOLT '45/Sutra (12") SUD 002
- CELEBRATION/LOVE FESTIVAL**  
KOOL & THE GANG/De-Lite (12"\*/LP cut) DSR 9518 (PolyGram)
- DON'T STOP THE MUSIC**  
YARBROUGH & PEOPLES/Mercury (12"\*) SRM 1 3834 (PolyGram)
- FEELS LIKE I'M IN LOVE**  
KELLY MARIE/Coast to Coast (12"\*) ZS6 02002 (CBS)
- HIT 'N' RUN LOVER**  
CAROL JIANI/Matra (12") W 2934
- WHAT A FOOL BELIEVES**  
ARETHA FRANKLIN/Arista (12"\*) AL 9538

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

# Dancersize: Shaping Up as a Hit

By JOSEPH IANELLO

NEW YORK—Combine two of popular culture's biggest crazes—disco-rock dancing and physical fitness—and you have "Dancersize," one of today's hottest-selling albums.

"Dancersize" is a concept record featuring aerobic dance exercises programmed to versions of recent top 40 hits. Released last fall on Cleveland's Vintage Records, "Dancersize" recently entered *Record World's* Album Chart and has climbed to #144. According to Norm Leskiw, national sales manager of Mirus Music, the Cleveland-based distributor handling "Dancersize," sales have reached over 130,000 units without the aid of a major promotion push. But that push is now underway, and if Leskiw's enthusiastic calculations are correct, "Dancersize" could become the first gold album of its kind, and its creator, Carol Hensel, the health and exercise superstar of the '80s.

About a year ago, Hensel was asked to design an exercise record by Joey Porrello, who heads Our Gang Entertainment, a production company based in Cleveland. Hensel was a dance instructor at Akron University in Ohio and had developed a reputation in that region for her exciting and effective classes. "I started using music in my classes a couple of years ago," she recalled in a recent *Record World* interview. "It makes it much more enjoyable to exercise, and of course dancing is a lot more fun than just exercising. So that's how I came about dancersizing."

Porrello and Hensel designed a questionnaire to find out the kinds of things women were looking for in an exercise program. "Our surveys told us women wanted simple instructions and a minimum of talking to accompany the music," Porrello noted. "The tunes on the album are the favorite routines of the women in my classes," Hensel added. "I use a lot of top 40 tunes because they're lively—something you want to move to and dance. I've found that a good tune is something that motivates you and makes you want to move."

The seven songs on the album—four on side one ("I Just Want To Stop," "Ain't No Stoppin' Us Now," "I Go to Rio," "What a Fool Believes") and three on side two ("I Will Survive," "Summer Night," "Just the Way You Are")—were recorded by Cleveland studio musicians in four weeks. The album includes a 20-page

illustrated instruction booklet that follows Hensel's voice-over-music on the record. The songs, which were all recent top 40 hits by artists like the Doobie Brothers, Billy Joel, McFadden & Whitehead, Gloria Gaynor, and Peter Allen, are programmed in three



distinct phases: a warm-up, heavy exercise, and cool-down. According to Hensel, this format allows for flexibility according to the individual's physical condition and personal needs.

Ready for release last October, the album was immediately picked up for distribution by Mirus, and the progress since then has exceeded expectations. Initial large orders came from Dallas, Chicago, Cleveland and Dayton. Appearances by Hensel on Cleveland radio and television talk shows helped to stimulate sales and word-of-mouth momentum. Health spas throughout the midwest were serviced by D.J. copies, which resulted in requests for wholesale album orders to stock in the fitness clubs.

As the momentum continued, Mirus solicited reviews and feature stories in sections of news-

papers where albums are not normally found. "We've gone into the sections where the female readers are more likely to browse," stated Leskiw, "the living, health and leisure sections. We've run coupons and ads in the shopping portion of dailies

kets including "some of the stronger places where we've already had success," Leskiw stated. An 800 telephone number and mailing order address will accompany Hensel's demonstrations of her exercise routines.

Most surprising, and rather unexpected, are the recent gains made at radio by "Dancersize." Last week WCCO, the top-rated radio station in Minneapolis, had its switchboard flooded with calls after surprising morning listeners with "Dancersize." "Our afternoon drive guy is going to incorporate it into one of his personality bits," said WCCO music director Denny Long. And other personality disc jockeys at stations throughout the midwest and northeast are also experimenting with the record. "We've got it on KIOA in Des Moines, KCRG in Cedar Rapids, and other distributors are getting stations in Cleveland and Detroit," noted Mike Meyer, Minneapolis branch manager of Pickwick Distribution. "Radio people have been telling us that they're tired of the same old thing, so we took a shot at it and it's worked real well for us."

Mirus has been quick to capitalize on the uniqueness of "Dancersize" with innovative marketing approaches aimed at adult/contemporary radio listeners, dancers and physical fitness enthusiasts. But turning that success into chart numbers has presented some problems that don't usually accompany a rock album. "We have some unique problems in moving up the charts rapidly," Leskiw says. "The album is big in non-record outlets like grocery stores, and racks and retail outlets are apt to overlook it because it's considered a non-musical item."

Hensel, Porrello and Leskiw all see unlimited possibilities for the record and the Dancersize concept. "We're definitely going to do sequels of at least five albums," says Porrello, adding that he expects the follow-up album to be ready for the holiday season of '81. Also in the planning stages is a five-minute television segment featuring Hensel giving health and beauty tips while running through a brief exercise routine. Talk of cable or network syndication also includes a clinical format. And while the demographics for "Dancersize" have been women ages 10 to 60, Hensel sees the boom crossing over to men as well: "It's not just for women. Pop music is for everyone and it's the type of exercise they (men) want to get involved in."

## Joe Smith (Continued from page 3)

bums and six platinum albums last year (as certified by the RIAA), a label record and a substantial improvement over 1979's performance.

Said Smith in an interview conducted at Elektra/Asylum's offices here last week: "I know this all sounds like it's 'Alice in Wonderland' here, but there has been a mood in this company for the last year that is just super. I can feel it. Right now we're having a good first quarter, and we haven't even had a major artist release. This is based on records from last year."

### 'Over-anticipated'

Two years ago, Smith's outlook would not have been nearly as sanguine. In early 1979, he said, E/A "had staffed up and beefed up to handle what (we thought) was going to be another 20 percent or 15 percent increase (in overall business). When I saw in the first two quarters of 1979 that nothing was going to turn it (the industry slump) around, *nothing*—it was only going to get worse—I decided that we had better trim our own sales fast." It was at that point that some 30 members of the label's staff—"people who had been hired in anticipation of greater growth"—were let go, making E/A "probably one of the first to really do any cutting back."

Several factors indicated to Smith that the slump was deepening at that point, he added. "First, there had been no major Christmas sale in 1978; records that were out there stayed out there, and we got nailed with returns by a couple of our biggest artists, like Queen and Linda Ronstadt. We had over-anticipated what the market would take at that point. Also, the industry faced this incredible drought of major artist releases. And you just felt, talking out there to the street people in record stores, in warehouses (and) in distributorships, that there was no bounce in the industry in 1979. Recession was in the air, people (consumers) were talking about economic conditions, and music does not play an enormous part when you're concerned about your rent, your food and your clothes.

"I honestly felt," he continued, "and I'm no seer, that this was a business whose growth had immediately come to a stop, and that the best we could hope for was to hold our own and not get hurt too badly."

E/A's moves to "hold its own" included the elimination of what Smith called "your drain dollars," with tour support prominent among them. The bottom line of Smith's reduction of the label's "bloated operation," he said, is as follows: "Had we continued

to operate as we did in '76, '77 and '78 and had the sales of 1980, I don't think we'd have made any money. If we were sending acts on tours and spending 200, 300 thousand dollars to get somebody out there for a few weeks; had we continued the level of our advertising in general and promotion in general; (and) had we continued to keep this large staff with the increases in pay that had to come along, I think we would have been hard pressed to return any kind of reasonable profit margin. By accident we would have made some money, but if we were still in the T-shirt and jacket business, and gave parties any time an act opened anywhere, and sent people on the road with artists, that would have just diminished our entire year—no matter what our sales had been."

The creation of Elektra/Asylum's marketing department under the leadership of Vic Faraci, vice president/director of marketing, is said to have played a major role in the company's turnaround. In an interview late last year (*Record World*, Nov. 22), Faraci described the move—which involved a realignment of E/A's national and field promotional and sales staffs into "one highly effective team"—as "the oldest philosophy of all." Asked why, in that case, the move was not made earlier, Smith replied, "There are some natural tensions that exist in any record company. The A&R and promotion departments are always looking at each other: you know, 'We're making hits and you're not promoting them,' or 'We can get records on the radio but you don't give us anything to get on the air.' There's also a tension between sales and promotion."

### Lower Returns

Those tensions, Smith added, "existed for a while here, when there was no true marketing head." Faraci was "given the assignment of putting it all together and taking what is 'the oldest philosophy of all' but making it work in today's reality."

The success of the Full Moon/Asylum "Urban Cowboy" double album is "a textbook case of how a combined marketing effort can do it." The cooperation of E/A's sales, promotion, advertising and other departments helped sell "well past three million albums" tied to a film that Smith conceded was "less than 'Saturday Night Fever'—it was not a smash hit movie. There was a point in the summer of 1980 when the album was actually pulling that picture along and keeping it alive."

Lower returns were also a by-product of the new marketing

team, Smith said. "I don't know anybody that had a lower returns percentage than we did last year," he claimed, citing a figure of less than 12 percent. "It's an efficient operation. I don't think we'll ever be way out there in returns again."

The emergence of E/A's R&B and country arms as profitable contributors to the bottom line was also cited by Smith. Spearheaded by such artists as Grover Washington, Jr. (whose "Wine-light" is currently at #1 on the Jazz LP Chart and has spawned a pop single hit in "Just the Two of Us"), Patrice Rushen, Eddie Rabbitt (whose "I Love a Rainy Night" single crossed over from country into the pop top five) and Mel Tillis, those divisions are expected to account for up to 30 percent of E/A's total sales this year.

### Mass Audience Music

"Both of those areas have moved closer to the middle," Smith said. "It's not hard to hear Rabbitt, or (Kenny) Rogers or (Dolly) Parton, on pop radio stations—their music sounds pop. There's still a place and a need for those on the outside, for real country music—whatever that means—but they don't hit mass audiences. The thrust of our country is in the mass audience."

As for R&B, he added, "When I got here, I knew that it was necessary (to have a black presence). You can't count on one kind of music lasting forever; nor can you count on the artists remaining popular, and if they do, you can't count on them making records (regularly). If this company was based on the Eagles' delivery of records, we would be in serious trouble."

Although such acts as John Klemmer, Stanley Turrentine and Donald Byrd—people who "are first jazz artists and second popular artists"—remain with E/A, "we're trying to move their music a little closer to the center as well," Smith said. The label's jazz fusion division has been eliminated, a change that Smith admitted is partly one of mere semantics but was made because jazz fusion "didn't work for us. The department didn't work because we were moving further and further into (hard-core) jazz, with artists who had very solid but small audiences—like Oregon. We were having too many losers, in a financial sense. We can't afford right now to do some esoteric jazz people."

E/A was also in the running to acquire distribution of Dick Grifey's Solar label. That deal will probably not be made, Smith said, although "we were told by

all the principals that they were coming here—the contracts were drawn and ready for signature, with all the i's dotted and t's crossed." With the loss of what was thought would be "a quick fix," Smith said, "We will build our black department here by signing individual acts, making some deals with producers and so on. We are definitely committed to expanding the black music area in this company (under the direction of Oscar Fields, vice president of special markets), and our offer to Solar was proof positive of that."

That commitment extends to country as well. Smith and E/A's Nashville VP, Jimmy Bowen, are "ready to go out in the major leagues and sign anybody who's available and fits into our company" alongside of Tillis, Rabbitt, Hank Williams, Jr. and others already signed.

Elektra/Asylum is also "really in the soundtrack business, perhaps more than any other company," Smith noted, what with deals having been signed with film producers Dino de Laurentis (whose "Ragtime" will have a soundtrack by Randy Newman) and Mel Simon, certain Canadian companies and others. Smith expressed his belief that the label's soundtrack to the animated feature "Heavy Metal"—with contributions by Blue Oyster Cult, Devo, REO Speedwagon, the Who, Cheap Trick, Journey, Tom Petty and Stevie Nicks, Dan Fogelberg, Black Sabbath and possibly Van Halen—will be "another 'Urban Cowboy.'"

### Superstar Product

Smith has said on more than one occasion that he would like to see his label's superstar acts—like Joni Mitchell, Browne, Queen, the Eagles and Ronstadt—deliver new product on a regular basis, at least "every 12 to 18 months." Such regularity is "more than what this company needs," he said. "It's what the industry needs. There is a reality to the fact that there is action in the stores when major artists have records out." While admitting that "there's no economic spur (to them)," he added that "there is, I feel, an obligation for them to speed up the recording process, spend less time doing nothing and get in and make a record. If this industry is going to hold its own, never mind grow, there have to be some new artists, but it's apparent that with the audience demographics getting older, the established artists last longer and still are the ones who generate all the business. To the extent that they don't make records, they hurt the entire industry."

# NARM Preview (Continued from page 3)

which manufacturers and merchandisers can best meet the challenges presented by rapidly-developing new technologies.

"As an industry we can be proud of the fact that we react probably as fast as any industry to the conditions of the marketplace; to the needs of the consumer; and to the desires they have for certain types of music," said Cohen. "Nobody can fill the pipeline to satisfy that need better than we can. However, the pride we take in that kind of ability, while it's probably deserving, also suggests that we as an industry don't plan as well as we should. We don't anticipate trends; we react to trends. We don't plan for the future; we look for the future to control us. As an industry, planning will dictate where we go and how we get there."

"Where we go and how we get there" are the overriding themes of Cohen's '81 convention schedule. All of the business sessions, panels and seminars/workshops are designed not so much to dwell on the achievements of 1980, but rather to suggest ways the previous year's gains might be augmented in 1981.

Topping the agenda is a status report on the state of the Gift of Music campaign. Claiming to be two or three years ahead of schedule in terms of industry participation and involvement, Cohen said he feels the most important task now is to convince manufacturers and merchandisers that "it's their campaign, not NARM's." While NARM will continue to promote the campaign and advise the industry of potential gift-giving opportunities, the burden of performance has been symbolically passed to those who benefit most directly from the campaign's success. As an example, Cohen cited the "almost generic TV spots" purchased by Capitol, Elektra/Asylum and CBS during the Christmas season as the sort of manufacturer involvement necessary to maximize the campaign's potential.

The opening business session, then, will summarize the campaign to date and cite, via an audio-visual presentation, successful examples of promotions, merchandising and advertising geared to gift-giving. A second audio-visual presentation will focus on the future. Said Cohen: "The emphasis will be on the everyday aspects of gift-giving. We know that to make this campaign really successful we have to tap that teenage adult market. We have to make records the 'in' kind of gift to give. Thirty-five percent of the gifts that are given

are for no special occasion or holiday. Meaning that they were given because people wanted to share the gift of music with someone else."

Cohen added that both Warner Communications and CBS will present the results of market research studies which "will prove more than anything we've ever seen that the potential for Gift of Music is greater than any of us thought possible."

The future of home video entertainment will be a widely-discussed topic at this year's convention. Accusing the industry of "quiet disregard" in dealing with the home video market, Cohen identified NARM's primary task in this area as an educational one: "to open up the doors for those people who don't know a whole lot about the video business and help them learn a little bit about it."

To this end, two workshops/seminars will be offered, one devoted to introducing merchandisers to the video industry—its history, its jargon, its technology—and to representatives of home video equipment manufacturers, who will discuss retailing, merchandising support and "how one can participate in this business at a modest level of involvement.

"Everything we're going to do in the first video session is geared towards helping those people get into video now, more so than just information and knowledge being passed on to them. They will be able to see firsthand people who are in the marketing end of video, so they are not only a name but a face that the record merchandisers can contact and develop lines of communication with."

A second video seminar will deal more with the nuts and bolts of merchandising software and will also feature a panel debating current topics of interest in the field, such as rentals and exchanges versus purchases.

## Tape Merchandising

Creative tape merchandising/packaging is an area of special concern to Cohen, who has spent three years researching new forms of tape packaging at a time when the industry is struggling to devise a viable alternative to locking tapes away behind glass. One panel session will be devoted to the pros and cons of merchandising tape in an open, closed or behind-the-counter fashion, concentrating on the pros "so that people who are making those decisions now have the advantage of hearing someone who's already done it and done it well." Cohen stressed, however, that the futility of dis-

playing tapes in glass cases will be emphasized: he claims glass cases either promote theft (once the tape is out of the case and in a customer's hand, he can walk around the store with it as long as he wants before going to the checkout counter, "which gives him that much longer to put it in his pocket") or "deter someone's interest in buying."

The second phase of the tape seminar will deal with mobile tape players, such as the Sony Walkman, and the prospects such technological advances present to the merchandisers. "Once again the electronics industry is changing the way people listen to tapes," Cohen pointed out. "We as an industry should seize the opportunity and take advantage of it. If handled properly, this could be a tremendous opportunity for us in terms of selling more prerecorded tape. It allows people to listen to prerecorded tape in situations where they never could before; it adds another dimension to music." A Sony representative will be present to field questions.

## Suggests Consumer Study

With tape packaging becoming almost as heated an issue as tape display, a portion of the seminar will consider the changes in packaging seen during the past year. But, said Cohen, "rather than debate which tape package that was used in December was the best, what I really want to use this forum for is to learn what we can do to bring up to one common level the knowledge everyone has about that step, so that when we go beyond it everyone understands what was learned from the test." Cohen also suggested that the industry should concentrate its tape market research on consumers. "We should find out how

they received the new packages," he stated. "The one person we haven't spoken to a lot is the consumer, and that's who's going to make the difference. One thing we have found out is that consumers, when they looked at the Shorewood package, couldn't figure out that it was a cassette in there. We really have to study this thing closely."

According to Cohen, the rapid changes in the video industry over the next decade will be matched by those taking place in the audio field. "We're so busy with today's and tomorrow's new releases that we forget that technology could change the way people want to listen to music," he explained. "Not only the machinery but the software has to change, and we have to keep pace with the hardware people too."

Thus, NARM will present representatives from various hardware manufacturers discussing current systems and changes they predict for the near future. NARM will also demonstrate and exhibit the DBX encoding system for removing surface noise from a disc, and CBS's new CAX-20 Companion System (the latter will also be introduced during the opening business session via an audio-visual presentation currently being prepared by CBS).

"We're not going to talk about how to merchandise advanced technology or audiophile product," Cohen added, "but we're going to talk about what's happening there so people can get a firm grasp on what's happening to our industry. These people will have tremendous, significant impact on us in the future, whether we like it or not, because consumers are going to demand that

*(Continued on page 43)*

## Outlaws In New York



Arista recording artists the Outlaws came to New York City recently for a sold-out performance at the Palladium in support of their album "Ghost Riders." Shown backstage are, from left (top row): Rick Dobbis, senior VP, artist development, Arista Records; Rick Cua, Outlaws; Mike Bone, VP, national AOR promotion, Arista; Freddie Salem, Outlaws; (bottom row): Richard Palmese, senior VP, national promotion, Arista; Bob Feiden, VP, east coast A&R Arista; Clive Davis, president, Arista; Hughie Thomason, Outlaws; Gary Lyons, producer; Charlie Brusco, manager; Jeff Backer, promotion representative, Arista; David Dix, Outlaws; George Cappellini, road manager; Jane Palmese, director, single sales & rack accounts, Arista; Janet Davis; Jim Cawley, northeast regional marketing director, Arista; and Dennis Fine, VP, publicity and press services, Arista.

# Record World Singles



MARCH 21, 1981

TITLE, ARTIST, Label Number, (Distributing Label)

MAR. 21	MAR. 14		WKS. ON CHART
1	2	<b>KEEP ON LOVING YOU</b> REO SPEEDWAGON Epic 19 50953	14
2	1	<b>9 TO 5</b> DOLLY PARTON/RCA 12133	14
3	3	<b>WOMAN</b> JOHN LENNON/Geffen 49644 (WB)	10
4	4	<b>CELEBRATION</b> KOOL & THE GANG/De-Lite 807 (PolyGram)	20
5	7	<b>RAPTURE</b> BLONDIE/Chrysalis 2485	8
6	6	<b>THE BEST OF TIMES</b> STYX/A&M 2300	9
7	5	<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT/Elektra 47066	17
8	8	<b>HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER)</b> NEIL DIAMOND/Capitol 4960	8
9	10	<b>CRYING DON</b> McLEAN/Millennium 11799 (RCA)	9
10	9	<b>THE TIDE IS HIGH</b> BLONDIE/Chrysalis 2465	17
11	12	<b>KISS ON MY LIST</b> DARYL HALL & JOHN OATES/RCA 12142	9
12	13	<b>WHAT KIND OF FOOL</b> BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	8
13	14	<b>TREAT ME RIGHT</b> PAT BENATAR/Chrysalis 2487	10
14	11	<b>A LITTLE IN LOVE</b> CLIFF RICHARD/EMI-America 8068	12
15	16	<b>THE WINNER TAKES IT ALL</b> ABBA/Atlantic 3776	14
16	18	<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP/RCA 12084	14
17	28	<b>JUST THE TWO OF US</b> GROVER WASHINGTON, JR./ Elektra 47103	6
18	21	<b>MORNING TRAIN (NINE TO FIVE)</b> SHEENA EASTON/ EMI-America 8071	6
19	20	<b>DON'T STOP THE MUSIC</b> YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	9
20	22	<b>HEARTS ON FIRE</b> RANDY MEISNER/Epic 19 50964	9
21	23	<b>LIVING IN A FANTASY</b> LEO SAYER/Warner Bros. 49657	9
22	24	<b>FADE AWAY</b> BRUCE SPRINGSTEEN/Columbia 11 11431	7
23	26	<b>WHILE YOU SEE A CHANCE</b> STEVE WINWOOD/Island 49656 (WB)	7
24	27	<b>DON'T STAND SO CLOSE TO ME</b> POLICE/A&M 2301	7
25	30	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 41309	8
26	15	<b>GAMES PEOPLE PLAY</b> ALAN PARSONS PROJECT/Arista 0573	14
27	34	<b>BEING WITH YOU</b> SMOKEY ROBINSON/Tamla 54321 (Motown)	5
28	31	<b>ANGEL OF THE MORNING</b> JUICE NEWTON/Capitol 4976	5
29	17	<b>SAME OLD LANG SYNE</b> DAN FOGELBERG/Full Moon/Epic 19 50961	13
30	33	<b>PRECIOUS TO ME</b> PHIL SEYMOUR/Boardwalk 8 5703	8
31	36	<b>HER TOWN TOO</b> JAMES TAYLOR & J.D. SOUTHER/ Columbia 11 60514	2
32	32	<b>AH! LEAH</b> DONNIE IRIS/MCA 51205	13
33	37	<b>I CAN'T STAND IT</b> ERIC CLAPTON & HIS BAND/RSO 1060	4
34	19	<b>HIT ME WITH YOUR BEST SHOT</b> PAT BENATAR/Chrysalis 2464	23
35	38	<b>JUST BETWEEN YOU AND ME</b> APRIL WINE/Capitol 4975	6
36	25	<b>PASSION</b> ROD STEWART/Warner Bros. 49617	16
37	45	<b>IT'S A LOVE THING</b> WHISPERS/Solar 12154 (RCA)	7
38	43	<b>HOW 'BOUT US</b> CHAMPAIGN/Columbia 11 11433	7
39	39	<b>GUITAR MAN</b> ELVIS PRESLEY/RCA 12158	8
40	55	<b>TIME OUT OF MIND</b> STEELY DAN/MCA 51082	2
41	44	<b>AIN'T EVEN DONE WITH THE NIGHT</b> JOHN COUGAR/Riva 207 (PolyGram)	8
42	42	<b>FANTASTIC VOYAGE</b> LAKESIDE/Solar 12129 (RCA)	11
43	29	<b>TOGETHER</b> TIERRA/Boardwalk 8 5702	18
44	35	<b>GIVING IT UP FOR YOUR LOVE</b> DELBERT McCLINTON/ Capitol/MSS 4948	14
45	41	<b>I AIN'T GONNA STAND FOR IT</b> STEVIE WONDER/Tamla 54320 (Motown)	13
46	40	<b>EVERY WOMAN IN THE WORLD</b> AIR SUPPLY/Arista 0564	20
47	47	<b>TOO TIGHT</b> CON FUNK SHUN/Mercury 76089 (PolyGram)	11
48	46	<b>(JUST LIKE) STARTING OVER</b> JOHN LENNON/Geffen 49604 (WB)	19
49	48	<b>STAYING WITH IT</b> FIREFALL WITH LISA NEMZO/ Atlantic 3791	9



## CHARTMAKER OF THE WEEK

50	—	<b>YOU BETTER YOU BET</b> THE WHO Warner Bros. 49698	1
51	58	<b>WHO DO YOU THINK YOU'RE FOOLIN'</b> DONNA SUMMER/ Geffen 49664 (WB)	5
52	—	<b>TOO MUCH TIME ON MY HANDS*</b> STYX/A&M 2323	1
53	56	<b>BURN RUBBER</b> GAP BAND/Mercury 76091 (PolyGram)	9
54	—	<b>TAKE IT ON THE RUN*</b> REO SPEEDWAGON/Epic 19 01054	1
55	66	<b>SWEETHEART</b> FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	3
56	61	<b>TURN ME LOOSE</b> LOVERBOY/Columbia 11 11421	6
57	65	<b>MISTER SANDMAN</b> EMMYLOU HARRIS/Warner Bros. 49684	3
58	67	<b>I LOVE YOU</b> CLIMAX BLUES BAND/Warner Bros. 49669	4
59	62	<b>WASN'T THAT A PARTY</b> ROVERS/Epic/Cleveland Intl. 19 51007	5
60	68	<b>THE PARTY'S OVER (HOPELESSLY IN LOVE)</b> JOURNEY/ Columbia 11 60505	4
61	73	<b>A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</b> RAY PARKER, JR. & RAYDIO/Arista 0592	3
62	74	<b>SUKIYAKI</b> TASTE OF HONEY/Capitol 4953	3
63	64	<b>MEDLEY: YESTERDAY ONCE MORE (NOTHING REMAINS THE SAME)</b> SPINNERS/Atlantic 3798	5
64	51	<b>HEY NINETEEN</b> STEELY DAN/MCA 51036	15
65	54	<b>BACK IN BLACK</b> AC/DC/Atlantic 3787	11
66	70	<b>WATCHING YOU</b> SLAVE/Cotillion 46006 (Atl)	11
67	71	<b>ALL AMERICAN GIRLS</b> SISTER SLEDGE/Cotillion 46007 (Atl)	5
68	76	<b>HOLD ON LOOSELY</b> 38 SPECIAL/A&M 2316	2
69	78	<b>CH CH CHERIE</b> JOHNNY AVERAGE BAND FEATURING NIKKI WILLS/Bearsville 49671 (WB)	2
70	77	<b>LOVERS AFTER ALL</b> MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	3
71	75	<b>BON BON VIE (GIMME THE GOOD LIFE)</b> T.S. MONK/ Mirage 3780 (Atl)	4
72	79	<b>WALKING ON THIN ICE</b> YOKO ONO/Geffen 49683 (WB)	2
73	81	<b>RUNNING SCARED</b> FOOLS/EMI-America 8072	2
74	89	<b>ME (WITHOUT YOU)</b> ANDY GIBB/RSO 1056	2
75	—	<b>I MISSED AGAIN</b> PHIL COLLINS/Atlantic 3790	1
76	49	<b>ANOTHER ONE BITES THE DUST</b> QUEEN/Elektra 47031	30
77	88	<b>LONELY TOGETHER</b> BARRY MANILOW/Arista 0596	2
78	—	<b>LIVING INSIDE MYSELF</b> GINO VANNELLI/Arista 0588	1
79	59	<b>AND LOVE GOES ON</b> EARTH, WIND & FIRE/ARC/Columbia 11 11434	6
80	80	<b>KEEP THIS TRAIN A ROLLIN'</b> DOOBIE BROTHERS/Warner Bros. 49670	3
81	72	<b>I JUST LOVE THE MAN</b> JONES GIRLS/Phila. Intl. 6 3121 (CBS)	9
82	57	<b>MORE THAN I CAN SAY</b> LEO SAYER/Warner Bros. 49655	24
83	87	<b>THIGHS HIGH (GRIP YOUR HIPS AND MOVE)</b> TOM BROWNE/Arista/GRP 2510	4
84	—	<b>RIGHT AWAY</b> HAWKS/Columbia 11 60500	1
85	60	<b>LADY KENNY</b> ROGERS/Liberty 1380	23
86	50	<b>HEARTBREAK HOTEL</b> JACKSONS/Epic 19 50959	14
87	53	<b>I MADE IT THROUGH THE RAIN</b> BARRY MANILOW/Arista 0566	16
88	—	<b>LIMELIGHT</b> RUSH/Mercury 76095	1
89	95	<b>IT'S MY JOB</b> JIMMY BUFFETT/MCA 51061	2
90	94	<b>HOLD ON</b> BADFINGER/Radio 3793 (Atl)	2
91	83	<b>HUNGRY HEART</b> BRUCE SPRINGSTEEN/Columbia 11 11391	18
92	—	<b>GAMES</b> PHOEBE SNOW/Mirage 3800 (Atl)	1
93	86	<b>DE DO DO DO, DE DA DA DA</b> POLICE/A&M 2275	20
94	92	<b>FIREFLIES</b> FLEETWOOD MAC/Warner Bros. 49660	7
95	69	<b>SEVEN BRIDGES ROAD</b> EAGLES/Asylum 47100	11
96	52	<b>LOVE ON THE ROCKS</b> NEIL DIAMOND/Capitol 4939	19
97	82	<b>LIPSTICK</b> SUZI QUATRO/Dreamland 107 (RSO)	6
98	90	<b>FULL OF FIRE</b> SHALAMAR/Solar 12152 (RCA)	10
99	85	<b>GUILTY</b> BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	19
100	84	<b>MISS SUN</b> BOZ SCAGGS/Columbia 11 11406	14

\* Denotes Powerhouse Pick.

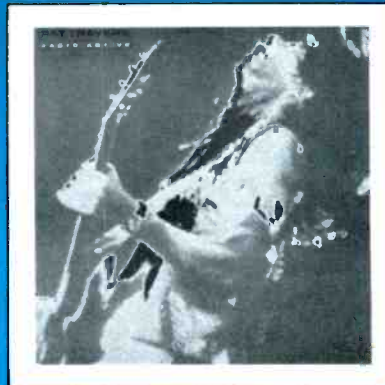
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# Record World Album Airplay

MARCH 31, 1981

## FLASHMAKER

RADIO ACTIVE  
PAT TRAVERS—Polydor



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

### WNEW-FM/NEW YORK

**ADDS:**  
DENNIS BROWN—A&M  
JOE ELY—Southcoast/MCA  
FRANKE & THE KNOCKOUTS—  
Millennium  
IAN GOMM—Stiff/Epic  
KROKUS—Ariola  
LEON REDBONE—Emerald City  
ROLLING STONES (12")—Rolling  
Stones  
SELECTER—Chrysalis  
SPANDAU BALLET—Chrysalis  
PAT TRAVERS—Polydor

**HEAVY ACTION:**  
GARLAND JEFFREYS—Epic  
THE WHO (single)—WB  
BRUCE SPRINGSTEEN—Col  
ERIC CLAPTON—RSO  
REO SPEEDWAGON—Epic  
CLASH—Epic  
POLICE—A&M  
ELVIS COSTELLO—Col  
PHIL COLLINS—Atlantic  
ELLEN FOLEY—Epic/Cleve. Intl.

### WBCN-FM/BOSTON

**ADDS:**  
BADFINGER—Radio  
KINGBEE—RSO  
NEW TOY (import single)—  
Lene Lovich—Stiff  
SANTANA (12")—Col  
PAT TRAVERS—Polydor  
THE WHO (single)—WB

**HEAVY ACTION:**  
CLASH—Epic  
U2—Island  
ELVIS COSTELLO—Col  
RINGS—MCA  
GARLAND JEFFREYS—Epic  
JAM—Polydor  
POLICE—A&M  
REO SPEEDWAGON—Epic  
JIM CARROLL—Atco  
ELLEN FOLEY—Epic/Cleve. Intl.

### WBAB-FM/LONG ISLAND

**ADDS:**  
BLIZZARD OF OZ (import)—  
Ozzy Osbourne—Jet  
FRANKE & THE KNOCKOUTS  
—Millennium  
JAGS—Island  
KROKUS—Ariola  
POINT OF ENTRY (import)—  
Judas Priest—CBS  
PAT TRAVERS—Polydor  
THE WHO (single)—WB

**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
JOHN LENNON/YOKO ONO—  
Geffen  
STYX—A&M  
POLICE—A&M  
STEVE WINWOOD—Island  
RUSH—Mercury  
BLONDIE—Chrysalis  
PHIL COLLINS—Atlantic  
JOURNEY—Col  
GOOD RATS—Great American

### WLIR-FM/LONG ISLAND

**ADDS:**  
ANOTHER ONE RIDES THE BUS  
(single)—Weird Al Yankovic  
—TK

GREAT BUILDINGS (12")—Col  
KROKUS—Ariola  
LET ME STAY WITH YOU TONIGHT  
(single)—Point Blank—MCA  
MIDNIGHT FLYER—Swan Song  
ROLLING STONES (12")—  
Rolling Stones  
STRAY CATS (import)—Scat  
PAT TRAVERS—Polydor  
THE WHO (single)—WB

**HEAVY ACTION:**  
THE WHO (single)—WB  
ERIC CLAPTON—RSO  
TEARDROP EXPLODES—Mercury  
PHIL COLLINS—Atlantic  
TODD RUNDGREN—Bearsville  
GARLAND JEFFREYS—Epic  
CLASH—Epic  
POLICE—A&M  
BRUCE SPRINGSTEEN—Col  
STYX—A&M

### WAAF-FM/WORCESTER

**ADDS:**  
RICK SPRINGFIELD—RCA  
ROBIN TROWER—Chrysalis  
THE WHO (single)—WB

**HEAVY ACTION:**  
JOURNEY—Col  
38 SPECIAL—A&M  
STEVE WINWOOD—Island  
ERIC CLAPTON—RSO  
LOVERBOY—Col  
RINGS—MCA  
REO SPEEDWAGON—Epic  
RUSH—Mercury  
TED NUGENT—Epic  
BRUCE SPRINGSTEEN—Col

### WPLR-FM/NEW HAVEN

**ADDS:**  
BOOMTOWN RATS—Col  
FRANKE AND THE KNOCKOUTS  
—Millennium  
JAGS—Island  
KROKUS—Ariola  
ROLLING STONES (12")—  
Rolling Stones  
LEON RUSSELL—Paradise  
SANTANA (12")—Col  
THE WHO (single)—WB  
JESSE WINCHESTER—Bearsville  
XTC—Virgin

**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
STYX—A&M  
STEVE WINWOOD—Island  
38 SPECIAL—A&M  
PHIL COLLINS—Atl  
DIRE STRAITS—WB  
STEELY DAN—MCA  
BLONDIE—Chrysalis  
RUSH—Mercury  
DOC HOLLIDAY—A&M

### WBLM-FM/MAINE

**ADDS:**  
ANOTHER ONE RIDES THE BUS  
(single)—Weird Al Yankovic  
—TK  
BE TRUE (single)—Bruce Springsteen  
Col  
BRAINS—Mercury  
KINGBEE—RSO  
MESSAGE OF LOVE (import single)  
Pretenders—Real

PAT TRAVERS—Polydor  
THE WHO (single)—WB  
**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
DIRE STRAITS—WB  
STYX—A&M  
ROD STEWART—WB  
JOHN LENNON/YOKO ONO  
—Geffen  
BRUCE SPRINGSTEEN—Col  
AC/DC—Atlantic  
ELVIS COSTELLO—Col  
GRACE SLICK—RCA  
MANFRED MANN'S EARTH BAND  
—WB

### WQBK-FM/ALBANY

**ADDS:**  
ROSANNE CASH—Col  
JOE ELY—Southcoast/MCA  
KROKUS—Ariola  
ROY LONEY—Solid Smoke  
MIDNIGHT FLYER—Swan Song  
ROLLING STONES (12")—  
Rolling Stones  
SANTANA (12")—Col  
SPANDAU BALLET—Chrysalis  
HOLLY STANTON—Solid Smoke  
PAT TRAVERS—Polydor

**HEAVY ACTION:**  
THE WHO (single)—WB  
GARLAND JEFFREYS—Epic  
U2—Island  
PHIL COLLINS—Atlantic  
ROBIN TROWER—Chrysalis  
STEVE WINWOOD—Island  
JIM CARROLL—Atco  
ERIC CLAPTON—RSO  
RINGS—MCA  
CLASH—Epic

### WCMF-FM/ROCHESTER

**ADDS:**  
ADAM AND THE ANTS—Epic  
FOOLS—EMI-America  
KROKUS—Arista  
MIDNIGHT FLYER—Swan Song  
PAT TRAVERS—Polydor  
THE WHO (single)—WB  
**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
RUSH—Mercury  
STYX—A&M  
AC/DC—Atlantic  
BRUCE SPRINGSTEEN—Col  
DIRE STRAITS—WB  
ERIC CLAPTON—RSO  
POLICE—A&M  
PAT BENATAR—Chrysalis  
JOURNEY—Col

### WMJQ-FM/ROCHESTER

**ADDS:**  
BADFINGER—Radio  
BE TRUE (single)—Bruce Springsteen  
—Col  
FOOLS—EMI-America  
707—Casablanca  
THE WHO (single)—WB  
**HEAVY ACTION (in  
alphabetical order):**  
APRIL WINE—Capitol  
DOC HOLLIDAY—A&M  
OUTLAWS—Arista  
RAINBOW—Polydor  
REO SPEEDWAGON—Epic  
RUSH—Mercury

38 SPECIAL—A&M  
TOTO—Col  
UFO—Chrysalis  
STEVE WINWOOD—Island

### WAQX-FM/SYRACUSE

**ADDS:**  
DOC HOLLIDAY—A&M  
KROKUS—Ariola  
PLIMSOU—Planet  
SANTANA (12")—Col  
PAT TRAVERS—Polydor  
ROBIN TROWER—Chrysalis  
THE WHO (single)—WB

**HEAVY ACTION:**  
STYX—A&M  
AC/DC—Atlantic  
REO SPEEDWAGON—Epic  
LOVERBOY—Col  
JOURNEY—Col  
RUSH—Mercury  
THE WHO (single)—WB  
BRUCE SPRINGSTEEN—Col  
APRIL WINE—Capitol  
STEVE WINWOOD—Island

### WOUR-FM/UTICA

**ADDS:**  
JOE ELY—Southcoast/MCA  
KROKUS—Ariola  
JESSE WINCHESTER—Bearsville  
**HEAVY ACTION:**  
STYX—A&M  
SHERBS—Atco  
STEVE WINWOOD—Island  
JOHN LENNON/YOKO ONO  
—Geffen  
MANFRED MANN'S EARTH BAND  
—WB  
APRIL WINE—Capitol  
RICK SPRINGFIELD—RCA  
BRUCE SPRINGSTEEN—Col  
JOURNEY—Col  
GARLAND JEFFREYS—Epic

### WMMR-FM/PHILADELPHIA

**ADDS:**  
ADAM AND THE ANTS—Epic  
FOOLS—EMI-America  
KINGBEE—RSO  
LET ME STAY WITH YOU TONIGHT  
(single)—Point Blank—MCA  
JAMES TAYLOR—Col  
PAT TRAVERS—Polydor  
THE WHO (single)—WB

**HEAVY ACTION:**  
THE WHO (single)—WB  
POLICE—A&M  
STEVE WINWOOD—Island  
JOURNEY—Col  
ERIC CLAPTON—RSO  
REO SPEEDWAGON—Epic  
PHIL COLLINS—Atlantic  
STYX—A&M  
RUSH—Mercury  
APRIL WINE—Capitol

### WYDD-FM/PITTSBURGH

**ADDS:**  
GRAF—Precision  
ROBIN TROWER—Chrysalis  
THE WHO (single)—WB  
**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
STYX—A&M  
STEVE WINWOOD—Island

### JOHN LENNON/YOKO ONO

—Geffen  
JOURNEY—Col  
STEELY DAN—MCA  
RUSH—Mercury  
OUTLAWS—Arista  
APRIL WINE—Capitol  
ERIC CLAPTON—RSO

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

**ADDS:**  
DENNIS BROWN—A&M  
BRIAN ENO/DAVID BYRNE—Sire  
FRANKE & THE KNOCKOUTS  
—Millennium  
CATFISH HODGE—Adelphi  
JAGS—Island  
MIDNIGHT FLYER—Swan Song  
LEON RUSSELL—Paradise  
SELECTER—Chrysalis  
SPANDAU BALLET—Chrysalis  
PAT TRAVERS—Polydor

**HEAVY ACTION:**  
ELVIS COSTELLO—Col  
CLASH—Epic  
GARLAND JEFFREYS—Epic  
JOE 'KING' CARRASCO—Hannibal  
PEARL HARBOR—WB  
U2—Island  
PHIL COLLINS—Atlantic  
JOAN JETT—Boardwalk  
SIR DOUGLAS QUINTET—Takoma  
BOOMTOWN RATS—Col

### WKLS-FM/ATLANTA

**ADDS:**  
KROKUS—Ariola  
ROLLING STONES (12")—  
Rolling Stones  
PAT TRAVERS—Polydor  
THE WHO (single)—WB

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

### WSHE-FM/FT. LAUDERDALE

**ADDS:**  
KROKUS—Ariola  
PAT TRAVERS—Polydor  
ROBIN TROWER—Chrysalis  
THE WHO (single)—WB  
XTC—Virgin

**HEAVY ACTION:**  
STYX—A&M  
RUSH—Mercury  
JOURNEY—Col  
ERIC CLAPTON—RSO  
REO SPEEDWAGON—Epic  
JIMMY BUFFETT—MCA  
RANDY MEISNER—Epic  
BRUCE SPRINGSTEEN—Col  
PHIL SEYMOUR—Boardwalk  
STEVE WINWOOD—Island





## Radio Replay

By PHIL DIMAURO

■ **OLDIES ARE GOODIES:** That seems to be the opinion of two radio stations that switched to oldies-oriented formats last week. KQFM, Portland, responding to competitive pressures in the market, has gone with golden oldies after three years of AOR. PD **Bob Brooks** will stay on.

In Sacramento, KXOA signalled a change to a "greatest hits" format based on oldies with the adoption of a new station i.d., 14K. The station had been programming a greatest hits format with a "list of 14 or 15 currents," according to MD **Kris Mitchell**, but, after a market evaluation made by Mitchell and PD **Terry Nelson**, the oldies-oriented format seemed to offer better positioning for the station.

P.S. Mitchell reports that he and his wife **Donnie** are parents of a new son, **Aaron Joseph**.



HELLO DOWN THERE: No less distinguished a diagnostic team than **Robert Klein** and **Bob Geldof** of the **Boomtown Rats** peer down **Robert Fripp's** shirt collar for hidden microphones after a recent taping of the **Robert Klein Show**, set to air the week of March 22. That, at least, is what the producers told Radio Replay, but sources closer to the source inform us that what they're actually looking for is insects, which means they're quite blind, because the **Roches** are all standing right nearby. The show featured performances by the **Roches** and precious jabber on the nature of rock 'n' roll and entertainment by **Fripp** and **Geldof** . . . oh yes, the left to right i.d. is **Suzzy** and **Maggie Roche**, **Fripp**, **Klein**, **Geldof**, producer **Sandra Furton** and **Terri Roche**.

THE KATZ PAJAMAS: The Katz Agency, noted radio rep firm, has agreed to purchase four stations from the firm of Park City Communications, which will form the nucleus of a new subsidiary, the Katz Broadcasting Group. The stations are **WEZN-FM**, Bridgeport; **WAAF** and **WFTQ**, Worcester; and **WZZK**, Birmingham. **Dick Ferguson**, current president of Park City, will hold the same office for the Katz Group.

MOVES: **Nick Trigony** will leave **WPLJ**, New York as general manager to take over as GM at **KIKK-AM** and **FM** in Houston. Trigony has worked at **WABC**, New York and **WLS** in Chicago. He has been with **ABC Radio** for nine years. Trigony replaces **Shelly Davis**, who has already left **KIKK** . . . **Jim Kefford** has been named president of **Drake-Chenault Enterprises**. The former exec VP and GM has been with the company since 1973. Current president **Gene Chenault** will move up as co-chairman of the board with **Bill Drake** . . . **Jack Crawford** has been named general manager of **WKOS**, Nashville. He had been a senior programming consultant with **Drake-Chenault**, and also was program director of **WKDF**, Nashville . . . **Michael Faherty** has resigned as GM of Group W's **WIND**, Chicago, but will continue as area radio group VP. **David Graves**, director of programming and promotion for the group based in New York, will be **WIND's** acting GM . . . **Harry O** is the new PD at **WZAK**, Cleveland, which recently switched from ethnic programming to **TM's** "Alpha One" format, described as a high-powered urban music format . . . **Jim Johnson** has been selected to head a newly-created national promotions department for Memphis-based **Plough Broadcasting**. Johnson was most recently GM of the chain **WQXM**, Tampa/St. Petersburg . . . **Gil R. Rozzo** has been named GM of **Viacom's WMZQ**, D.C. . . . **Terry Young** has left **B 97**, New Orleans, where MD **Jerry Lusta** is now on the air 6-10 p.m.

**Nick Bazoo** has come in from 97 Q in Nashville to take over **Lusta's** 10 p.m. to 2 a.m. slot . . . **Jim Kinney** has left **WYDD**, Dayton . . . **WMJQ**, Rochester, which recently became a **John Sebastian** client, has named **Orest** as MD.

SO YOU WANT TO BE A RADIO STAR? It used to be easy to be discovered as a new talent in Hollywood—all you had to do was sit around wearing a sweater at a drugstore soda fountain or something. Well, all that has changed in the sophisticated '80s, at least in the broadcasting field. For that extra techno-professional edge you'll need, **Los Angeles Broadcasters, Inc.** is just finishing development of the **LAB**, a media training center located at **Sunset** and **Vine**. The grand opening of the facility will be **May 7**.

The **LAB's** advisory panel includes **Lohman & Barkley**, morning team from **KFI** in **Los Angeles**, and **Charlie Tuna**, from **KHTZ**, who will both be occasional lecturers. The regular instructional staff also includes **Don Tracy** of **AFRTS** (**Air Force Radio**), **Johnny Darin** of **WHW-TV**, and **Erin O'Neill**, formerly an air person at **KWIZ** and **KACE**.

## Manufacturers Set for 530-1700 kHz

■ **WASHINGTON**—A spokesman for the engineering division of the **National Association of Broadcasters** has told *Record World* that manufacturers of radios "shortly" will begin to produce radios with AM dials of 530 kHz to 1700 kHz.

### 11 Future Channels

The **NAB** official said that the manufacturers, many of them Japanese, had been advised by the association that as a result of the 1979 **World Administrative Radio Conference**, there is an allocation of 11 future AM channels, and most of the channels

will be utilized for new domestic broadcasting "as early as 1985."

The **NAB** has filed comments with the **FCC** that the commission should soon establish a plan for prompt relocation of those organizations that presently use the frequencies on an interim basis—such as low power, "roadside radio" traveller's guide stations run by state highway systems.

Following implementation of such a program, planning conferences could effect use of the 1605 to 1625 kHz portion of the channels by 1985, and the rest soon afterwards. **Bill Holland**



"How about 'Last Train to Clarksville' . . . ?"



## ITA Seminar Starts in Florida

■ NEW YORK—John Chancellor, Mike Wallace and former Senator Abraham Ribicoff are among the featured speakers at the International Tape/Disc Association's (ITA) eleventh annual "audio/video update" seminar, running this week (15-18) at the Diplomat Hotel in Hollywood, Florida.

Representatives from videodisc manufacturers whose product is currently on the market will address the seminar, as will executives from close to a dozen video cassette firms. Greatly anticipated is the open press conference by Sharp Electronics on Tuesday afternoon. Sharp has not yet made public which of the three

## RIAA Certifies First Video Platinum

■ NEW YORK—RIAA/Video has certified the home video recording industry's first four platinum awards—Magnetic Video's "Alien" and "M\*A\*S\*H" and Warner Home Video's "Superman" and "10." Each award commemorates sales of at least 50,000 videocassettes and/or videodiscs, with retail list value of \$2 million.

A total of 18 gold awards, including those four programs, were also certified. Included are the industry's first six combined videodisc/videocassette citations, to MCA Videocassette Inc./MCA Videodisc Inc. Each represents sales of at least 25,000 units with retail list value of \$1 million.

Certified gold were Columbia Pictures Home Entertainment's "Close Encounters of the Third Kind;" Magnetic Video's "All That Jazz," "The French Connection," "The Muppet Movie," "Patton," "The Sound of Music," "Alien" and "M\*A\*S\*H;" MCA Videocassette Inc./MCA Videodisc Inc.'s "The Blues Brothers," "Coal Miner's Daughter," "Jaws," "The Jerk," "National Lampoon's Animal House" and "Smokey and the Bandit;" and Warner Home Video's "Blazing Saddles," "Enter the Dragon," "Superman" and "10."

Until the official award plaque is adopted by the RIAA/Video Council, special Gold Award and Platinum Award certificates will be presented to companies earning the citations. A design competition for a copyrightable RIAA/Video Award is currently underway among member company art directors.

videodisc formats they will opt for, and it is speculated that such an announcer will be made at the seminar.

Such hotly contested topics as the rental of videocassettes and the growing problem of piracy will be addressed in detail at seminars.

NBC's Chancellor will deliver the untitled keynote address to the seminar on Sunday afternoon. Ribicoff's topic will be "Deregulation in the '80s," and Wallace will speak on "The Press/Credible or Incredible."

The ITA's Larry Finley reports that all attendee spots have been filled at the seminar.

## Philips To Launch Laservision in U.K.

By VAL FALLOON

■ LONDON—Philips will have the first videodisc system on the U.K. market in autumn this year. The JVC-EMI system is not expected to arrive until mid-1981, and RCA's SelectaVision system has still to be scheduled.

With a launch catalogue of 120 titles, 80 percent of them movies, Philips is planning a massive marketing campaign, aimed at the traditionally strong pre-Christmas sales period. An originally scheduled summer launch was postponed due to poor conditions here but, said divisional director Jimmy Dunkley, the launch is now timed to take full advantage of anticipated favorable market conditions in the U.K. later this year.

The Laservision manufacturing plant in Blackburn, in northeast England, is fully operative now and will have ample product and a large stock to fulfill demand created by the marketing build-up.

The videodisc player will cost 500 pounds in the U.K. The two types of disc, one for through viewing for movies and the other for different types of programs, will cost 15 pounds each for two hours' playing time.

Licensing deals made in the past year or two mean that Pioneer, Sanyo, Sharp, Trio, Kenwood and Grundig hardware will accept the Philips videodisc, though one or two of these companies may manufacture their own videodiscs later.

Neither JVC nor SelectaVision discs are compatible with the Philips hardware.

## 'Personalized Service' Is the Secret Of Nickolodeon's Success in Video

By SOPHIA MIDAS

■ NEW YORK — Nickolodeon, a Los Angeles-based retail operation, stands out as one of the video industry's most successful dealers of pre-recorded video tape. Since opening two years ago, Nickolodeon has become "the Campbell's soup of video in the west coast area," according to buyer Susan Hatfield.

The success of the store is a result of "personalized service," Hatfield explained. "We have no aspirations to become a chain; in fact, we want to maintain our one-store image. This enables us to cater to our customers, giving them the type of service that is only possible in a smaller operation. We get to know people on a first-name basis, and our goal is to make sure that they walk out 100 percent satisfied."

Customer satisfaction is apparent, as Nickolodeon has developed a steady clientele and experienced a 300 percent increase in business since first opening its doors for business. "Our sales have been nothing short of amazing," said Hatfield, "and they continue to grow."

All successful video dealers emphasize the importance of stocking a full inventory of video goods. Nickolodeon is no exception. "When a customer comes into our store, he knows that he is going to be able to find whatever tape he was looking for. Our large inventory has been a tremendous asset for us, and it continues to grow as more product becomes available. The industry is at a point where something new comes out daily."

Advertising and promotions have also stimulated business for Nickolodeon, including print ads in newspapers, in-store play of product and promotional videotapes, extensive window displays and cooperative promotions with manufacturers. "It's an age-old premise, but I'll say it again: You've got to let the customer know what you have—and we make every attempt to do so. We make a point of taking a theme and really playing it up in our windows, and we try to create something different every two weeks. We just completed a window devoted to the 'Xanadu' videotape, and we were able to utilize many record merchandising aids."

Promotions are playing an increasing role at Nickolodeon, and the company is presently planning a give-away concept. "We haven't worked out all the details yet," said Hatfield, "but we know that people love to get things free; maybe it will be a 'buy one and get one free.'"

Nickolodeon, which is owned by Russell Berens, is also a record retail outlet, and it is one of the few outlets in the country to have successfully launched a record department and a video department at the same time. "The two departments are really two separate entities that happen to co-exist under the same roof," Hatfield said. "I couldn't say that one stimulates the sales of the other, but we can take advantage of some cross-merchandising. For instance Warner Bros. has made available sleeves which fit into our record bins, which let the customer know that there is also a videotape of that particular artist. When the Rod Stewart videotape came out, we played the record; we also play a great many promotional tapes of rock 'n' roll artists. These tapes have boosted both video and record sales."

Although the number of retailers who have decided to rent videotapes is growing rapidly, Nickolodeon remains a 'sales-only' retail outlet. "We've been able to avoid getting into rentals because we're an established, prospering dealer; we're not a small video store just now moving in. At this time it is impossible for us to participate in rentals and that's because the manufacturers have not been able to come up with a unanimous policy that can be incorporated within a retail store easily and efficiently. We'd like a policy that we can understand and which customers can understand. It's very difficult to tell a customer that he can rent some tapes, but others he can't."

Discussing the future of the company, Hatfield said, "The sky is the limit; we have only scraped the surface of the potential of this business. There is no longer a specific demographic that walks into our stores—no typical customer. Price reduction of hardware, due to intense competition in the marketplace, is opening up video to the average family."

# A/C Chart

MARCH 21, 1981

MAR. 21	MAR. 14		WKS. ON CHART
1	1	<b>WOMAN</b> JOHN LENNON Geffen 49644 (WB) (3rd Week)	9
2	3	<b>HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER)</b> NEIL DIAMOND/Capitol 4960	8
3	2	<b>9 TO 5</b> DOLLY PARTON/RCA 12133	13
4	4	<b>CRYING DON</b> McLEAN/Millennium 11799 (RCA)	9
5	6	<b>WHAT KIND OF FOOL</b> BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	8
6	8	<b>MORNING TRAIN (NINE TO FIVE)</b> SHEENA EASTON/EMI- America 8071	5
7	7	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 41309	8
8	9	<b>JUST THE TWO OF US</b> GROVER WASHINGTON, JR./ Elektra 47103	6
9	12	<b>KISS ON MY LIST</b> DARYL HALL & JOHN OATES/RCA 12142	7
10	10	<b>A LITTLE IN LOVE</b> CLIFF RICHARD/EMI-America 8068	10
11	11	<b>THE BEST OF TIMES</b> STYX/A&M 2300	8
12	15	<b>ANGEL OF THE MORNING</b> JUICE NEWTON/Capitol 4976	4
13	13	<b>LIVING IN A FANTASY</b> LEO SAYER/Warner Bros. 49657	7
14	23	<b>HER TOWN TOO</b> JAMES TAYLOR & J.D. SOUTHER/ Columbia 11 60514	2
15	17	<b>MISTER SANDMAN</b> EMMYLOU HARRIS/Warner Bros. 49684	4
16	5	<b>THE WINNER TAKES IT ALL</b> ABBA/Atlantic 3776	15
17	14	<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP/RCA 12084	15
18	16	<b>THE TIDE IS HIGH</b> BLONDIE/Chrysalis 2465	15
19	25	<b>BEING WITH YOU</b> SMOKEY ROBINSON/Tamla 54321 (Motown)	3
20	18	<b>HEY NINETEEN</b> STEELY DAN/MCA 51036	14
21	19	<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT/Elektra 47066	17
22	31	<b>WHILE YOU SEE A CHANCE</b> STEVE WINWOOD/Island 49656 (WB)	3
23	26	<b>DARE TO DREAM AGAIN</b> PHIL EVERLY/Curb 5401	4
24	24	<b>GUITAR MAN</b> ELVIS PRESLEY/RCA 12158	6
25	29	<b>LET'S PICK IT UP (WHERE WE LEFT IT OFF)</b> CHRIS MONTAN/ 20th Century Fox 2480 (RCA)	3
26	20	<b>CELEBRATION</b> KOOL & THE GANG/De-Lite 807 (PolyGram)	10
27	21	<b>SAME OLDE LANG SYNE</b> DAN FOGELBERG/Full Moon/ Epic 19 50961	12
28	27	<b>CAFE AMORE</b> SPYRO GYRA/MCA 51035	6
29	33	<b>LOVERS AFTER ALL</b> MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	3
30	22	<b>SEVEN BRIDGES ROADS</b> EAGLES/Asylum 47100	10
31	28	<b>KEEP ON LOVING YOU</b> REO SPEEDWAGON/Epic 19 50953	7
32	34	<b>HOW 'BOUT US</b> CHAMPAIGN/Columbia 11 11434	5
33	30	<b>I AIN'T GONNA STAND FOR IT</b> STEVIE WONDER/Tamla 54320 (Motown)	11
34	32	<b>GIVING IT UP FOR YOUR LOVE</b> DELBERT McCLINTON/ Capitol/MSS 4948	10
35	37	<b>HEARTS ON FIRE</b> RANDY MEISNER/Epic 19 50964	3
36	44	<b>LONELY TOGETHER</b> BARRY MANILOW/Arista 0596	2



CHARTMAKER OF THE WEEK

37	—	<b>I CAN'T STAND IT</b> ERIC CLAPTON RSO 1060	1
38	38	<b>WHAT'S IN A KISS</b> GILBERT O'SULLIVAN/Epic 19 50967	4
39	36	<b>EVERY WOMAN IN THE WORLD</b> AIR SUPPLY/Arista 0564	19
40	42	<b>IT'S MY JOB</b> JIMMY BUFFETT/MCA 51061	3
41	35	<b>MISS SUN</b> BOZ SCAGGS/Columbia 11 11406	11
42	—	<b>TIME OUT OF MIND</b> STEELY DAN/MCA 51082	1
43	43	<b>SOMETIME, SOMEWHERE, SOMEHOW</b> BARBARA MANDRELL/ MCA 51062	3
44	40	<b>I MADE IT THROUGH THE RAIN</b> BARRY MANILOW/Arista 0566	16
45	41	<b>KEEP THIS TRAIN A-ROLLIN'</b> DOOBIE BROTHERS/ Warner Bros. 49670	4
46	45	<b>STAYING WITH IT</b> FIREBALL WITH LISA NEMZO/Atlantic 3791	3
47	39	<b>GUILTY</b> BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	19
48	47	<b>TOGETHER</b> TIERRA/Boardwalk 8 5702	10
49	46	<b>LOVE ON THE ROCKS</b> NEIL DIAMOND/Capitol 4939	19
50	49	<b>IT'S MY TURN</b> DIANA ROSS/Motown 1496	19



# Retail Rap

By SOPHIA MIDAS

■ **SUCKING IN THE SEVENTIES:** I didn't say it. But the **Rolling Stones** did it with the title of their latest album, a package which will be shipped to the retailers this week. The controversial title has had everyone buzzing, including members of the industry and folks like **Liz Smith** and **Rona Barrett**, both of whom *simply couldn't resist* that little tidbit. Controversy, however, sells records, and pre-shipment branch enthusiasm indicates that the album will be gobbled up by dealers and fans.

The new Stones package is essentially a compilation of hits, but retailers should be aware of new material on the record, such as a live rendition of "When the Whip Comes Down" (the word is out that this is a particularly hot rendition of the song); "Everything Is Turning to Gold" (formerly available only on the B side of a single); and the previously unreleased "If I Were A Dancer, Pt. 2." Rolling Stones Records' **Art Collins** said, "We're going after this record as though it contained totally new material, although the Stones will be coming out with another record sometime this summer."

Merchandising aids which will be available include 2 by 2's, 1 by 1's and large die-cuts of the Rolling Stones tongue. The good news about these tools is that they will be shipped with the product. "We really have it together with this package," an Atlantic spokesman said. "Retailers will not have to wait for their display materials."

**WHO'S BUYING THAT RECORD?:** Another record which is creating a buzz these days is the "Dancersize" LP (see separate story in this issue.) The album has been showing strong sales activity in Denver, Chicago, Minneapolis, Oakland, Seattle and the Cleveland-Dayton area. We were wondering who was buying the record, so we called up the Cleveland-based Record Rendezvous chain, and buyer **Jim Jones** said, "The 'Dancersize' album entered our top 30 chart this week at number seven. We couldn't believe it, and there was a moment when we thought it might become our number one album! Who's buying it? You're not going to believe it, but middle-aged men. They keep assuring us that it's for their wives . . ."

**GET READY FOR THE SHOWS:** An unprecedented emphasis on the broadest possible range of categories of music will be evident at NARM's convention this year. **Joe Cohen**, executive VP of NARM, explained: "For the first time we'll be having luncheons for not only country, which is traditional, but we'll be having a gospel music luncheon and a Black Music Association luncheon." Entertainment for these luncheons will be provided by **Emmylou Harris**, the **Mighty Clouds of Joy** and **Stephanie Mills**. NARM will also be associating itself with classical music for the first time with a reception for **Luciano Pavarotti**. The **Charlie Daniels Band** will be performing during the scholarship dinner evening, and **Peter Allen** will perform on banquet night. The opening-night concert will feature **Chuck Mangione**.

**PROMOTIONS:** A month-long promotion of \$5.98 product from five major labels pits Record Bar's hero, the **Vinyl Avenger**, against today's arch villain, **Inflato**. In the tradition of comic book heroes, the Vinyl Avenger is portrayed in a five-frame encounter with his life-long nemesis, Inflato. Poster and flyers of the comic strip are spreading Record Bar's promotion . . . Crazy Eddie's **Harry Spero** also reports a successful \$5.98 promotion entitled "Paint the Town Green." In conjunction with WTFM, this marks the first time the retail chain is courting the MOR buyer. They will soon be instituting the same type of promotion with country and jazz product . . . **Bill Perrault** told RW that Upstairs Records is promoting the Rush album "Moving Pictures" with a give-away of a 35mm camera . . . National Record Mart's **Lance Jones** notified us of their St. Patrick's Day promotion. The five-market promotion includes a full-page newspaper ad featuring their 35 hottest LP's as well as "Pot of Gold Give-Away" whereby a lucky winner will receive a gold plaque with the **REO Speedwagon** or **Bruce Springsteen** albums, depending upon the market. Runners up will receive five best-selling albums, and in the Pittsburgh market contestants will have the chance to win Irish brand meat products from Armour . . . I.R.S. Records is running a "Walk Into Spring and Walk Away with the Hits" promotion for its "I.R.S. Hits" compilation. The contest will require contestants to name a song and an artist to qualify for a prize drawing, offering a Sony Walkman with an I.R.S. cassette, six LPs from the I.R.S. catalog, or a copy of an earlier I.R.S. promotional package previously unavailable to the public. Retail stores participating include: Record World (N.Y.), Strawberries (Boston) and Licorice Pizza (L.A.).





# ERIC CLAPTON

## *Another Ticket*

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 OF ALL NEW STUDIO RECORDINGS  
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RX-1-3095

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**"I CAN'T STAND IT"** RS-1060

### ERIC CLAPTON On Tour

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



PRODUCED AND ENGINEERED BY TOM DOWD

**CHARTMAKER OF THE WEEK**  
**26** ANOTHER TICKET ERIC CLAPTON





# Goody Trial (Continued from page 3)

ing later testimony, Norton Verner, who bought tapes from Tucker and Carroll, said that he ultimately sold titles such as "Saturday Night Fever" to Stolon for as little as \$2.50 a tape.

Via questioning by Jacobs, Verner described in detail the handful of transactions he had with Stolon, first through middlemen Jeffrey Collins and Spencer Pearce, then directly with Stolon. Verner said that he made each delivery to the Goody warehouse in Maspeth, Queens, using his own station wagon, and sometimes a rented trailer. He said that he had to unload up to 400 boxes of tapes himself each time, except for the few times that Stolon himself helped with the chore.

Verner said that on one occasion Stolon cancelled a rendezvous at the last minute, and another time Stolon told Verner that the "labels were a little blurry on the last batch." Although Jacobs had told the jury during his opening statement of alleged instructions from Stolon telling Verner not to come to Maspeth on the days when legitimate dealers were around, Jacobs failed several times to bring this up with Verner because of objections from the defense table. Verner also testified that he never discussed the origin of the tapes with Stolon and that Stolon never asked where the tapes came from.

Through questioning of the Goody chain's VP of operations, Michael Aaronson, Jacobs tried to discount the defense's contention that the low-priced purchases of front-line product was a common practice of Stolon's. Jacobs had Aaronson explain that Barry Goody was in charge of the group of Goody buyers who regularly dealt with the label reps and that Stolon spent most of his time searching for cut-outs and other

bargains. While Sam Goody often bought budget front-line product—from one-stops, for example—these transactions would fall under Barry Goody's supervision.

Defense lawyers Kenneth Holmes, Martin Gold and Barry Singer, representing the Goody corporation, Stolon and Levy respectively, went to great lengths to discredit the testimonies of Tucker and, especially, Verner. Gold told the jury that Tucker agreed not to appeal his perjury and copyright infringement convictions and to testify for the government, in return for a kind letter from the government when Tucker attempts to reduce his sentence.

During his opening statement, Gold had stated in a harsh tone that Verner was the real "crook" in the case and that he would go free after his testimony. During several hours of questioning on Tuesday and Wednesday, both Holmes and Gold attempted to portray Verner to the jury as a dishonorable character. Gold caught Verner lying when Verner initially said that money he made from his counterfeiting activities was not used to buy a large house on Long Island, but then later admitted to using his funds to buy a house, a yacht and a marina. Gold told the jury that Verner had not paid income taxes during 1977 and '78 and that he was living illegally in the U.S. for several years. Verner, a Canadian, is now in the country solely as a witness, but the government has given him until next February to leave.

Verner admitted after questioning from Gold that he had threatened to kill a former girlfriend because she had talked with the FBI.

Prior to the questioning of counterfeiter Frank Carroll, Platt had the jury leave the courtroom while the prosecution explained

why no statement of Carroll's had been turned over to the defense. The defense is entitled to all information on witnesses that the government has prior to those witnesses being called. The government said that Carroll refused to give a statement and this led to the questioning of FBI special agent Rich Ferri regarding the methods used in interviewing witnesses. During three hours of intense questioning by Gold, Ferri contradicted himself several times when asked if he took notes during interviews with witnesses and he discarded notes he viewed as "incidental."

According to the defense lawyers, these bits of information showed inconsistencies in witnesses' testimonies and, because of a pre-trial stipulation, should have been turned over.

The defense lawyers quickly put together a motion on Tuesday morning asking Judge Platt to bar the government from calling Verner, Tucker, Collins, Pearce and Robert Scarnetti as witnesses because of the mishap.

Although Platt ruled that the documents were not destroyed intentionally and he couldn't grant the defense its wishes, he said that he was greatly "disturbed" by Ferri's testimony and he gave the defense the option of putting Ferri on the stand again in front of the jury.

Ferri's testimony was most important because of the light it shed on the key question of whether or not Collins and Pearce knew they were passing counterfeits from Verner to the Goody chain. Reading from notes taken during an interview with Pearce, a document that the defense thought should have been turned over, Ferri quoted Pearce: "I asked (Collins) if (the tapes) were stolen or counterfeit and was told they were legitimate." In another interview, Ferri quoted Collins as saying, "Verner always insisted the product was overruns."

Holmes said that Collins and Pearce later changed their stories, and according to the stipulation these "original" interviews should have been given to the defense. Yet Jacobs, defending his failure to turn over the notes of the interviews, said that the statements are perfectly true. "When Collins testifies," he said, "he'll say exactly what Ferri read—that Verner insisted the tapes were overruns, but that later he knew they were

counterfeit. Collins and Pearce are going to say from the start that they didn't know. That may not help the government's case, but that's the way it is."

Holmes then stood up and said, "I'm pleased and happy, but if this is the case then the interviews should have been turned over because they were exculpatory," meaning that information showing innocence is relevant.

The issue of the appearance of recording stars as witnesses was discussed briefly at the beginning of the week. After the opening statements Jacobs had announced his intention of calling such artists as Billy Joel, Olivia Newton-John and Paul Simon. The artists appeared on Jacobs' second list of 29 witnesses he wished to call, in addition to an initial list of close to forty witnesses. The defense objected to Jacobs' second list and also objected specifically to the calling of the artists.

Jacobs said he wanted to call the artists to tell the jury how their reputations were hurt when counterfeiters sold inferior product. Counterfeiter Tucker had testified that his tapes were often sixth and seventh generation copies and that he often re-mixed the tapes himself. Holmes and Gold said that they would stipulate that the artists' reputations were hurt, and that the major issue is not reputations but whether or not the defendants knowingly bought counterfeits. Besides, said Gold, it will be a "circus" if the "stars" were put on the stand.

## UA Music Names Steven Salmonsohn

■ NEW YORK — Harold Seider, president of United Artists Music, has announced the appointment of Steven E. Salmonsohn as vice president, operations. Salmonsohn will be responsible for the music publishing company's financial operations, including accounting, royalty, data processing and related administrative departments.

Salmonsohn, who will be based in UA Music's Los Angeles headquarters, had been vice president, finance and administration of PolyGram Record Operations. He was also a member of the management committee of Polydor/MGM Records and served on the PolyGram Record Operations Advisory Group.

## Sheena Pays a Visit



EMI-America recording artist Sheena Easton recently visited Los Angeles to meet with label executives. Toasting the success of her current single, "Morning Train," are (from left): Dick Williams, vice president, promotion, EMI-America/Liberty Records; David Budge, manager, publicity, EMIA/Liberty; Joe Petrone, vice president, marketing, EMIA/Liberty; Jim Mazza, president, EMIA/Liberty; Chris Neil, Easton's producer; Deke Arlon, her manager; Easton; and Bhaskar Menon, chairman, Capitol/EMI-America/Liberty Music Group.

**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.

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## Dialogue

(Continued from page 10)

problem. The charts were just chords, C, D, you know. But there was that input that happens when musicians all get together and are all involved in something. It wasn't a job at all to anybody around at that time.

**RW:** Who got that first group of musicians together?

**Nelson:** I did, actually.

**RW:** Were you all friends?

**Nelson:** Yeah. I met them through a guy named Bob Luman.

**RW:** The late Bob Luman?

**Nelson:** Right. It was up at Imperial Records, one of the two times I was ever at Imperial. I was in Lew Chudd's office and I heard this voice and a band playing, particularly an unbelievable guitar player. I was looking for a band at that time. Bob and these guys had all driven out there together; they were on "Louisiana Hayride." A fellow named James Kirkland played slap bass, which I really liked. See, that was rock and roll as far as I was concerned; it wasn't country at all. I liked Carl Perkins and those people at the very beginning.

**RW:** There's a strange story about how you met the Burnettes. Supposedly they pulled up in your driveway and got out and started playing. Is that true?

**Nelson:** Yeah, Johnny and Dorsey. They came at me from two directions playing guitars and singing.

**RW:** What were they singing?

**Nelson:** "Believe What You Say" and "Waitin' in School." "Waitin' in School" was the first one.

**RW:** Did you know they were coming over?

**Nelson:** Oh no.

**RW:** Did you know who they were?

**Nelson:** Not at all. They just came out there the day before from Tennessee. They'd driven out. One of them got out and said, "Listen to this one," and they sounded great. We ended up being good friends.

**RW:** Why did you choose to re-record "Believe What You Say" on the new album?

**Nelson:** We'd always done it in the live show, and it's always really hung in there as far as not being dated. In the last couple of years we've been playing to younger and younger people; their mothers knew me and now they're bringing their kids who are 10 or 11. And the song's always gone over well live. One night Jack and I were just sitting around discussing what we were gonna do, and Jack asked if we had a song we could do all the way through live just to warm up. So we started to run that down and it sounded really good. Basically that's a live track on the album.

**RW:** How long have you been doing that particular arrangement of the song?

**Nelson:** Pretty long. It's kind of evolved into that. I recorded it on a live album I did at the Troubador. From there it kind of went into what we do now.

**RW:** What did you set out to do on this album after having been away for a few years from recording? Did you have specific goals going in?

**Nelson:** I wanted to sound like myself. Everybody had been saying "you should do this because . . ." or "you should do this because . . ." or "punk rock" or "new wave." I was getting it from all directions. Then I figured, well, maybe I should try to be myself and do what I know about and feel good about doing. That's hopefully what we got on the album, and I do feel much closer to this album musically than I do with a lot of other things I've done.

**RW:** When you started out did you envision a long-term career in music?

**Nelson:** I really didn't. I was always serious about it, and really liked doing it, but there was no long-range plan or anything like that. I just feel really fortunate that I've been able to sustain over a long period of time. I was really in on the beginnings of rock 'n' roll. I remember playing places where they'd never heard that kind of music. The reaction was great: tear off your clothes, bite you. It was great.

**RW:** You were a young man in those days.

**Nelson:** Sure. A little bite now and then doesn't hurt.

**RW:** There was a show broadcast last year called "Heroes of Rock 'n' Roll." In it there's a section in which you're seen briefly. It's just a picture, but you're lumped in a group with Fabian, Frankie Avalon, Bobby Rydell and Tommy Sands. Shelly Fabares sings "Johnny Angel" while these pictures are being shown. The narrator mentions that after Elvis went into the Army these were the people who were making hit records. Your music was always a little bit tougher than "Venus in Blue Jeans" or something of that ilk. Did the image of a teenage idol—and you sang a song about it—come to count for more

than the music and hurt you later on when you were trying to go in a different direction?

**Nelson:** It never really bothered me. I used to play . . . I think the people who think of me in those terms are misinformed. I played the same places Elvis played. I'd follow him into places and he'd follow me into places. I know what went on during that time. Buddy Holly and some of these people who are well-respected did a lot of bus tours and things like that, too.

It's important to keep in touch with yourself. It is pretty amazing to me that I can be around this long. The first time I met Fabian I was playing in Atlantic City and we were having our picture taken together, and I remember how much he looked like me. But I really didn't know any of those people, like Paul Anka or Frankie Avalon. It was different with them. In those days the east coast was so different from the west coast. Rock 'n' roll to me was Carl Perkins and people like that. Eddie Cochran lived on the west coast, Gene Vincent. All these people were my friends. Johnny and Dorsey. Elvis. When Elvis would come out we'd all hang out together. I felt a close relationship with these people, something completely different from the others. I think I was one of the only ones from that period who never did "American Bandstand." To this day I've never been on the show. I always had a place to be seen on our television show.

**RW:** When you first expressed a desire to make a record, what was the reaction from your parents?

**Nelson:** They thought it was a great idea. They were willing to get behind whatever I wanted to do. I made a demo record of "I'm Walking" at a soundcheck for the show. I asked them if it would be okay if I did this song. I just wanted to make one record for this girl I was going with. That's a true story, too. I thought I'd just hand her this record and say, uh, "now laugh." One of those things. And that's what I did.

What happened is that we took that around, or my dad did, to different companies, as a demo. Got turned down by some record companies. Verve finally came through.

**RW:** I remember "A Teenager's Romance" as being the big hit, rather than "I'm Walking."

**Nelson:** What was weird is that a lot of times I had things that were double-sided hits. A lot of people just put a throw-away song on the back of a record, but that wasn't a throw-away song. I never believed in doing that. I felt if you were going to make a single record—and that's when singles were happening—that it was real stupid to do a song that would be not as good as the other side. I tried to get a slow song and a fast song, but I would sure try to go with the best material I could find.

**RW:** At what point in your career did you meet Elvis?

**Nelson:** About '56. He was just starting. We kept in touch over the years, although I didn't see him the last couple of years of his life. I wish I had. There was a real nice friendship there.

This is what I mean about a writer's viewpoint of my (image). With people like Elvis, when you can share things with somebody like that, as an equal, when the other person will do that for you, has that much respect for you, it's really a nice kind of thing. To know that you've gone through certain kinds of the same (experiences). He knew I played the same places; there was nothing to prove to each other. So it breaks down a whole lot of things, and you feel a lot closer to someone. Respect from your peers means a lot.

**RW:** You were born into a show business family. Was there ever any doubt that you would go into television or movies or some form of entertainment?

**Nelson:** Not to me. That seemed like a very normal thing. My dad had a band, an orchestra, and my mom was a vocalist with the band and I was always around music. People we'd see were in the same business. And these people that we'd meet or that would come over to parties seemed like regular people to us; we didn't think of them as celebrities. It was a clique of people. But my folks didn't have time to get into that whole party kind of thing, you know, because they were working all the time, first with the radio show—and then Dave and I went on the radio show—and after a couple of years with a television show. It was like a job.

**RW:** How were you able to go to school and do the TV show? It must have taken up a good bit of your time.

**Nelson:** It did. But my dad would start shooting around 10:30 or 11 so he could go later at night, until about 8 or 8:30 at night. It was done with just one camera, so it took a week to do one show. We'd go to school until three and then go over to the studio. It was just like a job, really.

**RW:** Did you have fun doing that show?

**Nelson:** Oh yeah, really did. Rather than being narrowed down in

(Continued on page 46)

# Record World Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ THE MUSIC THAT WAS STAX: Fantasy is releasing a \$5.98-list collection of repackaged Stax titles. Some are entire albums presented under a new title (Rance Allen's 1975 album "A Soulful Experience" is now "Ain't No Need of Crying"), while others, like the Bar-Kays' third Stax album, "Coldblooded," have their original titles. Issac Hayes' classic two-album set "Black Moses" is now one disc, minus the original's innovative packaging. "Wattstax," the double album set chronicling Stax's 1972 outdoor Los Angeles concert, is now one record with the Bar-Kays and Albert King surprisingly found on four of the eleven tracks (considering that over 13 Stax artists were presented that day, this package seems hardly a representative sampling). More worthwhile are Albert King's "Blues For Elvis," Johnnie Taylor's "Raw Blues," and one of writer-singer Jimmy McCracklin's rare solo outings, "High on the Blues."

For this writer, the real stars of this collection are Stax's "Original 15 Big Hits," Volumes 1 and 2. These 30 songs provide an overview of just how deep Stax's treasury of talent was. The bulk of the material comes from 1968 to 1972 and reveals the evolution of black pop music from Memphis soul to the more sophisticated forms of black music of the 1970s.

This material includes the Dramatics' "In The Rain" and "Whatcha See Is Whatcha Get," Johnnie Taylor's "Who's Making Love" and "Cheaper to Keep Her," Jean Knight's "Mr. Big Stuff" (note the early funk bass and guitar figures), Shirley Brown's earthy "Woman To Woman," Mel & Tim's "Starting All Over Again," the Tempres' oh-so-effective slow dance song "Dedicated to the One I Love," Eddie Floyd's "I Never Found a Girl" (later covered by Al Green), and more.

Finally, a special mention of the Bar-Kays is in order. Their "Holy Ghost" on "Original Hits Vol. 1" and the entire "Coldblooded" album remind us of their status as a seminal funk band. They took chances in the early 1970s that became part of today's musical vocabulary. The drums on "Smiling, Styling, and Profiling" anticipated George Clinton's P-Funk rhythms, while some Bar-Kays riffs are apparent in the sound of mid-1970s Commodores and others. It was the Bar-Kays who supported Isaac Hayes on the "Shaft" soundtrack, a credit that says it all about their vital contribution to black pop music.

SHORT STUFF: Grover Washington, Jr. is producing three Philadelphia teens called Pieces of a Dream for Elektra. These young musicians, ages 16 to 18, performed with Washington at Philly's Afro-American History Museum during Black History Month. . . . Connoisseurs of obscure but satisfying boogie music should seek out a copy of "Found The Groove" by the Wreckin' Crew on Starville records (4721 W. Madison, Chicago, Ill. 60644). This five-minute cut is a Chic-styled bass-

drum-rhythm guitar jam worth a listen. . . . Genesis is an English art-rock band that over its career has shown nary a touch of funk. Yet drummer-singer Phil Collins' Atlantic album "Face Value" features bassist Alphonso Johnson, the Earth, Wind & Fire horns, and Tom Tom 84's horn charts. The single "I Missed Again" is solid blue-eyed soul. . . . Inner City Broadcasting's New York AM outlet WLIB has taken on a news-talk format during the week. Writer and noted street raconteur Pablo Guzman holds down an afternoon spot. . . . Richard Pryor's \$1 million suit against black entertainment lawyer David Franklin is a real surprise. Franklin, who handles the affairs of Roberta Flack and Peabo Bryson, has until now had an impeccable reputation. Pryor filed against Franklin in Atlanta.

(Continued on page 38)

## Black Oriented Album Chart

MARCH 21, 1981

1. **GAP BAND III**  
Mercury SRM 1 4003 (PolyGram)
2. **THE TWO OF US**  
YARBROUGH & PEOPLES/Mercury SRM 1 3334 (PolyGram)
3. **HOTTER THAN JULY**  
STEVIE WONDER/Tamla T8 373M1 (Motown)
4. **IMAGINATION**  
WHISPERS/Solar BZL1 3578 (RCA)
5. **FANTASTIC VOYAGE**  
LAKESIDE/Solar BXL1 3720 (RCA)
6. **IN OUR LIFETIME**  
MARVIN GAYE/Tamla T8 474M1 (Motown)
7. **WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
8. **MAGIC**  
TOM BROWNE/Arista/GRP 5503
9. **STONE JAM**  
SLAVE/Cotillion SD 5224 (Atl)
10. **THREE FOR LOVE**  
SHALAMAR/Solar BZL1 3577 (RCA)
11. **CELEBRATE**  
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
12. **BEING WITH YOU**  
SMOKEY ROBINSON/Tamla T8 375M1 (Motown)
13. **GRAND SLAM**  
ISLEY BROTHERS/T-Neck FZ 37080 (CBS)
14. **ALL AMERICAN GIRLS**  
SISTER SLEDGE/Cotillion SD 16027 (Atl)
15. **TO LOVE AGAIN**  
DIANA ROSS/Motown M8 951M1
16. **HOUSE OF MUSIC**  
T.S. MONK/Mirage WTG 19121 (Atl)
17. **CITY NIGHTS**  
TIERRA/Boardwalk FW 36995
18. **RADIANT**  
ATLANTIC STARR/A&M SP 4833
19. **LET'S BURN**  
CLARENCE CARTER/Venture VL 1005
20. **SKYYPORT**  
SKYY/Salsoul SA 8537 (RCA)
21. **ARETHA**  
ARETHA FRANKLIN/Arista AL 9538
22. **TURN THE HANDS OF TIME**  
PEABO BRYSON/Capitol ST 12138
23. **AUTOAMERICAN**  
BLONDIE/Chrysalis CHE 1290
24. **LICENSE TO DREAM**  
KLEER/Atlantic SD 19288
25. **VOICES IN THE RAIN**  
JOE SAMPLE/MCA 5172
26. **TOUCH**  
CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)
27. **JERMAINE**  
JERMAINE JACKSON/Motown M8 948M1
28. **LOVE IS**  
ONE WAY/MCA 5163
29. **AT PEACE WITH WOMAN**  
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
30. **FACES**  
EARTH, WIND & FIRE/ARC/Columbia KC2 36795
31. **EVERYTHING IS COOL**  
T-CONNECTION/Capitol ST 12128
32. **LIVE AND MORE**  
ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004
33. **THERE MUST BE A BETTER WORLD SOMEWHERE**  
B.B. KING/MCA 5162
34. **AS ONE**  
BAR KAYS/Mercury SRM 1 3844 (PolyGram)
35. **FEEL ME**  
CAMEO/Chocolate City CCLP 2016 (PolyGram)
36. **TRIUMPH**  
JACKSONS/Epic FE 36424
37. **GAUCHO**  
STEELY DAN/MCA 6102
38. **'NARD**  
BERNARD WRIGHT/Arista/GRP 5011
39. **CONNECTIONS & DISCONNECTIONS**  
FUNKADELIC/LAX JW 37087
40. **GOLDEN TOUCH**  
ROSE ROYCE/Whitfield WHK 3512 (WB)
41. **KANO**  
Emergency EMLP 7505
42. **HOW 'BOUT US**  
CHAMPAIGN/Columbia JC 37008
43. **PERFECT FIT**  
JERRY KNIGHT/A&M SP 4843
44. **DIRTY MIND**  
PRINCE/Warner Bros. BSK 3478
45. **SHADES OF BLUE**  
LOU RAWLS/Phila. Intl. JZ 36774 (CBS)
46. **GUILTY**  
BARBRA STREISAND/Columbia FC 36750
47. **I HAD TO SAY IT**  
MILLIE JACKSON/Spring SP 1 6730 (PolyGram)
48. **TWICE AS SWEET**  
TASTE OF HONEY/Capitol ST 12089
49. **IT'S JUST THE DAY I FEEL**  
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
50. **THIS IS MY DREAM**  
SWITCH/Gordy GB 999M1 (Motown)

## PICKS OF THE WEEK

### MY MELODY

DENIECE WILLIAMS—ARC/Columbia FC 37048



The mating of Deniece Williams' beautiful voice and flowing Philly sound production has produced one of 1981's most satisfying albums. Williams wrote all of the album's eight songs, including some very moving songs of love ("What Two Can Do," "My Melody," "Sweet Surrender"). Bell, after some years of relative inactivity, returns with fresh ideas and great confidence.

### FOUL PLAY

DENNIS BROWN—A&M SP-4850



Already a star in Jamaica, England and Europe, Brown makes a stab at American success with this 10-song collection of R&B-influenced reggae. Co-producer Clive Hunt provides the two songs with the best chance of radio play, "On The Rocks" and "Come On Baby." But an open-minded PD may find the rest of the album programmable, due to Brown's smooth, ingratiating vocals.

### SOUL MUSIC

BENNIE CONN—Groove Time GTR 1003



Comparisons between Bennie Conn and Sam Cooke, Otis Redding, and Marvin Gaye circa 1965 are unavoidable. Conn's voice has the same qualities of delicacy and passion as those greats, traits enhanced by veteran producer Art Steward's solid R&B arrangements. This LP is a must for serious R&B fans. (Groove Time can be contacted at 643 W. Baseline Street, San Bernardino, Cal. 92410, (714) 884-3567.)

### VERY SPECIAL

DEBRA LAWS—Elektra 6E-300



This debut recording by Debra Laws is a real family affair, with her brothers Ronnie and Hubert co-producing and sister Eloise providing some background vocals. The album has a very relaxed, very polished quality. Laws' girlish voice contrasts nicely with the pop-jazz arrangements of all eight tunes. The rhythm guitar work of Roland Bautista and Pat Kelly's guitar solo on "Long as We're Together" are outstanding.



# Black Oriented Singles

MARCH 21, 1981

TITLE, ARTIST, Label, Number, (Distributing Label)	MAR. 21	MAR. 14	WKS. ON CHART
<b>1</b> <b>1</b> <b>DON'T STOP THE MUSIC</b> YARBROUGH & PEOPLES Mercury 76085 (PolyGram) (5th Week) 			15
<b>2</b> <b>3</b> <b>IT'S A LOVE THING</b> WHISPERS/Solar 12154 (RCA)			10
<b>3</b> <b>2</b> <b>BURN RUBBER</b> GAP BAND/Mercury 76091 (PolyGram)			13
<b>4</b> <b>4</b> <b>WATCHING YOU</b> SLAVE/Cotillion 46006 (Atl)			13
<b>5</b> <b>7</b> <b>THIGHS HIGH (GRIP YOUR HIPS AND MOVE)</b> TOM BROWNE/Arista/GRP 2510			9
<b>6</b> <b>5</b> <b>FANTASTIC VOYAGE</b> LAKESIDE/Solar 12129 (RCA)			16
<b>7</b> <b>8</b> <b>ALL AMERICAN GIRLS</b> SISTER SLEDGE/Cotillion 46007 (Atl)			8
<b>8</b> <b>13</b> <b>BEING WITH YOU</b> SMOKEY ROBINSON/Tamla 54321 (Motown)			6
<b>9</b> <b>6</b> <b>TOGETHER</b> TIERRA/Boardwalk 8 5702			16
<b>10</b> <b>14</b> <b>JUST THE TWO OF US</b> GROVER WASHINGTON, JR./Elektra 47103			7
<b>11</b> <b>15</b> <b>SUKIYAKI</b> TASTE OF HONEY/Capitol 4953			7
<b>12</b> <b>12</b> <b>BON BON VIE (GIMME THE GOOD LIFE)</b> T.S. MONK/Mirage 3780 (Atl)			10
<b>13</b> <b>9</b> <b>I JUST LOVE THE MAN</b> JONES GIRLS/Phila. Intl. 6 3121 (CBS)			14
<b>14</b> <b>10</b> <b>CELEBRATION</b> KOOL & THE GANG/De-Lite 807 (PolyGram)			21
<b>15</b> <b>11</b> <b>I AIN'T GONNA STAND FOR IT</b> STEVIE WONDER/Tamla 54320 (Motown)			12
<b>16</b> <b>20</b> <b>HOW 'BOUT US</b> CHAMPAIGN/Columbia 11 11433			7
<b>17</b> <b>19</b> <b>PERFECT FIT</b> JERRY KNIGHT/A&M 2304			7
<b>18</b> <b>18</b> <b>AND LOVE GOES ON</b> EARTH, WIND & FIRE/ARC/Columbia 11 11434			7
<b>19</b> <b>16</b> <b>8TH WONDER</b> SUGARHILL GANG/Sugarhill 753			12
<b>20</b> <b>17</b> <b>TOO TIGHT</b> CON FUNK SHUN/Mercury 76089 (PolyGram)			16
<b>21</b> <b>24</b> <b>MAGIC MAN</b> ROBERT WINTERS & FALL/Buddah 624 (Arista)			8
<b>22</b> <b>28</b> <b>AI NO CORRIDA</b> QUINCY JONES/A&M 2309			5
<b>23</b> <b>26</b> <b>EVERYTHING IS COOL</b> T-CONNECTION/Capitol 4968			6
<b>24</b> <b>21</b> <b>BOOGIE BODY</b> LAND BAR-KAYS/Mercury 76088 (PolyGram)			15
<b>25</b> <b>27</b> <b>YOU'RE TOO LATE</b> FANTASY/Pavillion 6 6407 (CBS)			7
<b>26</b> <b>32</b> <b>WHEN LOVE CALLS</b> ATLANTIC STARR/A&M 2312			4
<b>27</b> <b>38</b> <b>PRAISE</b> MARVIN GAYE/Tamla 54322 (Motown)			5
<b>28</b> <b>42</b> <b>YOU LIKE ME DON'T YOU?</b> JERMAINE JACKSON/Motown 1503			4
<b>29</b> <b>40</b> <b>TAKE IT TO THE TOP</b> KOOL & THE GANG/De-Lite 810 (PolyGram)			4
<b>30</b> <b>33</b> <b>WHAT A FOOL BELIEVES</b> ARETHA FRANKLIN/Arista 0591			5
<b>31</b> <b>31</b> <b>LOVE CALLING</b> ZINGARA/Wheel 5001			10
<b>32</b> <b>35</b> <b>FEEL ME</b> CAMEO/Chocolate City 3222 (PolyGram)			5
<b>33</b> <b>36</b> <b>LOVERS AFTER ALL</b> MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587			6
<b>34</b> <b>37</b> <b>RAPTURE</b> BLONDIE/Chrysalis 2485			6
<b>35</b> <b>22</b> <b>WHO SAID?</b> ISLEY BROTHERS/T-Neck 6 2293 (CBS)			11
<b>36</b> <b>43</b> <b>ONE WAY LOVE AFFAIR</b> SADANE/Warner Bros. 49663			4
<b>37</b> <b>23</b> <b>I HEAR MUSIC IN THE STREETS</b> UNLIMITED TOUCH/Prelude 8023			11

<b>38</b> <b>47</b> <b>A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</b> RAY PARKER JR. & RAYDIO/Arista 0592	3
<b>39</b> <b>44</b> <b>NEVER GONNA GIVE YOU UP</b> PATRICE RUSHEN/Elektra 47113	4
<b>40</b> <b>45</b> <b>BE YOURSELF</b> DEBRA LAWS/Elektra 47084	4
<b>41</b> <b>25</b> <b>FANCY DANCER</b> TWENNYNINE FEATURING LENNY WHITE/Elektra 47087	10
<b>42</b> <b>51</b> <b>GET TOUGH</b> KLEER/Atlantic 3788	3
<b>43</b> <b>50</b> <b>WHAT TWO CAN DO</b> DENIECE WILLIAMS/ARC/Columbia 60504	3
<b>44</b> <b>46</b> <b>HAVE YOU SEEN HER</b> CHI-LITES/20th Century Fox/Chi-Sound 2481 (RCA)	5
<b>45</b> <b>49</b> <b>TRY A LITTLE TENDERNESS</b> OHIO PLAYERS/Boardwalk 8 5708	3
<b>46</b> <b>48</b> <b>MEDLEY: YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME</b> SPINNERS/Atlantic 3798	4

### CHARTMAKER OF THE WEEK

<b>47</b> — <b>WHAT CHA GONNA DO FOR ME</b> CHAKA KHAN Warner Bros. 49692 	1
<b>48</b> <b>29</b> <b>MAKE THE WORLD STAND STILL</b> ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	14
<b>49</b> <b>30</b> <b>HERE'S TO YOU</b> SKYY/Salsoul 2132 (RCA)	12
<b>50</b> <b>55</b> <b>MAKE THAT MOVE</b> SHALAMAR/Solar 12192 (RCA)	2
<b>51</b> <b>34</b> <b>YOU'RE THE BEST THING IN MY LIFE</b> DRAMATICS/MCA 51041	11
<b>52</b> <b>67</b> <b>KEEP ON IT</b> STARPOINT/Chocolate City 3223 (PolyGram)	2
<b>53</b> <b>63</b> <b>BIRTHDAY PARTY RHYME</b> GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 759	2
<b>54</b> <b>39</b> <b>UNITED TOGETHER</b> ARETHA FRANKLIN/Arista 0569	17
<b>55</b> <b>58</b> <b>I WANT IT</b> REDDINGS/Believe in a Dream 6 5602 (CBS)	3
<b>56</b> <b>56</b> <b>FEELIN'</b> CAMERON/Salsoul 2134 (RCA)	4
<b>57</b> <b>65</b> <b>TONIGHT WE LOVE</b> RUFUS/MCA 51070	2
<b>58</b> <b>60</b> <b>WHERE DID I GO WRONG</b> HEATWAVE/Epic 51005	3
<b>59</b> <b>41</b> <b>DANCE</b> SILVER PLATINUM/Spector Intl. 00009 (Capitol)	11
<b>60</b> <b>52</b> <b>HEARTBREAK HOTEL</b> JACKSONS/Epic 9 50959	15
<b>61</b> <b>53</b> <b>LOVE OVER AND OVER AGAIN</b> SWITCH/Gordy 7193 (Motown)	18
<b>62</b> <b>62</b> <b>MOMENT OF WEAKNESS</b> ENCHANTMENT/RCA 12163	3
<b>63</b> — <b>BAD COMPANY</b> ULLANDA McCULLOUGH/Atlantic 3804	1
<b>64</b> — <b>YOU'RE LYING</b> LINX/Chrysalis 2401	1
<b>65</b> <b>68</b> <b>FEEL IT</b> REVELATION/Handshake 8 5303	2
<b>66</b> <b>66</b> <b>CAN YOU HANDLE IT</b> SHARON REDD/Prelude 8024	5
<b>67</b> <b>69</b> <b>DON'T BE ASHAMED TO CALL MY NAME</b> BOHANNON/Phase II 8 5654	3
<b>68</b> — <b>IN LOVE'S TIME</b> DELEGATION/Mercury 76094 (PolyGram)	1
<b>69</b> — <b>MY LADY</b> ONE WAY/MCA 51054	1
<b>70</b> <b>59</b> <b>FULL OF FIRE</b> SHALAMAR/Solar 12152 (RCA)	10
<b>71</b> — <b>DOUBLE DUTCH BUS</b> FRANKIE SMITH/WMOT 8 5356	1
<b>72</b> <b>73</b> <b>RAPPER DAPPER SNAPPER</b> EDWIN BIRDSONG/Salsoul 2135 (RCA)	2
<b>73</b> <b>54</b> <b>REMOTE CONTROL</b> REDDINGS/Believe in a Dream 9 5600 (CBS)	22
<b>74</b> <b>57</b> <b>MELANCHOLY FIRE</b> NORMAN CONNORS/Arista 0581	14
<b>75</b> <b>72</b> <b>NEVER LIKE THIS</b> TWO TONS/Fantasy/Honey 906	6

## Black Music Report (Continued from page 37)

Sparkie Martin, longtime fixture of the New York music scene, is now a partner in Rissa Chrissa artist management and is booking talent into the midtown disco Bonds International. Millie Jackson, Harold Melvin and the Bluenotes, and the original rapping deejay Hollywood have all appeared there... Philadelphia's Academy of Music has rescinded its ban against Electric Factory and Sher-Jam productions (RW, March 14). However, at press time Sher-Jam's Jimmy Walker said he'll never use the facility again... Columbia is re-issuing its Bill Withers Christmas greatest-hits package with "Just the Two of Us," the Grover Washington, Jr. song on which Withers sings lead, included. Columbia has rights to the material and Withers, despite some rumors to the contrary, is still on the label. Look for the album in April. Whether an album of new Withers material will bear the Columbia logo is still to be determined.

BLACK CHART ACTION: In the top ten albums, modest progress

was made by Lakeside (#6 to #5), Marvin Gaye (#7 to #6), Tom Browne (#10 to #8), and Shalamar (#11 to #10). Smokey Robinson showed selling power (#16 to #12), while those consistent Isley Brothers debuted with "Grand Slam" at #13.

Big movers farther back in the pack were Atlantic Starr (#31 to #18), the Jones Girls (#35 to #29), and T-Connection (#42 to #31).

On the BOS singles chart, the Whispers (#3 to #2), Tom Browne (#7 to #5), Sister Sledge (#8 to #7) and Smokey Robinson (#13 to #8) rose in the top ten. Grover Washington, Jr., (#14 to #10) Taste of Honey (#15 to #11), Champaign (#20 to #16), Quincy Jones (#28 to #22), Atlantic Starr (#32 to #26), Marvin Gaye (#38 to #27), Kool & the Gang (#40 to #29), Jermaine Jackson (#42 to #28), Ray Parker & Raydio (#47 to #38), Grandmaster Flash & the Furious Five (#63 to #53), and Starpoint (#67 to #52) all made significant leaps.

## Classical Retail Report

MARCH 21, 1981

### CLASSIC OF THE WEEK



### RENATA SCOTTO AND MIRELLA FRENI IN OPERA DUETS

London

### BEST SELLERS OF THE WEEK

RENATA SCOTTO AND MIRELLA FRENI IN OPERA DUETS—London

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

ISAAC STERN 60TH BIRTHDAY CELEBRATION—CBS MasterSound

STRAVINSKY: FIREBIRD—Dohnanyi—London

VERDI: FALSTAFF—Taddei, Karajan—Philips Digital

### KING KAROL/NEW YORK

BRUCKNER: SYMPHONY NO. 5—Solti—London Digital

LEHAR: MERRY WIDOW—Moser, Wallberg—Angel

MOZART: IDOMENEO—Harnoncourt—Telefunken

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

KATIA RICCIARELLI AND JOSE CARRERAS IN OPERA DUETS—Philips

ROSSINI: L'ITALIANA IN ALGERI—RCA

RENATA SCOTTO AND MIRELLA FRENI—London

STERN 60TH CELEBRATION—CBS MasterSound

VERDI: AROLDO—Caballe, Queler—CBS

VERDI: FALSTAFF—Philips Digital

### RECORD & TAPE COLLECTORS/ BALTIMORE

BARTOK: DUOS—Perlman, Zukerman—Angel

ELIZABETHAN DANCES: LOVE, LUST AND PIETY—Munrow—Quintessence

MAHLER: SYMPHONY NO. 3—Tennstedt—EMI (Import)

LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital

STERN 60TH CELEBRATION—CBS MasterSound

STRAUSS: ELEKTRA HIGHLIGHTS—Borkh, Reiner—RCA

TCHAIKOVSKY: VIOLIN CONCERTO—Kremer, Maazel—DG

TCHAIKOVSKY: ROMEO AND JULIET, FRANCESCA DA RIMINI—De Waart—Philips

WALTON: SYMPHONY NO. 1—Handley—Nonesuch

### SPECS/MIAMI

BRUCKNER: SYMPHONY NO. 5—Solti—London

GOUNDOD: MIREILLE—Freni, Plasson—Angel

LEHAR: MERRY WIDOW—Moser, Wallberg—Angel

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

KATIA RICCIARELLI AND JOSE CARRERAS SING OPERA DUETS—Philips

ROSSINI: L'ITALIANA IN ALGERI—RCA

ROSSINI: WILLIAM TELL—Pavarotti, Chailly—London

RENATA SCOTTO AND MIRELLA FRENI—London

STRAVINSKY: FIREBIRD—London

VERDI: FALSTAFF—Philips Digital

### RADIO DOCTORS/MILWAUKEE

BARTOK: DUOS—Perlman, Zukerman—Angel

BOLLING: CALIFORNIA SUITE—Bolling—CBS

JANACEK: TARAS BULBA—Zinman—Philips

ITZHAK PERLMAN: THE SPANISH ALBUM—Angel

RENATA SCOTTO AND MIRELLA FRENI—London

STERN 60TH CELEBRATION—CBS MasterSound

STRAVINSKY: FIREBIRD—London

STRAVINSKY: RITE OF SPRING—Maazel—Telarc

TCHAIKOVSKY: VIOLIN CONCERTO—Kremer, Maazel—DG

WEBER: DER FREISCHUETZ—Behrens, Kollo, Kubelik—London

### DISCOUNT RECORDS/ SAN FRANCISCO

BARTOK: PIANO CONCERTOS NOS. 2, 3—Ashkenazy, Solti—London

BEETHOVEN: ARCHDUKE TRIO—Beaux Arts Trio—Philips

GOLDMARK: QUEEN OF SHEBA—Hungaraton

PROKOFIEV: PIANO CONCERTO NO. 3—Ashkenazy, Solti—London

ROSSINI: L'ITALIANA IN ALGERI—RCA

RENATA SCOTTO AND MIRELLA FRENI—London

SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London Digital

STRAUSS: INTERMEZZO—EMI (Import)

VERDI: AROLDO—Caballe, Queler—CBS

WEBER: DER FREISCHUETZ—Behrens, Kollo, Kubelik—London

### TOWER RECORDS/SEATTLE

BEETHOVEN: ARCHDUKE TRIO—Beaux Arts Trio—Philips

BRAHMS: VIOLIN CONCERTO—Hoelscher, Tennstedt—Angel

BRAHMS: LIEBESLIEDER WALTZES—Los Angeles Arts Ensemble—Nonesuch

CHOPIN: PIANO CONCERTO NO. 2—Zimerman—DG

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

LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital

RAVEL: BOLERO—Slatkin—Telarc

SCHUBERT: SYMPHONY NO. 5—Boehm—DG

STRAVINSKY: FIREBIRD—London

VERDI: FALSTAFF—Philips Digital

## Ashkenazy on Bartok and Beethoven

By SPEIGHT JENKINS

■ NEW YORK—Few pianists of our time have added so much to concert-going or to records as Vladimir Ashkenazy. Born in Russia but now an Icelandic citizen, the 43-year-old artist long ago conquered audiences in all countries where concerts are given. His annual appearances in New York are always high points of the season, and on the occasion of London Records' release of two new discs it is time again to comment on why he is such a great pianist.

He is neither the flashiest of players nor the most soulful. What he gives to his audiences is a rare combination of fire, musicality, interpretation and style. Few musicians have played with such authority over such a large repertory, and his steps into new areas are always carefully chosen. Currently, Ashkenazy is playing the Bartok Piano Concertos in a series of orchestral concerts with major ensembles across America.

The Second Piano Concerto, which some consider the most important piano concerto yet composed in this century, was created as a piece for Bartok himself. Composed between October 1930 and October 1931, it received its premiere in 1933, in Frankfurt, with Bartok as soloist and Hans Rosbaud as conductor. Ashkenazy has Sir Georg Solti as conductor, which is interesting because Solti's postwar career was launched in Frankfurt. The performance is spellbinding, one of the best concerto recordings to have appeared in a long time. Solti's tension and feeling for the long arc necessary to make the work seem a continuous build

inspired the London Philharmonic to play with unusual finesse, and Ashkenazy brings to his performance a startling accuracy, brilliance and a command of the mood. At the beginning the glitter suggests Stravinskian roots, with Ashkenazy's sense of tone and feeling of warmth evident in even the most percussive passages. The Adagio has a ghostly yet quite lyrical quality, and the final rondo-like movement—pure Bartok—shows that no pianist can play any faster or more accurately than Ashkenazy while still making his piano songful.

The Third Concerto, also with Solti, finds Ashkenazy just as expressive, though the work is less engaging. Composed in 1945, shortly before his death, this concerto is quieter and more restrained, with the Adagio religioso suggesting the "night music" of Mahler.

Ashkenazy in Bartok is one kind of pianist; to listen to the next installment of his complete Beethoven Sonatas is to hear how varied are his talents. The percussive nature of the piano explored in the Bartok disappears before the lyricism of these Sonatas. The detail is accurate; the mood is strong and virile yet poetic, the playing expressive and moving. The disc contains four sonatas, all from Beethoven's middle period—Nos. 22, 24, 25 and 27. Of these No. 27 in E minor (Opus 90) gives the greatest contrast to the Bartok. A purely Lyric work, it finds Ashkenazy playing with limpid beauty and extraordinary songfulness.

No pianist of this time has a better grasp of Beethoven's massive piano vocabulary.

## Classical Retail Tips

■ A new opera with either Dame Joan Sutherland or Luciano Pavarotti is a cause for retail delight, and this is doubly so when they join to sing a popular work. The newest entry in their catalogue is *La Traviata*, a first for the tenor on records.

Pavarotti's lyric instrument should be ideal as Alfredo, and Miss Sutherland's power and brilliance as Violetta are well known. Her performance last season of the great scene at the end of Act I at her Avery Fisher Hall appearance with Marilyn Horne

suggests her continued great control over every technical difficulty of the role. Matteo Manuguerra will make his London Records debut as Germont, and Richard Bonygne will conduct.

An unexpected record for London will be a disc by Elisabeth Schwarzkopf of her favorite Lieder, recorded under the direction of her late husband, Walter Legge. Miss Schwarzkopf, one of the preeminent Lieder singers of the era, offers selections by Hugo Wolf, Brahms and Loewe. Geoffrey Parsons is at the piano.

## Deep Creek Productions To Release Four Albums

■ NEW YORK—Deep Creek Productions has announced the completion of its first four albums, with a projected late spring release date.

"Amarcord Nino Rota" features interpretations of the music the late Nino Rota composed for the films of Federico Fellini. Contributing arrangers and players include Carla Bley, David Amram, Muhal Richard Abrams, Steve Lacy, Jaki Byard and an ensemble featuring Ron Carter, George Adams and Kenny Barron, arranged by William Fischer. Art work and liner notes have been contributed by Fellini.

"Crayons Are Dangerous Toys" is the debut LP by the Swollen Monkeys, a nine-piece, horn-oriented rock group. "Between the Acts" features saxophonist Gary Windo, known for his work with the Carla Bley band and others. "A Well Kept Secret" features the music of the Beaver Harris/Don Pullen 360° Experience, an avant garde jazz unit featuring saxophonists Ricky Ford and Hamiet Bluiett, bassist Buster Williams, steel drummer Frances Haynes and percussionist Candido.

All four records were conceived and produced by Hal Willner, founder of Deep Creek Productions. Currently music coordinator at NBC's "Saturday Night Live," Willner has worked with Joel Dorn for Masked Announcer Corporation and on the A&R staff of Warner Bros. Records.

Distribution for Deep Creek product is in the planning stages. The address for Deep Creek is: 312 West 58th St., Suite #2, New York 10019.

## CRT

(Continued from page 3)

into this further, I think — I'd want to hear what the views are of the rest of the commissioners," she said.

Commissioner Tom Brennan agreed with Burg. "It was not an agency position," he said. "Beyond that, the commissioners were not consulted, and were not invited to participate."

Brennan suggested that the yearly congressional orientation hearing was evidently considered by James to be an appropriate occasion for him to volunteer his personal views on a variety of subjects."

Brennan said that the subcommittee might ask the commissioners their views during upcoming cable television hearings.

Burg, in recounting that the CRT each year will handle two royalty distribution proceedings — jukebox and cable — and faces a public broadcasting review next year, said, "I don't know what he was speaking of" in reply to James's comments about abolishing the tribunal's functions.

### Simplistic View

"Quite frankly," she said, it's simplistic in that it makes a statement but doesn't give any alternatives. All these things (jukebox, cable TV, public broadcasting and record industry royalty fees, distribution proceedings and reviews) are related. It really isn't that easy to just (say) 'Fine, let's abolish us.' If indeed any proportion of the compulsory license concept continues, then there has to be a mechanism to deal with it."

## Columbia Draws Blood



Columbia Records has announced the signing of guitarist James "Blood" Ulmer, who will begin work on his first LP for the label on his return from a European tour. Pictured at the signing are, from left: Roger Trilling, Ulmer's manager; Bruce Lundvall, president, CBS Records Division; Jim Fishel, director, special projects, CBS Records; Ulmer; Joe McEwen, manager, A&R, east coast, Columbia Records; and George Butler, vice president, jazz/progressive A&R, Columbia.

## Warners Shrink Wrap

(Continued from page 3)

labels.

According to Adam Somers, Warner Bros.' VP/creative services, the decision to use the looser wrap was made simply because "there's a feeling that it's not a good idea to take something made out of plastic (i.e., the LP disc) and put it through the heating process that's required to shrink the wrap down tight." Yet although the "real motive is quality control, the obvious fact that flat records play better than records that are even slightly warped is important." Somers said the move may ultimately prove cost effective at the source as well, because the looser wrap actually requires slightly less raw material.

As for the choice of "Face Dances" to inaugurate the new wrap, Somers called it "basically an accident." Although "we needed to do it with a major act," so as to generate enough volume to gauge a genuine reaction from the marketplace—based on the number of defectives that will eventually be reported, as well as on consumer reaction as experienced by retailers—"it might have been some other act with a new record due out soon, like Van Halen."

In any case, according to Rick Wietsma, the label's executive director of production, "This is definitely not just a test case. We believe it's the way to go." There are at present no specific plans to use the wrap for future releases, although it will likely be used for ECM Records product, which is distributed by Warners. Added Somers, "We expect some kind of subjective reading within a month or so; we'll probably know sooner if people hate it than if they like it."

Asked why the move to looser wrap was not considered earlier, Somers replied, "New things are

very hard to introduce, even in an industry that considers itself somewhat avant-garde. It's hard to break the momentum" established by previous standards, he added. "Every point of the manufacturing process is discussed at great length, but it often takes a long time for something to be implemented."

In addressing himself to the potential of retail resistance to the looser wrap, resistance that would possibly be based on the wrap's "getting caught or snagged on record bins" since it will make the album's overall dimensions slightly larger, Wietsma said that the machines that apply the wrap have been adjusted for "much closer tolerances." Only about one-quarter of an inch of the wrap will extend beyond the 12 by 12-inch dimensions of the cover, he said. The same plastic material is currently used for both loose and tight wraps, he added, but a wrap that is both thicker and smoother is being investigated that would be used in the looser configuration.

## Black Radio Seminar Set for Cleveland

■ PHILADELPHIA — The Black Music Association's black radio advisory council is sponsoring a free seminar titled "The Crisis in Black Radio" on March 21 at Cleveland's Cuyahoga Community College, Metropolitan Campus, at 1 p.m. Among the speakers focusing on the problems of black radio will be: LeBaron Taylor, president of BMA and CBS vice president; Kenneth Gamble, president of Philadelphia International Records; George Ware of the BMA; Bob Law, program director, WWRL-AM; Les Brown, Ohio State representative; and Louie Dinwiddie, owner of Cool Cable Radio of Fort Wayne.

## The Jazz LP Chart

MARCH 21, 1981

1. **WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
2. **MAGIC**  
TOM BROWNE/Arista/GRP 5503
3. **VOICES IN THE RAIN**  
JOE SAMPLE/MCA 5172
4. **ALL AROUND THE TOWN**  
BOB JAMES/Columbia/Tappan Zee C2X 36786
5. **CARNAVAL**  
SPYRO GYRA/MCA 5149
6. **GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
7. **LATE NIGHT GUITAR**  
EARL KLUGH/Liberty LT 1079
8. **MOUNTAIN DANCE**  
DAVE GRUSIN/Arista/GRP 5010
9. **IT'S JUST THE WAY I FEEL**  
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
10. **'NARD**  
BERNARD WRIGHT/Arista/GRP 5011
11. **INHERIT THE WIND**  
WILTON FELDER/MCA 5144
12. **NIGHT PASSAGE**  
WEATHER REPORT/ARC/Columbia JC 36793
13. **GOTHAM CITY**  
DEXTER GORDON/Columbia JC 36853
14. **THE HOT SHOT**  
DAN SIEGEL/Inner City IC 1111
15. **CIVILIZED EVIL**  
JEAN-LUC PONTY/Atlantic SD 16020
16. **BY ALL MEANS**  
ALPHONSE MOUZON/Pausa 7087
17. **ODORI**  
HIROSHIMA/Arista AL 9541
18. **THIS TIME**  
AL JARREAU/Warner Bros. BSK 3434
19. **CALL IT WHAT YOU WANT**  
BILL SUMMERS & SUMMERS HEAT/MCA 5178
20. **POSH**  
PATRICE RUSHEN/Elektra 6E 302
21. **MR. HANDS**  
HERBIE HANCOCK/Columbia JC 36578
22. **FAMILY**  
HUBERT LAWS/Columbia JC 36396
23. **OUTUBRO**  
AZYMUTH/Milestone M 9097 (Fantasy)
24. **SAVANNA HOT-LINE**  
NATIVE SUN/MCA 5157
25. **SIDE BY SIDE**  
RICHIE COLE WITH PHIL WOODS/Muse MR 5237
26. **SEAWIND**  
A&M SP 4824
27. **REAL EYES**  
GIL SCOTT-HERON/Arista AL 9540
28. **DIRECTIONS**  
MILES DAVIS/Columbia KC2 36472
29. **LIVE AT MONTREUX**  
MINGUS DYNASTY/Atlantic SD 16031
30. **VERY SPECIAL**  
DEBRA LAWS/Elektra 6E 300

## IFPI Takes Hard Line on Home Taping

■ LONDON—The IFPI has come up with a tougher document on home taping, only days before the British government's green paper is expected to displease BPI lobbyists hoping for support in the battle.

IFPI revised thinking includes a suggestion that governments may be contravening the Berne Convention by allowing home taping without proper compensation to copyright owners.

Though previous policy was that compensation requirement was a basis for an attempt at royalty payments, the new stance points out that home taping also contravenes the reproduction right for which proper remuneration should be made.

A Berne Convention clause

allows reproduction in special cases as long as this does not conflict with normal exploitations of the work and thereby prejudice the interests of the author. IFPI argues that home taping does just that.

IFPI also suggests that any royalty should equal that on commercial pre-recorded copies of the works, calculated as a percentage of the returns based on average mechanical payments, which is worked out on sale price of the product.

The statement has probably come too late for the current British campaign. There is no firm suggestion on how such a royalty payment could be collected and distributed, even if it were ever enforced.

## England

By VAL FALLOON

■ LONDON—As Island continues with eight more of its controversial "One Plus One" cassettes, with the U.S. poised to be the next market, the Sonet label is launching product in this format. With the view that the blank tape market is not simply going to go away, the label is releasing **Bill Haley's** "Everyone Can Rock 'n' Roll" and "More **George Thorogood**" with blank B-sides. The marketing banner will be "C Free." Oddly, Sonet's Swedish parent company is said to be opposed in principle to the idea, but the U.K. company has a great degree of independence. Contrary to reports elsewhere, EMI is still distributing and Virgin still selling the Island tapes. But talks are still going on with the BPI, which has the sensible view that a contract is a contract. Meanwhile, Island boss **Chris Blackwell** is expected here. One suggestion was that Island should re-promote, emphasizing the music rather than the blank "Bonus." In the end, the product's profitability will be the deciding factor... On the subject of Bill Haley, MCA has retitled what was to be a greatest-hits collection, added four more tracks, and is releasing it as "A Tribute to Bill Haley"... **Pink Floyd** was among the victims of the crash of investment group Norton Warburg. The band got back around three quarters of a million pounds when they pulled out of Norton three years ago, but the members are now suing for a million pounds, though the loss is estimated at over two million. Norton went into liquidation last week with debts estimated at five million... On a cheerier note, EMI gave longtime stable star **Cliff Richard** a good luck sendoff prior to his first American tour in twenty years, commencing in Seattle. A luncheon was thrown for him by top execs, including **Ken East**, at the company's Manchester Square HQ.

**BALLARD THE BALLADEER:** U.K. singer/songwriter **Russ Ballard** has seen over 20 million units of his compositions sold throughout the world in the past five years. But despite chart success everywhere in the world, a hit in his home country has eluded him. Now Epic, his long-time label, is promoting him heavily as an artist here, following the success in the U.S. of his single and album. His single here is "I Will Be There," from the LP "Into the Fire." Ballard's publishing, formerly with Island and said to be worth millions, has been up for grabs for the three months and an announcement is expected soon. Apart from charity dates, Ballard has done no live work here. He always said he was waiting for a hit. His new band, made up of old associates, includes **Bob Henry** on drums, an **Argent** colleague said to have influenced **Keith Moon** and **John Bon-**

(Continued on page 42)

## Germany

By JIM SAMPSON

■ MUNICH—Two new developments in cassette marketing, the "One Plus One" album and single cassettes, have been greeted with mixed response here. Island's **Steve Winwood** album "Arc of a Diver," available in the U.K. with one side blank for home taping, has been issued by Ariola in Germany and Austria only as a regular cassette, without a blank side. Ariola marketing head **Albert Czapski** has not made a final decision on the One Plus One. He notes, "This concept is supposed to be a move against blank tapes, but personally, I feel it could encourage home taping." Further hindering Ariola One Plus One marketing could be the position of company MDs **Friedel Schmidt** and **Stefan von Friedberg** atop the industry associations in Germany and Austria respectively. These IFPI organizations clearly disfavor the Island campaign.

More promising is the outlook for single cassettes, especially in light of the updated German IFPI/GVL study showing more cassette units than record players in domestic households. First in Central Europe with the single cassette was WEA, whose MD **Siggi Loch** has actively campaigned for innovations in cassette marketing (*Record World*, Sept. 13). On Feb. 19, WEA issued **John Lennon's** "Woman" on cassette at the same price as the single. Shortly thereafter, Ariola Austria released four single cassettes, from **Boney M.**, **Lio** and two domestic acts. Ariola Austria MD Friedberg explains that the cassette singles are aimed at young people outside the urban centers, many of whom do not have turntables. Ariola Germany is expected to follow its southern neighbor shortly.

Meanwhile, RCA in Hamburg has decided not to follow its U.K. colleagues and will postpone introduction of the **David Bowie** cassette single. The company will wait for consumer reaction to the cassette singles now on the market. Not showing any interest in these developments are the PolyGram companies Polydor and Phonogram, which pioneered pre-recorded cassette marketing 15 years ago. DG/Polydor's **Ray Schmidt-Walk** explains that active consideration was given in 1974/75 to an EP cassette, with a new single on one side and a couple of older songs on the other. But the price of such a cassette was judged "not marketable," and the project was scrapped. At EMI Electrola, the new **Bow Wow Wow** album is available on cassette only, and the new single on vinyl only.

## The Teardrop Explodes at the Ritz



Mercury/PolyGram recording artists The Teardrop Explodes, whose American debut album is "Kilimanjaro," recently performed at the Ritz Theater in New York. Pictured backstage after the Liverpool-based group's show are, from left (back row): **George Meier**, national album promotion manager, PolyGram Records, Inc.; **Lou Simon**, senior vice president, marketing, PolyGram Records; **Joe Grossman**, national promotion manager, PolyGram Records; **Alfie Agius**, the group's bassist; **Troy Tate**, the group's guitarist; **Jerry Jaffe**, vice president, rock department, PolyGram Records; **Dan Young**, international head, PolyGram Records; **Jim Del Balzo**, national album promotion director, PolyGram Records; **Gary Dwyer**, the group's drummer; **Randy Roberts** (above), national singles sales director, PolyGram Records; and **Jeff Hammer**, the group's keyboardist. Front row, from left: **Ron Zeelan**, booking manager; **Julian Cope**, the group's lead singer and **David Bates**, A&R, Phonogram Records U.K.

# England's Top 25

## Singles

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

## Albums

- 1 FACE VALUE PHIL COLLINS/Virgin
- 2 VIENNA ULTRAVOX/Chrysalis
- 3 DANCE CRAZE SOUNDTRACK/2 Tone
- 4 DIFFICULT TO CURE RAINBOW/Polydor
- 5 KINGS OF THE WILD FRONTIER ADAM AND THE ANTS/CBS
- 6 JAZZ SINGER NEIL DIAMOND/Capitol
- 7 MOVING PICTURES RUSH/Mercury
- 8 STRAY CATS STRAY CATS/Arista
- 9 DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen
- 10 MAKING MOVIES DIRE STRAITS/Vertigo
- 11 POINT OF ENTRY JUDAS PRIEST/CBS
- 12 KILLERS IRON MAIDEN/EMI
- 13 VISAGE/Polydor
- 14 ANOTHER TICKET ERIC CLAPTON/RSO
- 15 SOUTHERN FREEEZ FREEEZ/Beggars Banquet
- 16 ABSOLUTELY MADNESS/Stiff
- 17 MANILOW MAGIC BARRY MANILOW/Arista
- 18 REMAIN IN LIGHT TALKING HEADS/Sire
- 19 GUILTY BARBRA STREISAND/CBS
- 20 DIRK WEARS WHITE SOX ADAM & THE ANTS/Do It
- 21 ARC OF A DIVER STEVE WINWOOD/Island
- 22 DIRE STRAITS DIRE STRAITS/Vertigo
- 23 FLESH & BLOOD ROXY MUSIC/Polydor
- 24 MEN IN BLACK STRANGLERS/Liberty
- 25 HOTTER THAN JULY STEVIE WONDER/Motown

(Courtesy: Record Business)

# Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ TOKYO—JOQR will broadcast a special program called "The Last Words of Love from John Lennon" for five consecutive days from March 30 to April 3. The program features an interview with RKO Radio that was finished shortly before Lennon's death last Dec. 8.

John Belushi and Dan Aykroyd visited Japan recently to promote their film "The Blues Brothers" which was released here on March 7. At a press conference at the Imperial Hotel, John's imitations of Toshiro Mifune and Marlon Brando and Dan's imitation of Richard Nixon held the audience agog. They also expressed their wish to perform in Japan with their band.

Two days earlier, they had visited the live house Noro in Kichijoji, Tokyo to hear a Japanese blues band called Blue Heaven perform. John and Dan were requested to come on stage, and they ended up performing five numbers. Sheena of Sheena & the Rokkets was also there. Noro was in an uproar that night.

The Blues Brothers are not yet well-known here, but this film will surely make them popular, and their hopes of performing here should be realized before long.

The Venus' "The Hit Parade" is currently very popular on cable radio. "The Hit Parade" is a medley of songs which starts with the theme song of the TV program "The Hit Parade," symbolizing the '60s. The medley includes "Locomotion," "Oh! Carol," "Hey Little Devil," "Louisiana Mama," "You Are My Destiny," "Sweet Little Sixteen," "Diana" and others.

While the group, a Japanese quintet, originally recorded the song for promotional purposes, the requests for it were so great that a decision was made to release it on March 1.

The '60s was the heyday for singers like Neil Sedaka, Paul Anka and Connie Francis, and in Japan, cover versions of their songs by Mieko Hirota, Mie Nakao, Kyu Sakamoto and Yukari Ito become great hits as well.

The Venus' fans consist of adults who long for the good old days of the '60s and younger fans who have grown tired of the complexity of much new music and are looking for easier and more pleasant sounds.

## England

(Continued from page 41)

ham. Ballard may now tour. One of the UK's most successful and prolific writers, he is also one of the most coverable. "Since You've Been Gone" has been a U.S. hit by Head East, Cherie and Marie Currie and Rainbow. "Liar" by Three Dog Night turned up on three LPs, "So You Win Again" slept for a year before being covered by Hot Chocolate, and though his own DXX single, "Winning," flopped, it is now Santana's new release. Other covers include Rainbow's "I Surrender" and Samson's "Riding High with Angels." There have also been covers by Olivia Newton-John and Ringo Starr. Ballard, who is building a 24-track studio in his home, says he has penned about 200 songs.

EURO BOYCOTT: Italy has opted out of this year's Eurovision song contest because it is "Old-fashioned." Apparently the Italians want a music program with "More zap in it." Worse things have been said about the songs in this annual festival, which has a colossal audience. It's been called "chewing gum music," "computer pop," and "squeaky clean M.O.R. pap." But every few years it turns up someone worthwhile: look what happened to ABBA. The writers stand to make some money, but most of the winners of recent years have disappeared without a trace... Virgin has signed a worldwide deal with Scottish label Cuba Libre. Product is out from Cuban Heels and Shakin' Pyramids, a busking rockabilly band. Virgin is treating this as a major signing and hoping to announce U.S. licensing for the label soon... Persistent rumors here of a PRT (formerly Pye) shutdown, and the possibility of RCA signing to EMI or CBS for pressing and distribution.



## Cover Story:

# Juice Newton Is Ready for Success

■ "I knew at a very early age that I wanted to be a singer, and I thought I could make it because I kept getting more and more positive feedback when I'd get up and do it," says Juice Newton, who recently released her fourth Capitol Records LP, "Juice." "It's been difficult, but maybe I'll be able to handle success better because it came slowly to me and I'm not tired of it."

### Hit Single

The Virginia Beach native is handling her success very well. Her new single, a re-working of Merilee Rush's 1968 hit "Angel of the Morning," has bulleted to #28 on the *Record World* Singles Chart this week and #53 on the country chart. Juice is taking it in stride. "This feels great," she reported from Boston, where she is in the midst of a promotional tour. "I'm enjoying every minute of it."

Newton's success story actually began in 1975, when she arrived in Los Angeles with her folk-rock band, Silver Spur, and inked a deal with RCA within six months. After two years and two moderately successful LPs, they signed with Capitol and released "Come To Me," which was produced by Elliot Mazer and contained "Good Luck Baby Jane," a tune Bob Seger gave to Juice.

Silver Spur disbanded in 1978 and Juice spent time contributing background vocals on several LPs (including Bob Welch's "French Kiss") before recording her solo debut, "Well Kept Secret." The LP, which enjoyed strong international sales, contained Juice's version of "It's A Heartache."

In 1979 Juice moved into the country/pop idiom with the release of "Take Heart." The single "Sunshine" reached the top 40 on the country charts. "I'd been



progressing in that direction in somewhat of a steady pace," Juice relates. "I now consider myself a country/pop singer because my accent is on country and my voice retains a certain country flavor."

"Juice" smacks of that distinct "country flavor." Produced by Capitol A&R producer Richard Landis, the LP has rock undertones and pop overtones, but at the core is a powerful country instrument — Juice's voice. "Because the barriers between pop and country are now down, I feel that I can reach a lot more people with the new album," she says.

"Angel Of The Morning" is spearheading that new widespread popularity. "It's a beautiful song," says Juice. "It touched me when I first heard it. I've always liked songs with substance, and the sincerity of the lyric appealed to me. Besides, it has an unforgettable melody."

## Famous, Columbia Sign U.S. Print Pact

■ NEW YORK—Sidney Herman, executive vice president, Famous Music Corporation, has announced the signing of an agreement with Columbia Pictures Publishing for exclusive U.S. print rights to the Famous catalogue.

## Styx Day in L.A.



A&M recording artists Styx recently performed in Los Angeles, where Mayor Tom Bradley declared "Styx Day." Pictured at a party in honor of the group are, from left: John Panozzo and Tommy Shaw of Styx; Gil Friesen, president of A&M; Herb Alpert, vice chairman of A&M; Mayor Bradley; J.Y. Young and Chuck Panozzo of Styx; and A&M chairman Jerry Moss. Seated in front is Styx' Dennis DeYoung.

## Starwood Reopens

■ LOS ANGELES—The California State Supreme Court has granted the Starwood nightclub a temporary stay order, allowing the local rock venue to reopen its doors pending the outcome of its current suit seeking reinstatement of its entertainment license. After remaining dark for a month, the club reopened on February 27 with the Dickies and the Blasters and has since been operating without incident. Complaints from neighboring residents led to the revocation of the club's license, and according to Starwood director David Forest, several measures have been taken to ease the situation.

### Precautions Taken

Among the measures adopted by the club have been the hiring of a private security company employing a uniformed guard in a patrol car who patrols the area outside the club nightly to discourage loitering and unruly behavior by the club's patrons on their way to and from the club. A maintenance firm has been retained to clean up refuse on the streets surrounding the club, and leaflets are being distributed inside the club asking patrons to refrain from littering, parking illegally, causing disturbances and relieving themselves on neighbors' lawns and shrubbery. In addition, patrons leaving the club's premises will not be re-admitted without charge and the club is strictly enforcing its 16-year-old age limit.

"By doing this, we're hoping to demonstrate that we can co-exist; we can operate our business peacefully and they can live quietly," said Forest. At present, the club is awaiting the Supreme Court's decision to place the case on its docket.

Other acts presently scheduled to appear at the Starwood in the near future include Gary Myrick and the Figures, the Knack, the Ventures, the Go-Go's and 20/20.

Two other local clubs—the Cuckoo's Nest in Costa Mesa and the reggae-oriented O.N. Klub in Silver Lake—are currently facing legal problems that could result in closure due to complaints from neighboring residents.

## Motown Taps Garber

■ LOS ANGELES—Jesus Garber has been named western regional rhythm & blues promotion manager for Motown Records, it was announced by Skip Miller, vice president of promotion for the label.

Prior to joining Motown, Garber was promotion manager for R & B Productions of Beverly Hills and did independent promotion for Motown, RCA and Casablanca Records.

## NARM

(Continued from page 22)

type of quality in the prerecorded product they buy."

Bar coding, which remains a controversial topic despite being overshadowed by the coming of the video age, will be the subject of an April 14 seminar. George Goldberg, editor of Scanning, Coding and Automation Newsletter, will offer an historical overview of the development of bar coding, particularly its development in the food and paperback book industries, and will conclude with a "state of the industry" report on the bar coding of prerecorded music product.

Following Goldberg will be Shelley Harrison, president of Symbol Technologies, reviewing printing and scanning equipment; and Sandra Rutledge, vice president, administrative services, Record Bar, discussing practical applications of bar coding at the retail level, particularly in the areas of inventory management and replenishment.

Richard Bruce, manager, package engineering, CBS Records, will describe the company's involvement in bar coding in what Cohen termed a "no holds barred presentation" describing current uses in processing returns and in other functions.

Bob Schneider, executive vice president, Western Merchandisers, will identify bar coding issues which are currently unsolved and will offer some opinions on the future of the Universal Product Code.

In addition to sessions on accessory marketing, TV advertising and mid-line product, this year's convention features a new twist in offering a final day wrap-up panel session.

## Lowery, Jerome Form Best Bet

■ ATLANTA—Atlanta promotion executives Butch Lowery and Bill Jerome have announced the formation of Best Bet Promotions, an independent company.

Best Bet will focus on black-oriented crossover, top 40, and pop adult stations in a nine-state area in the South. Current projects include singles from the motion picture soundtracks to "The Competition" and "Stir Crazy," and the Spinners' "Yesterday Once More."

Best Bet is located in the offices of the Lowery Group of Music Publishing Companies here, and will continue to promote all aspects of the Lowery Group. Best Bet's phone is (404) 325-0832. The company's address is 3051 Clairmont Road, N.E., Atlanta, Ga. 30329.

## Latin American Album Picks



### SALSERO

LOUIE RAMIREZ—Cotique JMCS 1104

En producción de Louie Ramírez y Willie Colon y con arreglos de Luis Cruz, Isidro Infante, José Madera y Louie Ramírez y vocalistas como Adalberto Santiago y Gaby Santiago, esta grabación de excelentes músicos en la cual varios llevan su parte como solistas, luce con grandes posibilidades de establecer pauta. Excelente sección rítmica y sonido. "Latin Jazz," (L. Ramírez) "Ahora es el tiempo," (G. Grimaud) "Barrio" (L. Pérez) y "Yo soy del llano." (C. Ferrer)

■ Outstanding production by Louie Ramirez and Willie Colon with arrangements by Cruz, Infante, Madera and Ramirez. Some vocals by Adalberto Santiago and Gaby Santiago. Top musicians featured as soloists. Very good! "Tortura China," (J. Catala) "Quisiera ser," (D.R.) "Juan Gonzalez" (R. Blades).



### PARA SIEMPRE

DIMENSION LATINA—Velvet 3021

Con Andy Montañez y Argenis Carruyo como vocalistas, la Dimensión Latina logra una brillante grabación salsera. Muy buen repertorio que mueve a la alegría. "Son mi son," (J.A. Abai) "Le lo lay," (C. Monge) "Incomparable," (J. Rodríguez) y "El cabebrero." (R. Portillo)

■ With Andy Montañez and Argenis Carruyo on vocals, Dimension Latina offers one of their best packages. Spicy Latin flavor and rhythm at their best. "Venús," (R. Hernández) "Oigan bien," (C. Monge) "Wanta todo" (D.R.) and "Mi novia y mi suegra" (R. Portillo).



### FLAUTA DE PAN

SONIA RIVAS—CBS-OKeH 10,547

Reactivada su popularidad, Sonia Rivas está comenzando a vender bien esta grabación con algunos de sus éxitos ya logrado. Bella grabación con arreglos de Nery, J. Ferrer, J. Dominguez y Luis Cárdenas. "Flauta de pan," (de Sonnevill-Toussaint-Velazquez) "Quédate," (Mochulske-P. Ramirez) "Tú te vas" (Mochulske-P. Ramirez) y otras.

■ Sonia Rivas' popularity has been spreading lately, and this package, featuring several of her previous hits, is starting to move well in many areas. "Flauta de Pan," "Tema de Nadia," (Verzon-Botkin-Velazquez) "Tú te vas," (R. Mochulske) more.



### LE CANTA A ELLA

MARCO ANTONIO MUNIZ—Arcano DK11 3532

En producción de Rubén Fuentes y con arreglos de Chucho Ferrer, Magallanes y Melo, Marco Antonio Muñoz despliega su talento interpretativo en esta nueva grabación romántica y sentimental. En especial el número "Para empezar el año" acompañado al piano por Enrique Orozco. "Era ella," (E. Hidalgo) "Mi madre querida," (Ben Molar-J. Yellen-Polack) "Canción a ella," (K. Campos) y otras.

■ Produced by Ruben Fuentes, with arrangements by Ferrer, Magallanes and Melo, Marco Antonio Muñoz proves here he is at the top of his abilities as a singer, especially on "Para empezar el año," backed by the piano of Enrique Orozco. "Por las mañanas," (P. del Villar) "Ese soy yo," (C. Espada) and "Un tipo como yo." (S. Esquivel)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Hace ya varios años—a veces piensa que ya son demasiados—que conocí a quien iba a ser un personaje inolvidable en mi carrera. A su lado iba otro de mis inolvidables. Hablamos poco tiempo de la idea, casi absurda en aquella época (todavía lo es para muchos) de desarrollar una sección latina, dentro de la recién estrenada *Record World*. Las palabras básicas fueron "esto es cuestión de trabajar, trabajar, trabajar y no doblegarse ante ningún interés, de ningún tipo y bajo ninguna condición." Y así se ha cumplido. Fueron. más las veces en que compartí con uno de ellos en el exterior, que en nuestra propia oficina. En escaleras de aviones, paisajes hermosos tropicales, fríos inviernos europeos, tierras de ojos oblicuos, caras azules, blancas o negras. Allí siempre me lo encontraba (yo creo que me encontraba él a mí) donde era importante para *Record World*. Mucho ha llovido desde entonces. Mucho se ha luchado, mucho se ha peleado, mucho se ha sufrido. En los momentos de duda fué consuelo. En los momentos de desacuerdo llegó a ser hiriente. En los momentos de felicidad fué campechano amigo. Hoy, después de su llamada anunciándome nuevos planes y nuevas perspectivas, se me hizo un nudo en la garganta. Esa es la familia. Aquellos que escogemos o nos pone la vida al lado, para luchar por objetivos y convivir en un propósito. Se me convirtió en familia este amigo. Sus palabras fueron hermosas y su despedida contrita. Ya nunca se me olvidarán dos momentos impresionantes, el día en que conocí a **Bob Austin**, "Publisher" de *Record World* y a **Sid Parnes**, "Editor in Chief" de *Record World* y el día en que Bob Austin me anunció su partida de nuestra revista. Espiritualmente se me va con Bob mucho de mi propia vida. Anímica y materialmente se queda con **Sid Parnes** lo que me queda de ella. Porque todo esto, simple y llanamente es *Record World*, que ha sido mi vida.



Delia D'Campos

Llevó a cabo CBS su convención latinoamericana en sus oficinas de Coral Gables, Florida, a la cual asistieron todas las subsidiarias de la empresa, representadas por Mexico, Costa Rica, Colombia, Venezuela, Brasil, Argentina, así como el personal de la distribuidora en Estados Unidos, Discos CBS. El tenor de las reuniones fué el análisis de resultado en cada una de las subsidiarias, que se vieron individualmente, con cada delegación, que estuvieron encabezadas por **Cuomo** de Argentina, de **Brasil**, **Jaramillo** de Colombia, **Calderón** de Costa Rica, **Salas** por Mexico, así como su Director Comercial, **Raul Bejarano**. Las actividades se llevaron a cabo en el Doral Country Club de Miami dentro de la mayor camaradería. Los resultados finales no se harán de esperar, por supuesto . . . Lufrali Records lanzó en Nueva York su grabación larga duración de la cantante puertorriqueña **Delia D'Campos**, con arreglos y dirección de **Hector Garrido**. Entre los temas destacan "Soñ mentiras," (H. Garrido) "Tu nombre no es olvido," (L. Neves) "He inventado esta noche para amarte (Pepe Luis Soto) y "Un vestido viejo." (L. González-F. Escoria) . . . Me anuncia **Mateo San Martin** que su línea Kubaney será distribuida en Espala, Congo Belga, Africa y Francia por la CBS. Al mismo tiempo, lanzaran la grabación de la cantante dominicana **Vickiana** en Estados Unidos, como resultado del contrato firmado con Bartolo I, etiqueta productora dominicana . . . Se presentará en el Teatro Million Dollar de Los Angeles, la actriz y cantante mexicana, **Lupita D' Alessio**, el viernes 13 de Marzo. Lupita está obteniendo altas cifras de ventas actualmente con "Ya no regreso contigo" . . . Anunció **Jerry Masucci** que **Robert (Bob) Tulipan** ha entrado a formar parte de "Jerry Masucci and Manolin Lecaroz Presents," una



Lupita D'Alessio

(Continued on page 45)

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Miami

By FM 92 (BETTY PINO)

1. **DEJAME**  
OSCAR D'FONTANA
2. **PERDONAME**  
CAMILO SESTO
3. **AMAR ES ALGO MAS**  
JOSE LUIS RODRIGUEZ
4. **DEVANEO**  
LUIS GARDEY
5. **QUERER Y PERDER**  
DYANGO
6. **ESPERANDOME**  
ALBERTO CORTEZ
7. **RECUERDO A CUBA**  
ALBERTO CORTEZ
8. **VUELVO A TI**  
MANOLO OTERO
9. **NO TE APARTES DE MI**  
ROBERTO CARLOS
10. **YA NO REGRESO CONTIGO**  
LUPITA D'ALESSIO

### San Antonio

By KVAR FM (JOSE RICARDO BRIONES)

1. **SI QUIERES VERME LLORAR**  
LISA LOPEZ—Hacienda
2. **ESPERANZAS**  
YURI—Profono
3. **PERDONAME**  
CAMILO SESTO—Pronto
4. **TODO SE DERRUMBO DENTRO DE MI**  
EMMANUEL—Arcano
5. **AHORA NO**  
LOLITA DE LA COLINA—Profono
6. **YA NO REGRESO CONTIGO**  
LUPITA D'ALESSIO—Orfeon
7. **DISCULPAME**  
VIKKI CARR—CBS
8. **VIDA**  
ALICIA JUAREZ—Profono
9. **BESITO CORTADO**  
SUPER ESTRELLA—Viza
10. **HOY**  
GRUPO MAZZ—Cara

### Costa Rica

By RADIO TITANIA

1. **YO NO NACI PARA AMAR**  
LA BANDA
2. **THE TIDE IS HIGH**  
BLONDIE
3. **REGRESA A MI**  
MIAMI SOUND MACHINE
4. **LA GUERRA DE LOS NIÑOS**  
ROBERTO CARLOS
5. **WOMAN**  
JOHN LENNON
6. **QUIERO DORMIR CANSADO**  
EMMANUEL
7. **THE WINNER TAKES IT ALL**  
ABBA
8. **PERDONAME**  
CAMILO SESTO
9. **LADY**  
KENNY ROGERS
10. **TIEMPO**  
MARGARITA LIBBY

### Los Angeles

By XPRS (VICTOR TRUJILLO)

1. **MATARON A LA PALOMA**  
EL JEFE Y SU GRUPO—Cronos
2. **CONTIGO A LA BUENA**  
BEATRIZ ADRIANA—Peerless
3. **MISION CUMPLIDA**  
DUETO ESTRELLA—T.H.
4. **DILO CLARAMENTE**  
CARLOS Y MARTHA—Epic
5. **OJITOS NEGROS**  
CORNELIO REYNA—Reyna
6. **SEIS PIES ABAJO**  
LOS INCOMPARABLES—Olympic
7. **YA NO ME INTERESA**  
CHEDO—Musart
8. **PALABRAS DE UN BORRACHO**  
LOS PEREZ GOMEZ—Ro/Car
9. **EN UN RATO MAS**  
LOS BUKIS—Profono
10. **POR MI ORGULLO**  
JUAN GABRIEL—Pronto

## Ventas (Sales)

### New York

1. **EL AMIGO Y LA MUJER**  
CUCO VALOY—Discolor
2. **TE REGALO EL CORAZON**  
EL GRAN COMBO—Combo
3. **REMEMBRANZAS**  
SONORA PONCENA—Vaya
4. **ESTRELLAS DE ORO (UP)**  
VOL III—Telediscos
5. **LO NUESTRAS SE ACABO**  
MILLIE Y LOS VECINOS—Algar
6. **QUINCE GRANDES EXITOS (LP)**  
CAMILO SESTO—Telediscos
7. **LA RUEDA**  
LA SOLUCION—LAD
8. **QUE LE DEN VITAMINA**  
HECTOR CASANOVA—Fania
9. **QUINCE EXITOS**  
ROBERTO CARLOS—CBS
10. **NO TE IMAGINAS**  
JOHNNY VENTURA—Combo

### Miami

1. **QUERER Y PERDER**  
DYANGO—Odeon
2. **CON LA LENGUA AFUERA**  
HANSEL, RAUL Y LA CHARANGA—Suave
3. **MI VIDA EN CANCIONES (LP)**  
JULIO IGLESIAS—CBS
4. **NO TE APARTES DE MI**  
ROBERTO CARLOS—CBS
5. **AL FIN PASO**  
HUGO BLANCO—WS
6. **PERDONAME**  
CAMILO SESTO—Pronto
7. **DEJAME**  
OSCAR D'FONTANA—Citation
8. **RECUERDOS (LP)**  
JUAN GABRIEL—Pronto
9. **YA NO REGRESO CONTIGO**  
LUPITA D'ALESSIO—Orfeon
10. **EL CACHUMBAMBE**  
OSCAR D'LEON—T.H.

### Puerto Rico

1. **LA RUEDA**  
LA SOLUCION—LAD
2. **PROHIBICIONES**  
LOLITA—CBS
3. **NO ME ARREPIENTO DE NADA**  
ESTEA NUNEZ—Pronto
4. **EL PIRAGUERO**  
CONJUNTO CLASICO—Lo Mejor
5. **LA MUJER Y LA PRIMAVERA**  
BOBBY VALENTIN—Bronco
6. **MI AMGO EL PAYASO**  
WILLIE ROSARIO—T.H.
7. **AMADA MIA**  
CHEO FELICIANO—Vaya
8. **TE REGALO EL CORAZON**  
EL GRAN COMBO—Combo
9. **A LA SOMBRA DEL FLAMBOYAN**  
RALPHY LEAVITT—T.H.
10. **MAESTRA VIDA**  
RUBEN BLADES—Fania

### Chicago

1. **ESPERANZAS**  
YURI—Profono
2. **SI QUIERES VERME LLORAR**  
LISA LOPEZ—Hacienda
3. **ES TAN TIMIDO**  
POINTER SISTERS—Planet
4. **HOY TE QUIERO TANTO**  
LOS BONDADOSOS—Anahuac
5. **YA NO REGRESO CONTIGO**  
LUPITA D'ALESSIO—Orfeon
6. **EL COBARDE DEL CONDADO**  
BANDA MACHO—Odeon
7. **TU HOROSCOPO**  
RIVIERA 76—OB
8. **EL CHUBASCO**  
HERMANOS ORTIZ—Latin Int.
9. **SI TU QUISIERAS**  
LOS BUKIS—Profono
10. **VIEJAS TRADICIONES**  
JULIO IGLESIAS—CBS

## Nuestro Rincon

(Continued from page 44)

empresa productora de espectáculos, como productor asociado. Tulipan será responsable de comprar actos internacionales de rock y pop para presentarlos en Puerto Rico, donde exhibieron exitosamente en el pasado Noviembre, a **Peter Frampton** en el Hiram Bithorn Stadium de San Juan. El primer concierto que anuncian será el de **Cheap Trick** en el mencionado stadium el día 24 de Abril próximo.

Recibo carta firmada por **Howard Roseff**, actualmente Vice Presidente de Lee Myles Assoc. Inc., que lee: "Leí su comentario en relación con la firma de la **Sonora Matancera** por Fania Records, con mucho interés y placer. Ud, Mr. **Sidney Siegel** y yo nos conocimos hace algunos años en Seeco Records. En esa época, la **Sonora Matancera** era una de los más importantes artistas de la etiqueta. Literalmente, cada "release" era un éxito. Cada artista que cantó con la **Sonora** se convirtió en estrella, tales como **Carlos Argentino**, **Nelson Pinedo**, **Celia Cruz**, **Bienvenido Granda**, **Alberto Beltrán**, **Vincentico Valdés**, **Daniel Santos**, **Bobby Capó** y muchos otros. En aquella época fuí asistente de Mr. Siegel, desde el 1946 hasta el 1967, los años dorados de Seeco Records, cuando éramos la empresa latina número uno. Mi amor e interés en la música latina nació en esa época y ha continuado hasta el presente. A través de los años he realizado trabajos para, virtualmente, cada empresa latina existente (tanto en el presente como en el pasado). Actualmente me encuentro con Lee Myles. Su columna es "una necesidad de leer" para mí cada semana, para así enterarme de lo que está pasando en el negocio musical. Mantenga vigente su "excelente" trabajo" . . . Por supuesto, Howard, mantendrá el trabajo vigente que me da la alegría de saber, a cada rato, de viejos e importantes amigos, que se toman el trabajo de saludarme a tu manera" . . . Y ahora . . . ;Hasta la próxima!

Under the leadership of **Bob Austin** and **Sid Parnes**, *Record World*

has set the standard for the coverage of Latin music in Central and South America, Spain and the U.S. Now, with the departure of Austin from the day-to-day operation of the magazine, a part of me goes too.

CBS International recently held its Latin American convention, attended by subsidiaries from México, Costa Rica, Colombia, Venezuela, Brazil and Argentina. The event took place at the Doral Country Club in Miami, Fla. The delegations were led by: Argentina, **Hecio Cuomo**; Brazil, **Roberto Augusto**; Colombia, Mr. **Jaramillo**; Costa Rica, Mr. **Calderón**; México, Mr. **Salas** and **Raúl Bejarano**, commercial director . . . Luftrali Records in New York has released an LP by Puerto Rican singer **Delia D'Campos**, with arrangements and direction by **Hector Garrido**. Among the best tunes are: "Son Mentiras" (H. Garrido), "Tu nombre no es olvido" (L. Neves), "He inventado esta noche para amarte" (Pepe Luis Soto) and "Un vestido viejo" (Gonzalez-Escorcia) . . . **Mateo San Martín**, president of Kubaney Records, has announced that the label will be distributed by CBS in Spain, the Belgian Congo and France. The label is also releasing, in the States, an LP by Dominican singer **Vickiana**, as a result of a contract signed with Bartolo I, a Dominican label . . . **Lupita D'Alessio**, the well-known Mexican singer and actress, performed at the Million Dollar Theater in Los Angeles on March 13. Lupita is having much success with her rendition of the tune "Ya no regreso contigo" . . . **Jerry Masucci** has announced that **Robert (Bob) Tulipan** has joined "Jerry Masucci and **Manolin Lecaroz** Presents" as associate producer. Tulipan will be responsible for buying major international rock and pop talent to be presented in Puerto Rico, where the firm presented **Peter Frampton** at the Hiram Bithorn Stadium in San Juan last November. Tulipan has just announced the booking of **Cheap Trick** for performances in San Juan on April 24.

## With Carl Wilson at the Ranch



To prepare for the release of Beach Boy Carl Wilson's self-titled solo debut album on the CBS-distributed Caribou label, Epic/CBS executives recently travelled to Caribou Ranch, site of the album's recording. Pictured here during a playback session are, from left (seated): Tony Martell, vice president and general manager, CBS Associated Labels; James William Guercio, president, Caribou Records, and the album's producer; and Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels. Standing: Carl Wilson, and manager Jerry Schilling.

### Concert Review

## Tierra's Winning Music and Showmanship

■ NEW YORK—At their Feb. 21 Carnegie Hall performance, the eight Los Angelinos known as Tierra emerged as heroes to a predominantly Hispanic audience on the east coast. And while much of the group's popularity revolves around the Latin influence in their music and a creative celebration of their ethnicity, the performance they gave achieved a level of showmanship that would have worked on any stage, before just about any audience with an appreciation for pop music and slick entertainment.

Playing to a nearly-full house, Tierra began their set the same way their Boardwalk Records album begins, with the syncopated drumbeat and the choppy guitar vamp that introduce "Street Scene." Lead vocalist Steve Salas (who switched from trombone to percussion with split-second precision) was not positioned at center stage, but he soon emerged as the center of attention. His brother Rudy, the band's main composer, took on a more reserved role as musical director, taking the spotlight for a few solos.

While Steve Salas appealed to the females in the audience enough to induce a rush to the stage by the end of the set, other personalities in the band were entertaining in their own way. Andre Baeza, a smiling, bearded giant of a man, gave an enthusi-

astic performance on congas during the percussion break of the uptempo "Latin Disco." And reed player Bobby Navarrete stole the show by striding out to salute "Zoot Suit Boogie" (which contains bits of the big band classic "In The Mood") in a shocking pink zoot suit that could stop traffic on 57th Street.

Of course, Tierra couldn't leave without performing the ballad "Together," the cover of the old Intruders hit which they took to the top 20 of the *Record World* singles chart, and top 10 on the RW BOS chart. They wisely followed it with their new 45, "Memories," which should keep their LP, "City Nights," buoyant on the RW Album Chart.

Winding up, the group pulled two unusual choices out of the hat: "Fever," the Peggy Lee signature, and, as an encore, "Johnny B. Goode." Yes, Tierra has succeeded as a recording band, but their versatility on stage, the result of years of dues-paying, also makes them a force to reckon with in concert.

Opening the show was one of Tierra's forebearers, Latin percussionist Mongo Santamaria. His band wasn't quite up to Tierra's sharp pacing and tight arrangements, but Santamaria himself communicated joy to the audience each time he took off on an inspired conga drum solo.

Phil DiMauro

## Radio Action

### Most Added Latin Record

(Tema más programado)

(International)  
 ● "Insaciable Amante"  
 ● (Camilo Blanes)  
 ● JOSE JOSE  
 ● (Ariola-Pronto)

(Regional)  
 ● "Palabras Triestes"  
 ● (Xavier Santos)  
 ● LOS YONICS  
 ● (Atlas)

## Dialogue

(Continued from page 36)

my upbringing I think I was probably exposed to a whole lot more. He'd shoot around things . . . well, the early stories were really involved with things that we were into. The music part of it for me became that. It wasn't a thing where my dad thought it would be a great idea to have me sing after the show; it was really an afterthought to do that. Just like other things, as we got into sports we'd do it on the show or whatever hobbies we had.

**RW:** Your dad was really in charge of the whole show.

**Nelson:** Yeah, that was his thing. He directed the show, wrote the show, edited the show. It wasn't an ego thing; he just wanted it done right. If anything he gave up a lot to try and make the show meet his standards. With my dad it was possible to do that: he had his way of wanting it to be seen and he was right most of the time. If he was wrong he'd say he was wrong. I have nothing but so much respect for him now, especially looking at that. He not only had to raise a family, be the father in the family and keep everybody happy in that way; but we had that thing about working together. It'd be terrible if we didn't all get along. It was a fine line. And be a director, to be the person who says, "You're late." When we'd get a little cocky he had his way of letting us know we weren't that great.

**RW:** You know, there's something that's baffled me all these years—

**Nelson:** What did he do for a living?

**RW:** You got it! What did he do besides go to the emporium?

**Nelson:** The first year of the show he tried to incorporate the band where he had a job and went out with the band and stuff. But it got too confusing because what he really wanted to do was write the stories around the family and kids. So it was just assumed that it was on weekends . . . and there was never any town mentioned either.

**RW:** The second phase of your career was the Stone Canyon Band period. What made you decide to go in that direction of fusing country and rock?

**Nelson:** I saw a group called Pogo, which became Poco, when they'd just got together. That's when I first saw Randy Meisner; he was playing bass with them. They played for like two nights or something at the Troubadour. I'd always had an idea that you could use a steel guitar—I remember seeing a Jackie Gleason Show when Buck Owens was on. And he had Tom Brumley, the steel player that I ended up using. He came on and it was really dynamic; real live and had a great tone to it. It wasn't a really "swimmy" kind of thing; it had a rock 'n' roll feel to it. Those two things really gave me the idea. Randy was really into an R&B thing back then and I had to talk him into singing the harmonies, the three-part harmonies.

**RW:** Did you enjoy that period with the Stone Canyon Band?

**Nelson:** I really did. That was a time of again kind of getting back, rehearsing in garages again.

**RW:** And you also had a period of relative inactivity before you came back with that group.

**Nelson:** Well, we were recording all that time, but no one was listening. That was a good time. It was a learning process for me, getting to try big production-type albums. I did some country albums that I like; had James Burton playing dobro; Glen Campbell sang on the first country album and he played bass for me on the road. It was a good time, but kind of frustrating. As far as country goes, those albums were accepted, got a lot of airplay. I felt good about those two country albums because a lot of people at that time were immediately rejected as not being able to do that.

**RW:** You've mentioned a number of artists you were friendly with early in your career. A lot of them aren't around anymore. How did you get from there to here with body and soul intact? How come you didn't wind up like Elvis?

**Nelson:** You know, what really bothers me about that is that such a big deal was made out of the last maybe two years of his life; now it's like when you mention his name that's what it means. But that wasn't him at all. It was and it wasn't. At that time he was going through a lot of personal problems, which a lot of people go through. I do the same things he did, to whatever extent. It bothers me because I know what kind of person he was. He was very honest and he cared about people. It's really tough to forget about what he did for music. It's pretty amazing. He never got a Grammy. Nothing. It's pretty incredible. There wouldn't be any Grammys unless Elvis was around, you know. When you get all these self-righteous people who are into putting someone down like that it always bothers me. I always wished that Elvis had gone back to when he was with Scotty Moore, just go back and do that, but he wasn't into it. It was his choice.

I'm lucky I guess. You're right: a lot of the people we've been talking about aren't around any more, for one reason or another. Rock 'n' roll's a dangerous business, I guess. Lots of casualties.

# Record World Gospel

## Gospel Grammy Winners



Light Records' "The Lord's Prayer," written by Reba Rambo and Dony McGuire, was named best gospel performance, contemporary or traditional, at the recent 23rd annual Grammy Awards presentation. Receiving Grammy Awards for their performance on the album were, from left: Reba Rambo, Dony McGuire, Andrae Crouch, Tim Archer, Janice Archer, Steve Archer, B. J. Thomas, Cynthia Clawson, Walter Hawkins and Tramaine Hawkins.

## Contemporary & Inspirational Gospel

MARCH 21, 1981

MAR. 21	MAR. 7		
1	1	<b>PRIORITY</b> IMPERIALS/DaySpring DST 4017 (Word)	21 21 <b>THE LORD'S SUPPER</b> JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
2	4	<b>EVIE FAVORITES, VOL. I</b> EVIE TORNUQUIST-KARLSSON/ Word WSB 8845	22 22 <b>PH'LIP SIDE</b> PHIL KAEGGY/Sparrow SPR 1036
3	3	<b>BEST OF B. J. THOMAS</b> Myrrh MSB 6653 (Word)	23 24 <b>IN CONCERT</b> B. J. THOMAS/MCA/Songbird 5155
4	2	<b>NEVER ALONE</b> AMY GRANT/Myrrh MSB 6645 (Word)	24 — <b>FOR THE BRIDE</b> JOHN MICHAEL TALBOT/ Birdwing BWR 2021 (Sparrow)
5	8	<b>BULLFROGS AND BUTTERFLIES</b> CANDLE/Birdwing BWR 2010 (Sparrow)	25 30 <b>NEVER THE SAME</b> EVIE TORNUQUIST-KARLSSON/ Word WSB 8806
6	6	<b>HEED THE CALL</b> IMPERIALS/DaySpring DST 4011 (Word)	26 — <b>SIR OLIVER'S SONG</b> CANDLE/Birdwing BWR 2017 (Sparrow)
7	7	<b>WITH MY SONG</b> DEBBY BOONE/Lamb & Lion LL 1046 (Benson)	27 34 <b>THANK YOU FOR THE DOVE</b> MIKE ADKINS/MA 1061
8	5	<b>MY FATHER'S EYES</b> AMY GRANT/Myrrh MSB 6625 (Word)	28 28 <b>TEACH US YOUR WAY</b> EVIE & PELLA KARLSSON/ Word WSB 8848
9	9	<b>MUSIC MACHINE</b> CANDLE/Birdwing BWR 2004 (Sparrow)	29 — <b>PRaise III</b> VARIOUS/Maranatha MM0048A (Word)
10	15	<b>IN HIS TIME, PRAISE IV</b> MARANATHA SINGERS/ Maranatha MM0064 (Word)	30 — <b>LIVE</b> ANDRUS BLACKWOOD & COMPANY/Greentree R 3570 (Benson)
11	11	<b>KIDS PRAISE ALBUM</b> Maranatha MM0068 (Word)	31 16 <b>STRAIGHT AHEAD</b> JAMIE OWENS-COLLINS/ Sparrow 1035
12	12	<b>ARE YOU READY?</b> DAVID MEECE/Myrrh MSB 6652 (Word)	32 19 <b>COLOURS</b> RESURRECTION BAND/Light LS 5783 (Word)
13	13	<b>INSIDE JOB</b> DION/DaySpring DST 4022 (Word)	33 — <b>GOSPEL NIGHTS</b> MARIA MULDAUR/Takoma TAK 7084 (Chrysalis)
14	14	<b>THE PAINTER</b> JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	34 23 <b>CELEBRATE</b> ARCHERS/Light LS 5773 (Word)
15	17	<b>GOT TO TELL SOMEBODY</b> DON FRANCISCO/NewPax NP 33071 (Benson)	35 33 <b>SAVED</b> BOB DYLAN/Columbia JC 30553 (CBS)
16	29	<b>NO COMPROMISE</b> KEITH GREEN/Sparrow SPR 1024	36 37 <b>SEEDS OF CHANGE</b> KERRY LIVGREN/Kirshner NJZ 36567 (CBS)
17	27	<b>AMY GRANT</b> Myrrh MSB 6586 (Word)	37 38 <b>FOR THE BEST</b> B. J. THOMAS/MCA/Songbird 3231
18	18	<b>LIGHTS IN THE WORLD</b> JOE ENGLISH/Refuge R 3764 (Benson)	38 10 <b>ONE MORE SONG FOR YOU</b> IMPERIALS/DaySpring DST 4015 (Word)
19	26	<b>DALLAS HOLM AND PRAISE LIVE</b> Greentree R 3441 (Benson)	39 31 <b>BEGINNINGS</b> JOHN MICHAEL TALBOT/ Sparrow SPR 1040
20	20	<b>FORGIVEN</b> DON FRANCISCO/NewPax NP 33042 (Benson)	40 40 <b>ROAR OF LOVE</b> 2ND CHAPTER OF ACTS/ Sparrow SPR 1033

## Gospel Time

By PAM LEE

Keep an eye out for the April issue of the Saturday Evening Post. As in the past four years, this issue features articles with a Christian emphasis. **President and Mrs. Reagan** appear on the cover.

Monday night (9) was occasion for celebration at the Benson Company's offices here in Nashville. Honored guests were the **Singing Speer Family**, who are celebrating their 60th year as a professional singing group.

In her first appearance after winning the Grammy for best soul gospel performance, contemporary, **Shirley Caesar** taped the "Bobby Jones Gospel Show" here March 2. WSM's air date is April 12, while the BET date is scheduled for April 10 . . . The **Imperials** are scheduled for an appearance on ABC-TV's "20/20" program in March. They're also scheduled to appear on a segment of the syndicated TV news show, "PM Magazine."

**Truth**, Paragon Records concert and recording artists, are in their tenth year of full-time touring. This year Truth will travel their millionth mile, an event marked by their "Millionth Mile Tour," to include a 10-year reunion in Mobile, Ala. July 3-5.

Music Texas, formerly the Crescendo Music workshop, is to be held at the Ramada Inn in Irving, Texas June 21-25. Under new management, the workshop has been revised and expanded. For information write Music Texas, P.O. Box 2130, Irving, TX 75061, or call (213) 438-0827.

The Phoenix Festival of Sacred Music is being held this weekend (19-22). According to **Dick Curd** of Joy Productions, the event will feature the broadest range of gospel musical styles to be found in one place at one time. Sponsored by North American Liturgy Resources (NALR), music from baroque to contemporary to jazz will be represented in the form of 11 concerts featuring 14 top artists. For ticket information call Peggy Schumaker at (602) 864-1980.

Signings: **Stephanie Boosahda** to NewPax Records; **Don Francisco** re-signed with NewPax Records and Paragon/Benson publishing group; **Twila Paris** to Milk & Honey Records; the **Mercy River Boys** with Adoration, Inc. (The Tatom Agency).

## Word Names Two in Regional Promotion

WACO, TEX. — Dan Johnson, VP of marketing, Word Records and Music, has announced the appointments of Doris Purcelli and Brad Burkhardt as regional promotion directors for the label. According to Word, their use of regional people marks a first in the gospel music industry.

"In gospel music most companies have to resort to national promotion and, in turn, leave the marketing network spread very thin," said Johnson. "This is usually due to a lack of personnel, limited funds, and the belief that greater exposure equals greater sales. Our goal is to maintain national promotion, but do much more vertical marketing in specific regional areas. This will be the beginning of pinpoint marketing, hitting nerve centers in specific regions."

Purcelli formerly worked in sales for KMOX-AM and KADI-FM in St. Louis in record promotion for EMI/Liberty, and as an ad executive with Katz & Associates. Burkhardt, a telecommunications

graduate, comes to Word from A&M Records, where he worked in local promotion in San Francisco and Phoenix.

Purcelli will cover the northwest from Seattle, while Burkhardt will handle the southeast from Atlanta. Their duties will include working with rack jobbers, one-stops, retail stores, religious and secular radio stations, youth groups, churches, campus organizations, newspapers, and television.

## Candle Goes Gold

CANOGA PARK, CAL. — Sparrow Records celebrated its first RIAA-certified gold album award on Feb. 25 when Candle's "The Music Machine" package hit the 500,000-unit sales mark. Sparrow president Billy Ray Hearn said this sales figure was achieved basically through bookstore distribution, adding that he feels the new distribution agreement between Sparrow and MCA will gain exposure for Candle at retail and rack levels also.

## Gospel Opera Entered In Input '81 Colloquim

■ NASHVILLE — "Make A Joyful Noise," the gospel opera produced by Nashville's public television station WDCN, has been selected as one of 35 entries from the United States for the international Input '81 colloquim, to be held March 22-28 in Venice, Italy.

Input '81 will bring together producers and programmers from public broadcasting entities in 17 countries to screen and discuss programs as social and cultural indicators. Programs will be featured because they "care about the audience they address, are conceived as a service to the audience, and defend rights when in jeopardy." International Film Seminars is coordinating entries.

## Lexicon-Light Moving

■ LOS ANGELES—Lexicon Music-Light Records will consolidate its operations in three Los Angeles locations into a new 20,000-square-foot combination office-warehouse in Newbury Park, California, effective April 1, according to Larry Jordan, executive VP, Light Records-Lexicon Music.

A contract has been signed for a 10,000-square-foot Lexicon-Light warehouse in Winona Lake, Indiana, scheduled for completion by Sept. 1, 1981. Jordan also announced that Lexicon-Light will open a Nashville office in mid-April, headed by Lynn Bowden as assistant director of copyright development. The new office will seek additional use of Lexicon copyrighted music and provide office space for area composers, complete with piano and full electronics.

# Gospel Album Picks

### FOR THE BRIDE

JOHN MICHAEL TALBOT—*Birdwing BWR 2021 (Sparrow)*

The National Philharmonic Orchestra of London provides a pleasing background for Talbot's gentle vocal. String arrangements highlighting violin and mandolin solos make for a peaceful worship album.

### SOMEHOW YOU NEEDED ME

REV. ISAAC DOUGLAS—*Savoy SL 14574 (Arista)*

Backed by the Voices of Unity, Douglas conveys his message with powerful vocals and tight rhythms on this album. Best cuts include "Separated Unto the Lord," "Let All the People Praise Him," and the title song.

### SOME OF THE BEST OF GARY S. PAXTON (SO FAR)

GARY S. PAXTON—*NewPax NP 33080 (Benson)*

Paxton offers a wide variety of musical styles from blues-flavored ("I'd Rather Have Jesus") to Dylanesque ("Weeds") to inspirational ("Lord, I Need You Right Now," "Just As I Am.") Unique productions complement varied material, rendering a refreshing package of Christian music.

### EXPECT THE UNEXPECTED

MYRNA SUMMERS—*Savoy SL 14559 (Arista)*

Myrna leads the Myrna Summers Singers in a high-spirited collection of songs. Straightforward lyrics and Summers' dynamic vocal generate the excitement evident throughout this album.

### SILVERWIND

Sparrow *SPR 1041*

Polished productions enhance Silverwind's clear harmonies. A light, up-beat tempo on most songs makes them excellent choices for airplay. "I Don't Worry," "I Am In Love," "Never Had a Reason," and "I Will Bless the Lord" are standouts.

## Soul & Spiritual Gospel

MARCH 21, 1981

MAR. 21	MAR. 7	
1	2	<b>THE LORD WILL MAKE A WAY</b> AL GREEN/Myrrh MSB 6661 (Word)
2	9	<b>RISE AGAIN</b> GOSPEL KEYNOTES/Nashboro 7227
3	3	<b>THE HAWKINS FAMILY</b> WALTER HASKINS/Light LS 5770 (Word)
4	13	<b>CLOUDBURST</b> MIGHTY CLOUDS OF JOY/Myrrh MSB 6663 (Word)
5	5	<b>JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS</b> Savoy SGL 7059 (Arista)
6	6	<b>KEEP ON CLIMBING</b> PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista)
7	10	<b>A PRAYING SPIRIT</b> JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)
8	1	<b>EVERYTHING'S ALRIGHT</b> CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14850 (Arista)
9	14	<b>MOTHER WHY?</b> WILLIE BANKS & MESSENGERS/Black Label BL 3000 (HSE)
10	16	<b>I'M COMING LORD</b> CANTON SPIRITUALS/J&B 8 0028
11	12	<b>GOD WILL SEE YOU THROUGH</b> WILLIAMS BROTHERS/New Birth 7048
12	7	<b>REJOICE</b> SHIRLEY CAESAR/Myrrh MSB 6646 (Word)
13	11	<b>TRUE VICTORY</b> REV. KEITH PRINGLE/Savoy 7053 (Arista)
14	4	<b>THE LORD IS MY LIGHT</b> NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)
15	17	<b>MIRACLE</b> JACKSON SOUTHERNAIRES/Malaco 4370
16	29	<b>GOD SAID IT</b> SOUL STIRRERS/Savoy SL 14569 (Arista)
17	19	<b>AMAZING GRACE</b> ARETHA FRANKLIN/Atlantic SD 2906
18	8	<b>TRAMAINE</b> TRAMAINE HAWKINS/Light LS 5760 (Word)
19	22	<b>THIS GOSPEL</b> REV. E. L. MCKINNEY/J&B 80026
20	27	<b>GOD CAN</b> DOROTHY NORWOOD/Savoy SL 14557 (Arista)

21	23	<b>GOLDEN HITS</b> SLIM AND THE SUPREME ANGELS/Nashboro 7234
22	20	<b>PLEASE BE PATIENT WITH ME</b> ALBERTINA WALKER/Savoy SL 14527 (Arista)
23	18	<b>JESUS WILL NEVER SAY NO</b> FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista)
24	34	<b>REMEMBER ME</b> REV. E. L. MCKINNEY/J&B 0005
25	15	<b>LOVE ALIVE II</b> WALTER HAWKINS & LOVE CENTER CHOIR/Light SL 5735 (Word)
26	24	<b>THANK YOU LORD</b> REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy SGL 7055 (Arista)
27	33	<b>AIN'T NO STOPPING US NOW</b> WILLIE NEAL JOHNSON & GOSPEL KEYNOTES/Nashboro 27217
28	26	<b>COME TO JESUS NOW</b> MYRNA SUMMERS/Savoy SL 14575 (Arista)
29	25	<b>CHANGING TIMES</b> MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
30	37	<b>HE CHOSE ME</b> O'NEAL TWINS/Savoy SGL 7049 (Arista)
31	36	<b>CHANGED MAN</b> SWANEE QUINTET/Creed 3099 (Nashboro)
32	32	<b>IT'S A NEW DAY</b> JAMES CLEVELAND & SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)
33	—	<b>RIDE THIS TRAIN</b> CANTON SPIRITUALS/J&B 0030
34	38	<b>CAUGHT UP</b> BOBBY JONES & NEW LIFE/Creed 3102 (Nashboro)
35	21	<b>I'LL BE THINKING OF YOU</b> ANDREA CROUCH/Light LS 5763 (Word)
36	—	<b>NOBODY'S CHILD</b> ORIGINAL SOUL STIRRERS/Malaco 4369
37	28	<b>ONE DAY AT A TIME</b> REV. THOMAS L. WALKER/EGL 655
38	30	<b>GOD'S ANSWERS TO THE PROBLEMS OF PRESSURE</b> REV. E. L. MCKINNEY/J&B 0021
39	31	<b>TELL IT</b> MILDRED CLARK & MELODY-AIRES/Savoy SL 14571 (Arista)
40	39	<b>ALL ABOUT JESUS</b> SENSATIONAL NIGHTINGALES/Malaco 4398



## Gospel Radio Show Bows in Nashville

■ NASHVILLE—This Monday (15) marks the pilot episode of "Music City Sanctuary Band," a 90-minute weekly radio show carried by WKDA radio here, hosted and directed by Don Butler, executive director of the Gospel Music Association. From 1954 to 1963, Butler announced gospel shows at WEAS-WCUN in Decatur, GA.

Scheduled to air from 10 to 11:30 a.m. weekdays, the show will feature all styles of contemporary and traditional gospel music and live interviews with gospel artists and other guests. No evangelizing is planned for the show. WKDA hopes to have the show syndicated.

## Spirit Releases Two Budget Lines

■ LOS ANGELES—Spirit Records president Ken Washburn has announced the release of two new budget lines of albums. The first, on the Hartsong label, lists at \$5.98 and features artists Pamela Duel Hart, Paul D. Davis, and Mike Johnson. The second, on the Holy Kiss label, lists at \$4.98 and features artists Barry Wood, Albrecht and Roley, Ed Drake, Aslan, Dennis Krause, and Bill Raby.

As a sales incentive, the Spirit "1 Free With 4" coupon program is applicable to budget product. For more information call (800) 421-3254 outside California, or (213) 855-1525 in California.

## New York, N.Y. (Continued from page 16)

is one of a smooth, professional unit calmly weathering the storm and proceeding to release hit albums and draw sellout crowds to arenas, Simmons said the opposite was closer to the truth. "The band went through so many changes so fast. Any time we ever gained any stability, it was always knocked aside by the personnel changes. The last couple of years have been the only time that we've sort of solidified as a group; and because of that solidification, we're not just going, 'Oh my God, how are we going to do this,' or 'how are we going to do that,' 'how are we going to work these players in?' That has taken a lot of time to develop."

Yet Simmons seems curiously unfazed by all the commotion, whether it be caused by the Doobies' own game of musical chairs or by the public acclaim greeting the band's every appearance. "I take it for granted now that things are ever-changing. I enjoy everything as I'm going at it and am not bummed out if it doesn't turn out the way I thought it would. That's probably why I'm still playing in this band. The good moments make anything that might be a bummer just fine. Playing with a lot of great musicians is what keeps you happy. At least it's been that way with me."

**BITS AND PIECES:** "**Randy Newman's** Maybe I'm Doing It Wrong," a new cabaret production featuring 23 Randy Newman songs and directed by **Joan Micklin Silver** (who also directed the films "Hester Street," "Head Over Heels" and "Between the Lines") opens March 22 at the Production Company, 249 West 18th Street. Preview performances begin March 19 and continue through March 21. The cast includes **Mark Linn-Baker**, **Patti Perkins**, **Deborah Rush** and **Treat Williams**. Musical arrangements and musical direction are by **Michael Roth**. The cabaret is scheduled for Thursdays, Fridays and Saturdays at 11:00 p.m., and Sundays and Mondays at 9:00 p.m. Tickets are \$6.50.

**LOUDON WAINWRIGHT**, who resumed his musical career with a two-night stand at the Bottom Line on March 13 and 14, reportedly has become a "hot property" as an actor following his acclaimed performance as Stanley in Harold Pinter's play, "The Birthday Party."

And as long as theater is the topic of this little section, it should be mentioned that playwright **Ed Bullins** has discovered that **Louis Armstrong** "retired" in 1935 and resumed his career again in 1936, and didn't stop playing until his death. Bullins claims to have discovered this obscure bit of information while researching the book for "Satchmo," a new musical. Bullins claims "the mob" got hold of Armstrong's contract and, rather than acquiesce, Armstrong decided not to work. During his year off, Armstrong devoted himself to photography and, said Bullins, "wrote letters to his friends."

**JOCKEY SHORTS:** the **Allman Brothers Band** has entered into a long-term managerial agreement with Monarch Entertainment, **John Scher's** management-concert promotion firm. The group is currently preparing its second album for Arista Records . . . **Paul McCartney** has been named recipient of the International Music Achievement by the Songwriters Hall of Fame. The award coincides with the publication of the most comprehensive book of McCartney's music ever published. "Paul McCartney: Composer/Artist" also includes original drawings by none other than Paul M. . . congratulations to **BAM Magazine** for singling out **Commander Cody's** "2 Triple Cheese, Side Order of Fries," a superb record, as a nominee for "Best Independently Produced Single," and to the Emmy Awards committee for selecting a videotape presentation of said superb song as a nominee in the "Outstanding Individual Achievement Directed and Pre-Produced" category. And of course, congratulations to the Commander himself. Good work need not always go unheralded . . . tune into the **Midnight Special** on March 27 and see **Creedence Clearwater Revival** in concert in 1970 at the Royal Albert Hall in London ("for real," says Fantasy) . . . Studio action: the **Commodores** are cutting tracks for a new LP at Web IV Studio in Atlanta. The sessions are being produced by **James Carmichael** and the Commodores, with **Cal Harris** engineering and **Ed Seay** as second engineer . . . engineer **Michael Barbiero** is mixing **Bram Tchaikovsky's** upcoming Arista LP at Media Sound Studios in New York. **Nick Garvey** produced . . . at Blank Tapes Inc., **Blondie's Chris Stein** is producing **Iggy Pop** for the soundtrack of a movie which is presently titled "Drats." Also at Blank Tapes: the **Clash**, recording an interview with **Cosmo Vinyl** for Columbia, and **Eight-Eyed Spy** recording for Fetish Records with **Bob Blank** producing . . . at Songshop Recording Co. in New York, **Martin Briley** is recording, with **Mick Ronson** on guitar; **Dirty Looks**, with Nick Garvey producing; **James Chance** and the **Contortions** with **John Hanti** and **Neal Cooper** producing.

## The Coast (Continued from page 18)

**PERFORMANCE:** **Ry Cooder's** March 4 gig at the Country Club was one of those shows that makes you glad to be in the music business—and thankful that a record label (in this case Warner Bros.) will stick by an artist for ten years or so even when sales rarely, if ever, approach precious metal levels, simply because the guy deserves to be heard. Cooder's band—which featured **John Hiatt** on guitar and vocals, who had one chilling solo spot—was superb, as was the choice of material, much of it from "Bop Till You Drop" (arguably the best of Cooder's many great albums). Ry himself was in good form, loose and funny (especially during one long rap wherein he detailed a conversation he had with **Mo Ostin** on a day when Cooder just didn't feel like showing up for work) and playing up a storm. It was, quite simply, one of the best gigs we've ever seen—and if that sounds like an unqualified rave, well, it should . . . Meanwhile, at the Whisky, the **Feelies** proved to be one of the best rock 'n' roll bands we've seen come out of New York since the early days of **Tom Verlaine's Television** . . . Nice to see that the **Fabulous Thunderbirds** are opening for **Eric Clapton** on his tour, which kicked off in Portland on March 2 and runs through mid-April. We figure it's a good deal for all concerned: Ol' Slowhand gets a musically compatible and easy-to-work-with opening act, the T-Birds get the kind of exposure they deserve, and the audience gets a helluva show . . . Singer and sometime guitarist **Lee Montgomery** will appear for one set (at 10:00 p.m.) on March 26 at the Blue Lagune Saion. His band sounds like a good one: it includes **Richie Hayward** (ex-Little Feat) on drums, **Ray Neapolitan** on bass, **Bruce Langhorne** (he wrote the score for the film "Melvin and Howard") on percussion and guitar, **Stan Ayeroff** on guitar and **Loren Newkirk** (Montgomery's producer, along with **Morgan Cavett**) on piano . . . On the studio front, **Quincy Jones** begins work this Monday (16) on the new **Patti Austin** album at Media Sound in New York. Musicians will include **Eric Gale**, **Chris Parker**, **Bob James**, **Richard Tee** and **Ralph MacDonald**.

**SCOOPS:** **Leo Sayer**, who has two back-to-back big ones with "I Love You More Than I Can Say" and "Living In A Fantasy," seems to have a knack for making hit records these days and should have no trouble continuing his hot streak with **Mike Chapman** producing his next album. They'll start work after Leo's completed his upcoming tour—his first in two years—which will cover the UK, Europe, Australia, New Zealand, Japan and the United States. Hope he doesn't leave the bathtub running.

**UPDATE:** Just after we belatedly announced that **Mick Jagger** and **Jason Robards Jr.** were in Peru filming **Werner Herzog's** next picture, "Fitzcarraldo," Starship told us that Robards had come down with amoebic dysentery, left the film's jungle location and has quit his role entirely. Since some 40 percent of principal photography had been completed—much of it with Robards—Herzog is in a bit of a pickle . . . In exchange for his agreement to appear in "Star Trek II," Paramount has given enterprising **William Shatner** a virtual blank check to develop any project his heart desires . . . The cast of "Long Shot"—which includes **Leif Garrett** and **Linda Manz**—held their wrap party on the ski slopes of Heavenly Valley; the final location for the picture had been nearby Caesars Tahoe.

**NEPOTISM:** **Arthur Hiller** has cast his 20-year-old daughter, **Erica**, as an amateur country singer in "Making Love," which he's directing for 20th Century-Fox. The film stars **Michael Ontkean** and **Kate Jackson**. **CLARIFICATION:** Contrary to reports printed in this column last week, Rocket Records has not shuttered its American operation. Instead, they tell us, there'll just be a new phone number (656-2223), which will be effective—get this—after April Fool's Day.

## Disco File (Continued from page 19)

It" is a 16-minute medley that lumps "No Reply," "Sugar, Sugar," "Sherry" and dozens of other song snippets in what has to be the most tasteful and flawless of any such bootlegs: because it's made up of segues rather than overlays, it's far more listenable. We were amazed, then, to discover a Dutch import on the CNR label that actually featured a studio group performing the entire medley through, adding a theme song called "Stars on 45" that made the medley work in the manner of Theo Vaness' 1977 "Back to Music." Finally, Brooklyn's BC label has recorded and shipped their own version of the medley, one of two side-long cuts on an album called "Now and Then." The Dutch version, suitably, has a more high-charged, slicker disco sound, compared to the relatively laid-back pace of the BC record; there's more of a jump-cut feel on the European version that approximates the bootleg's actual crossmixing. We certainly can't recommend a bootleg, although it's interesting listening: both the Dutch and American versions offer their own merits.

## Waylon & Jessi in Las Vegas



In support of their current RCA album "Leather and Lace," Waylon Jennings and Jessi Colter recently played a two-week engagement at the Riviera Hotel in Las Vegas. Backstage discussing the duo's "Storms Never Last" single are, from left, Jennings, Colter, RCA's west coast country promotion manager Carson Schreiber, and KUEG-Las Vegas MD Johnny Steele.

## Top Billing Names Three New Directors

■ NASHVILLE — Tandy Rice Jr., president and chairman of the board of the Top Billing, Inc. talent agency, has announced the appointment of Andrea L. Smith, Barbara C. Farnsworth, and Vincent T. Phillips to the agency's board of directors.

Rice also announced that Jan Simmons has joined Top Billing's creative services division as national press coordinator.

Smith, a senior vice president, and Farnsworth, a vice president, have served the corporation since 1969 and 1971, respectively. Phillips, a senior partner in the business consulting firm of Ricciardi, Phillips and Associates Inc., has been associated in an advisory capacity with Top Billing since 1977.

Simmons previously worked with Opryland U.S.A. and the Franklin Review-Appeal newspaper, and as a Nashville-based freelance writer.

## TV Director Angus Dies

■ NASHVILLE — Television director Alan F. Angus, 48, died here March 5 after suffering a heart attack. The Los Angeles-based director was in town working with Jim Owens Productions on a TV special, "Music City News' Top Country Hits of the Year," scheduled to be videotaped April 11 at the Grand Ole Opry House here.

Born in Newport, England, he established himself as a director and producer of film, stage, and TV productions in England, Canada, and the United States. His credits include "The Johnny Cash Show," "The Steve Allen Show," "Academy of Country Music Awards," "Music Country USA," and several specials for Owens.

## Dolly's Career Continues To Explode

By AL CUNIFF

■ NASHVILLE — With her recent month-long stay at the number one spot with "9 to 5" on Record World's pop singles chart (Feb. 21-March 14), RCA artist Dolly Parton continues to set new levels of achievement and exposure for herself and the Nashville music community.

Dolly's pop feat sets an all-time mark for a Nashville-based female artist. Last weeks' RW disclosed that Dolly was also the first Nashville-based female artist to go number one across the board in this magazine's pop, country, and A/C singles charts. Along the way, Parton's "9 to 5" single and album, buoyed by the success of the movie of the same title, have gone gold.

"Dolly is without a doubt the hottest commodity Nashville has," said Randy Goodman, administrator of artist development services for RCA-Nashville. Parton, who has recently been covered by a number of national publications, is slated for a major role in the film "Best Little Whorehouse in Texas," and will soon begin work on her next RCA album, due in the fall.

Dolly's next single is scheduled to be "But You Know I Love You," which will receive strong pop and country promotion. In the midst of all this, Dolly has also been approached by the 10,000-member national secretaries' organization, Working Women, to be that group's media spokesperson.

Dolly has had to decline offers from a national office machine manufacturer and a major magazine's electronics supplement to be a prominent feature of their latest magazine and ad campaign.

# Nashville Report

By AL CUNIFF

"Guitar Man," which tops this week's RW Country Singles Chart, is the late **Elvis Presley's** first country number one since "Way Down," which went number one at the time of **Elvis's** death in August 1977. By the way, RW's chart research awarded Presley the number one for "Way Down" before he died, though the charts were not published until after the RCA artist's death . . . Speaking of RCA, that label enters its 60th year of offering country product this June. In June 1922 the label (then called the Victor Talking Machine Co.) recorded **Eck Robertson** and **Henry Gilliland** in New York.

**Steve Buckingham** is producing **Michael Johnson's** new album here . . . Chart results prove that Woodland Sound Studios had a great year in 1980. The complex, headed by **Glenn Snoddy**, scored with 10 number one singles on RW's country charts, and 26 top 10 cuts. Woodland's mastering department is credited with nine number ones and 33 top 10 records . . . "Pursuit," the film about the legendary hijacker D. B. Cooper, is nearing completion on the west coast. The soundtrack, to be created by Garrett Music, will contain all country music.

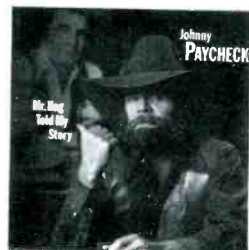
Music City Record Distributors will soon open a Cat's Record and Tape store at 2814 West End Ave. here, according to MCRD's VP, (Continued on page 51)

## PICKS OF THE WEEK

**SINGLE** **GAIL DAVIES, "IT'S A LOVELY, LOVELY WORLD"** (prod.: Gail Davies) (writer: B. Bryant) (Acuff-Rose, BMI) (2:13). This creative artist performed, produced, and arranged this Boudleaux Bryant classic. It's a bright, happy tune with evident airplay power, especially considering Davies' growing chart success. Warner Bros. 49694.

**SLEEPER** **BILLY SWAN, "DO I HAVE TO DRAW A PICTURE"** (prod.: Larry Rogers) (writers: B. Swan, G. Clark) (Earl McGrath, ASCAP/Missing Finger, BMI) (2:32). A smooth intro verse sets you up for the catchy bridge on this uptempo cut featuring Everly Brothers-inspired vocal harmony. Swan will be back on the airwaves with this appealing love song. Epic 19-51000.

**ALBUM** **JOHNNY PAYCHECK, "MR. HAG TOLD MY STORY."** Paycheck tips his hat to the great Merle Haggard on this LP which features 10 Haggard songs (one written by Tommy Collins), four of which include Merle vocally. The Strangers also play here, with standout cuts including Paycheck and Haggard's current single "I Can't Hold Myself in Line," plus "You Don't Have Very Far to Go," "I'll Leave the Bottle on the Bar," and "All Night Lady." Epic FE 36761.





# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Mel McDaniel — "Louisiana Saturday Night"  
Razzy Bailey — "Friends/Anywhere There's a Jukebox"

John Anderson — "I'm Just an Old Chunk of Coal"  
Lacy J. Dalton has her ticket to the top in "Whispers." Expect big things from this one. Instant add at KSO, KEEN, KMPS, KSSS, WBAM, KEBC.

A left-field arrangement of the standard hymn "In the Garden" is meeting with strong initial acceptance for the Statler Brothers. First week adds at KEBC, KSSS, WSAI, WMC, KCKC, WBAP, KVOO, KSO, WTSO, KRMD, KFDI, WMAY, WBAM, WIVK, WYDE, WQIK, WSM, WDEN, WWVA, WTOD, KGA, WMZQ, KHEY, WHOO.



Lacy J. Dalton

As expected, John Anderson's "I'm Just an Old Chunk of Coal" is meeting with phenomenal early success. Adds in from KEEN, WKKN, WUBE, WBAM, WXCL, KBUC, KNIX, WJQS, WMAY, KEBC, KRMD, KSOP, WDLW, KSO, KSON, KWKH, KVOO, KGA, KMPS, WMZQ, WTOD, KSSS, WSM, WQIK, KLAC, KHEY, KWMT, WPNX, WQYK, KTTS, WKHK.

Wayne Kemp is moving with "Your Wife is Cheatin' on Us Again" at KIKK, WIRK, WPNX, WTOD, KEBC, KVOO, KSOP, KRMD, KFDI, KBUC, KKYX, WCXI. The Lane Brothers' "Marianne" is playing at KUUY, WPNX, WTOD, WSLC, KEBC, KVOO, KFDI, KMPS.



John Anderson

Ray Price, now on Dimension Records, is showing adds on "Getting Over You Again" at WFAI, KCKC, WIRK, KFDI, KEBC, KBUC, KUUY, WCXI, KMPS, WTOD, KXLR, KKYX, KSO, KVOO, WPNX.

Roy Clark's "She Can't Give It Away" is reported at KKYX, KRMD, KBUC, KFDI, KVOO, KENR, KEBC, WFAI, WSLC, DTTS.

Ed Bruce has action on "Evil Angel" at KMPS, KGA, WCXI, KUUY, KSSS, KBUC, WBAM, KEBC, KIKK, KNIX, WFAI, WTOD, KVOO, WGTO, KFDI, KWJJ, WIVK, WSM, KKYX, WDEN, KEEN, WKKN, WWVA.

Rich Landers continues to draw adds on "Friday Night Feelin'," new this week at KRAK, WFAI, KEBC, KFDI, KVOO, WDLW, WPNX, KKYX, WWVA, WKKN. Mel McDaniel has a mover in "Louisiana Saturday Night" at KLAC, WBAP, WHOO, KIKK, KXLR, WIRK, KNIX, WFAI, WKKN, KEBC, WQQT, KHEY, KGA, WDEN, KMPS, WTOD, WPNX, KVOO, KWKH, KSO, KSOP, KRMD, KWJJ, KFDI, WMNI, KBUC, WBAM, WIVK, WQIK, KKYX, KSSS, WSLR.

Super Strong: Ronnie Milsap, Moe & Joe, Tammy Wynette, Gary Morris, Stephanie Winslow, Johnny Cash, Johnny Paycheck & Merle Haggard.

## SURE SHOTS

Mel Tillis — "A Million Old Goodbyes"  
Lacy J. Dalton — "Whispers"  
Gail Davies — "It's a Lovely, Lovely World"

## LEFT FIELDERS

Terry Gregory — "Just Like Me"  
Glen Campbell & Tanya Tucker — "Why Don't We Just Sleep On It Tonight"  
Gabriel — "Friends Before Lovers"  
Billy Swan — "Do I Have To Draw a Picture"

## AREA ACTION

Ernie Rowell — "I Wanna Be Your Lover Tonight" (WPMX, KVOO, WYDE, WBAM)  
John Durrill — "The Good Guys And The Bad Guys" (WDLW, KEBC, KVOO)

## 'Number One' Writers



Celebrating at a "Number 1" party at ASCAP-Nashville's offices for the writers of the Bellamy Brothers hit "Do You Love as Good as You Look" are, from left, (front) co-writers Rory Bourke and Jerry Gillespie, and (back) co-writer Charlie Black, ASCAP's Connie Bradley, Warner Bros. Records-Nashville's Frank Jones, and Chappell Music-Nashville's Henry Hurt.

## Nashville Report

(Continued from page 50)

**Bruce Carlock.** It will be the company's third Cat's store, and fifth retail record outlet . . . Apologies to **Billy Joe Shaver**, who wrote John Anderson's new single, "I'm Just An Old Chunk of Coal." RW used the word "lump" in place of "chunk" in last week's review. Still sounds like a great song to us.

Sound Emporium Studios has added a Harrison MR-2 console to its Studio C equipment. The new 24-track console can be expanded to 48 tracks . . . A seminar on "Live Entertainment in Hotels, Restaurants, and Clubs" will be held April 24-26 at the Downtown Marriott Hotel in Atlanta. It's co-sponsored by the Commercial Music/Recording department of Georgia State University.

**Eddie Rabbitt's** Elektra "Horizon" LP has gone gold in Canada . . . Watch for Casablanca's **Mac Davis** in "Cheaper To Keep Her," a film opening across the country this month . . . RCA artist **Charley Pride** is on a 14-day tour of major cities in the British Isles. Pride recently performed for 87,000 fans at the "world's largest" rodeo at Houston's Astrodome, breaking **Kenny Rogers'** previous record for the event . . . Elektra artist **Hank Williams Jr.** recently cut a radio spot for Bell Telephone.

IN THE STUDIO: Audio Media (Ricky Scaggs, Jeanne Pruett, Billy Edd Wheeler), Columbia (Lacy J. Dalton, Johnny Rodriguez, Leon Everette, George Jones, Judy Bailey), Creative Workshop (Sunlight Orchestra), Fireside (Roy Head, Bill Nash, Opryland Quartet), Quadraphonic (Don King, Grinderswitch), RCA (Charley Pride, Jerry Reed, David Wilkins), Sound Emporium (Gene Cotton), Soundshop (Ronnie McDowell), Wax Works (Joe Sun, Gary Wright, Gary Paxton), Woodland (Oak Ridge Boys, Canadian artist Johnny Winters), Pete Drake (Cal Smith, Hank Lockland, Slim Whitman), and Masterfonics (Glaser Brothers, Razzy Bailey, Dave Rowland and Sugar, Tom T. Hall, Ray Griff, Ricky Scaggs, Leon Everette, Wishbone Ash).

FINE NEW RELEASES: "Sittin' in Atlanta Station," by **Larry Lee Jones**, produced by Roy Dea, on Foggy Bottom Records; "Trouble Down the Road," by **Bobby Parrish**, on Brandwood; and the lively "Love Up and Let Me Down," by **Bunnie Mills**, on the RCI label.

TV NOTES: **Carl Perkins** will tape "That Nashville Music" here May 5 . . . **George Burns** will appear on **John Denver's** NBC-TV special March 30 . . . The **Kendalls** will appear on the **Mike Douglas Show** April 16 . . . **Tammy Wynette** guests on **Tom Snyder's** "Tomorrow" show March 18 . . . **Dolly Parton** is slated to sing her "9 to 5" on the Oscar show on ABC-TV March 30 . . . **Bobby Bare** and **Lacy J. Dalton** will be featured on the 90-minute "Silver Eagle" radio show March 28 . . . **Rosanne Cash** tapes **Merv Griffin** and **John Davidson** March 30 and 31, respectively.

**Willie Nelson's** "Somewhere Over the Rainbow" is Columbia's first LP to ship gold in 1981 . . . **Ernest Tubb** is at work on a sequel to his "Legend and Legacy" album for First Generation Records . . . Kari Records artist **Jodi Payne**, a member of the Willie Nelson band, will appear in Willie's new movie, "The Man Who Owed Everyone" . . . **Jim Owen** will host the first annual Jim Owen Salutes Hank Williams Day May 31 in Greenville, Ala.

Arista artists the **Outlaws** perform March 31 at the Municipal Auditorium here with special guests **UFO** . . . **Tommy Collins** has signed an exclusive booking agreement with Total Concept Representation. That firm has also added Jim Case as an agent in their talent division . . . The International Battle of the Bands, based at 1612 Church St. here, is conducting a country band talent search June 1-Aug. 31 this year. Phone (615) 329-2436 for more facts.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**MEL TILLIS**—Elektra 47116

**A MILLION OLD GOODBYES** (prod.: Jimmy Bowen) (writers: B. Cason, S. Gibb, B. Russell) (Buzz Cason/Angel Wing/Pixrus, ASCAP) (3:14)  
A fine vocal performance by Tillis and clear, controlled production highlight this gentle ballad about a time when breaking up can be more loving than trying to patch it up.

**LACY J. DALTON**—Columbia/Sherrill 11-01036

**WHISPER** (prod.: Billy Sherrill) (writers: L. J. Dalton, M. Sherrill) (Algee, BMI) (3:15)

Treat your lover like the special woman she is, Lacy advises in this cut that opens softly, then breaks into an uptempo bridge.

**TERRY GREGORY**—Handshake WS8-70071

**JUST LIKE ME** (prod.: Mark Sherrill) (writers: D. Anton, W. Wilkins) (Al Gallico/Algee, BMI) (2:11)

This fresh-voiced singer's upbeat label debut appeals to anyone who's ever been lied to, cheated on, or needed to reach out for love.

**GLEN CAMPBELL AND TANYA TUCKER**—Capitol P-4986

**WHY DON'T WE JUST SLEEP ON IT TONIGHT** (prod.: Gary Klein) (writers: J. Parker, H. Shannon) (ATV, BMI/Welbeck, ASCAP) (3:05)

Two magnetic music personalities join on this stirring cut, highlighted by fine electric piano work and a pop beat, which says don't walk out the door—let's work this out in the morning.

**B. J. THOMAS**—MCA 51087

**SOME LOVE SONGS NEVER DIE** (prod.: Larry Butler) (writers: A. Kiester, B. Morrison, J. MacRae) (Southern Nights, ASCAP/Youngun, BMI) (2:30)  
The sing-along title hook adds appeal to this warm tune which says you might find someone new, but that old love can haunt your memory.

**GARY STEWART**—RCA JH-12203

**LET'S FORGET THAT WE'RE MARRIED** (prod.: Jim Vienneau) (writers: J. Lewis, G. Stewart, S. Tackett) (Cedarwood, BMI) (2:39)

Stewart's emotion-packed vocal charges this stone-country ballad, which pleads: let's forget that we're married—to other people.

**BURRITO BROTHERS**—Curb/CBS ZS6-01011

**DOES SHE WISH SHE WAS SINGLE AGAIN** (prod.: Michael Lloyd) (writers: R. Leigh, M. Blackford) (United Artists, ASCAP) (2:31)

The Burritos paint the picture of a married woman who takes a look back at her carefree single days and wonders whether she made the right choice in life.

**WHITEY SHAFER**—Elektra 47117

**IF I SAY I LOVE YOU (CONSIDER ME DRUNK)** (prod.: Ronnie Gant) (writer: S. D. Shafer) (Acuff-Rose, BMI) (2:46)

Shafer delivers an all-country song and performance here, offering the tongue-in-cheek disclaimer, don't read too much into my "I love you."

**SONNY FLAHARTY**—Earthtone 666

**CHEATER'S CAFE** (prod.: Sonny Flaharty) (writers: K. Norman, S. Flaharty) (Cedarwood, BMI) (3:14)

Sonny's light, rhythm-oriented story-song is about a dingy bar and grill on the east side that attracts cheatin' couples from the west side.

**GABRIEL**—Ridgetop 01381

**FRIENDS BEFORE LOVERS** (prod.: Bill Harris) (writer: G. Farago) (Mik/Klar, ASCAP) (2:59)

A country boy is surprised and pleased when he meets a barroom angel with principles in this warm tune.

**JIMMI CANNON**—Warner Bros. 49647

**I'M YOUR PUPPET** (prod.: Narro Wilson) (writers: D. Penn, L. Oldham) (Fame, BMI) (2:43)

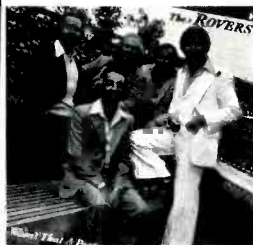
This female vocalist offers a slick, pop-flavored cover of the 1960s R&B/pop hit. Performance and production are solidly in the groove.

**JACK GRAYSON AND BLACKJACK**—Koala 331

**MAGIC EYES** (prod.: Bernie Vaughn & Jack Grayson) (writers: J. A. Gray, J. Grayson, T. Purvin) (Hinsdale, BMI/Temar, ASCAP) (2:48)

Exotic percussive sounds spice the classic-sounding bridge on this ballad about love that can't be, as long as he belongs to another.

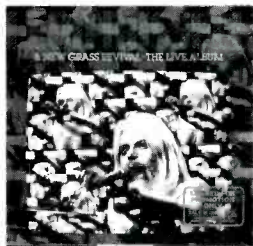
# Country Album Picks



## WASN'T THAT A PARTY

**THE ROVERS**—Cleveland Intl./Epic JE 37107

These veteran balladeers blend country, folk, and international music elements for a fine LP with tracks that deserve country exposure. Highlights include the group's hot new single, "Wasn't That a Party," the novelty cut "Pheasant Plucker's Son," and "Here's to the Horses."



## THE LIVE ALBUM

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

Russell and the Revival present a collection of cuts in a variety of styles, ranging from a "lounge" sound ("Over the Rainbow") to country ("Jambalaya") and bluegrass ("Wild Horses" and "I've Just Seen a Face").

## Business Is 'Better Than Ever' For the Shorty Lavender Agency

By AL CUNNIFF

■ NASHVILLE — "It's better than it's ever been since I've worked in this business," said Shorty Lavender, 19-year veteran of the talent world, who now heads the Shorty Lavender Talent Agency, based here. "People go where the dollar is, let's face it. And promoters out there are finding the dollar's in country."

The Lavender agency knows what it's talking about when it mentions dollars and country concerts. Dan Wojcik, a Lavender agent, reported that during a 12-concert swing in late February, Elektra artist Hank Williams Jr. grossed a cool \$120,000. And Williams, like other Lavender acts, is finding more and more work in venues that previously featured only rock, and through promoters who previously handled only rock acts.

For example, Williams has been booked into the American Shakespeare Theater in Stratford, Conn., the Park West in Chicago, and the Rainbow Room in Denver, venues that have not always been country music outlets.

The Lavender agency, which recently added artists J. J. Cale and Tony Joe White to its roster of artists, said that work with rock promoters and venues is "opening the doors" for other artists it represents. The growing interest in country music and the agency's aggressive work to put artists into "crossover" markets are the biggest reasons for Lavender's 70 percent growth in business in 1980 over 1979, reports Wojcik. He said 1981 is proceeding "along the same lines."

"We're not a country agency  
(Continued on page 53)

## Songwriters on the Radio



Nashville songwriters and publishers who attended the Feb. 25-March 1 Nashville Songwriters Assn. Intl. symposium displayed their talents recently during Chuck Morgan's late-night show on WSM radio in Nashville. Pictured from left are (front row) Sonny Throckmorton, Hoyt Hill, Mark Paden, Bruce Chanell, and Kieran Kane; (back row) Charlie Craig, Screen Gems' Charlie Feldman, Tree's Terry Choate (with hat), Nat Stuckey, Morgan, April-Blackwood's Charlie Monk, and Keith Stegall.

# Record World Country Albums

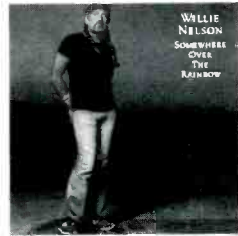


MARCH 21, 1981  
TITLE, ARTIST, Label, Number, (Distributing Label)

MAR. 21	MAR. 14			WKS. ON CHART
1	1	<b>KENNY ROGERS'</b> <b>GREATEST HITS</b> Liberty LOO 1072 (20th Week)		22
2	2	<b>9 TO 5 AND ODD JOBS</b> DOLLY PARTON/RCA AHL1 3378		15
3	3	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276		36
4	4	<b>ANNE MURRAY'S GREATEST HITS</b> /Capitol SOO 12110		24
5	5	<b>RONNIE MILSAP'S GREATEST HITS</b> /RCA AHL1 3772		22
6	6	<b>EVANGELINE</b> EMMYLOU HARRIS/Warner Bros. BSK 3508		5
7	8	<b>THE OAK RIDGE BOYS GREATEST HITS</b> /MCA 5150		19
8	9	<b>ROWDY</b> HANK WILLIAMS, JR./Elektra/Curb 6E 330		7
9	7	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133		22
10	10	<b>HONEYSUCKLE ROSE</b> (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752		28
11	11	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378		97
12	14	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 5137		7
13	13	<b>GUITAR MAN</b> ELVIS PRESLEY/RCA AAL1 3917		5
14	12	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002		44
15	16	<b>BACK TO THE BARROOMS</b> MERLE HAGGARD/MCA 5236		25

## CHARTMAKER OF THE WEEK

16 — **SOMEWHERE OVER THE RAINBOW**  
WILLIE NELSON  
Columbia FC 36883



17	18	<b>COCONUT TELEGRAPH</b> JIMMY BUFFETT/MCA 5169	2
18	19	<b>ANY WHICH WAY YOU CAN</b> (ORIGINAL SOUNDTRACK)/Warner/Viva HS 3499	14
19	17	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	148
20	21	<b>LOVE IS FAIR</b> BARBARA MANDRELL/MCA 5136	19
21	15	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 6E 309	19
22	26	<b>I AM WHAT I AM</b> GEORGE JONES/Epic JE 36586	26
23	20	<b>MY HOME'S IN ALABAMA</b> ALABAMA/RCA AHL1 3644	40
24	22	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE/Columbia JC 36476	39
25	24	<b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571	32
26	—	<b>LEATHER AND LACE</b> WAYLON & JESSI/RCA AAL1 3931	1
27	—	<b>FEELS SO RIGHT</b> ALABAMA/RCA AHL1 3930	1
28	28	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235	69
29	25	<b>URBAN COWBOY II</b> (ORIGINAL SOUNDTRACK)/Full Moon/Epic SE 36921	11
30	23	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 2 35642	119
31	33	<b>TWO'S A PARTY</b> CONWAY & LORETTA/MCA 5778	3
32	34	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	74
33	27	<b>ENCORE</b> MICKEY GILLEY/Epic JE 36851	18
34	38	<b>MUSIC MAN</b> WAYLON JENNINGS/RCA AHL1 3602	41
35	36	<b>WHO'S CHEATIN' WHO</b> CHARLY McCLAIN/Epic JE 36730	15
36	35	<b>THE BEST OF THE KENDALLS</b> /Ovation OV 1756	13

## Lavender

(Continued from page 52)  
any more. We're trying to get rid of the stigma of Nashville being only country music," said Wojcik, who added that his agency is "entirely behind" the Nashville Music Association, a nonprofit trade organization devoted to spreading the word about this city's varied musical resources.

The Lavender agency is work-

ing with previously rock-only promoters such as Ruffino-Vaughn, Jam Productions, and Fey-Line, who are "expanding like we are—to a certain extent, we're educating them to how profitable country can be," said Wojcik. "One of these promoters takes act ABC from us, runs a few dates, finds he makes money. He's going to trust us when we might advise him in the future on what the market will bear," Wojcik said.

The agent said his company convinced a promoter to switch Hank Williams Jr. from a club to a concert hall in a recent date in Birmingham—and the artist "nearly sold the hall out."

Lavender also represents current or planned tours by Waylon Jennings, Juice Newton, Gary Stewart, Ray Price, Hoyt Axton, Stephanie Winslow, Freddy Weller, Vern Gosdin, Jan Howard, and others. The agency also plays

a role in getting artists TV exposure, and is booking more of its Nashville-based artists into such cities as Buffalo, N.Y., Providence, R.I., Cleveland, and elsewhere.

"We're also working toward the first country tour of Italy, and we hope to place some of our acts on the first rodeo/country show to visit China," Wojcik revealed. Australian and South African tours are also on the boards for Lavender artists.

37	30	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H	117
38	42	<b>THESE DAYS</b> CRYSTAL GAYLE/Columbia JC 36512	26
39	32	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	73
40	40	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	102
41	31	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	168
42	37	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS/Casablanca NBLP 7239 (PolyGram)	23
43	50	<b>WILD WEST</b> DOTTIE WEST/Liberty LT 1062	3
44	29	<b>GREATEST HITS</b> DAVE & SUGAR/RCA AHL1 3915	3
45	45	<b>JUST GOOD OLE BOYS</b> MOE BANDY & JOE STAMPLEY/Columbia JC 36202	73
46	41	<b>SONGS I LOVE TO SING</b> SLIM WHITMAN/Epic/Cleveland Intl. JE 36786	22
47	43	<b>HELP YOURSELF</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	22
48	44	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/United Artists LOO 982	71
49	—	<b>BETWEEN THIS TIME AND THE NEXT TIME</b> GENE WATSON/MCA 5170	1
50	46	<b>GIDEON</b> KENNY ROGERS/United Artists LOO 1035	48
51	59	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119	109
52	49	<b>THAT'S ALL THAT MATTERS TO ME</b> MICKEY GILLEY/Epic JE 36492	37
53	51	<b>DREAMLOVERS</b> TANYA TUCKER/MCA 5140	20
54	39	<b>INVICTUS MEANS UNCONQUERED</b> DAVID ALLAN COE/Columbia JC 36970	6
55	63	<b>WILLIE NELSON SINGS KRISTOFFERSON</b> /Columbia JC 36188	69
56	53	<b>HARD TIMES</b> LACY J. DALTON/Columbia JC 36753	24
57	54	<b>ROSES IN THE SNOW</b> EMMYLOU HARRIS/Warner Bros. BSK 3422	43
58	47	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037 (PolyGram)	266
59	48	<b>TOGETHER</b> OAK RIDGE BOYS/MCA 3220	54
60	69	<b>REST YOUR LOVE ON ME</b> CONWAY TWITTY/MCA 5138	30
61	52	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/Epic KE 35751	96
62	55	<b>HANK WILLIAMS, SR. 24 GREATEST HITS</b> /MGM SE 4755	31
63	56	<b>OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135	101
64	58	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	100
65	64	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	96
66	66	<b>KENNY</b> KENNY ROGERS/United Artist LWAK 979	77
67	70	<b>SONS OF THE SUN</b> BELLAMY BROTHERS/Warner/Curb BSK 3491	14
68	61	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca NBLP 7202 (PolyGram)	50
69	62	<b>10TH ANNIVERSARY</b> STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)	31
70	72	<b>FRIDAY NIGHT BLUES</b> JOHN CONLEE/MCA 3246	37
71	68	<b>WAYLON &amp; WILLIE</b> WAYLON & WILLIE NELSON/RCA AFL1 2686	53
72	71	<b>HABITS OLD AND NEW</b> HANK WILLIAMS, JR./Elektra/Curb 6E 278	39
73	67	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II</b> /Mercury SRM 1 5024 (PolyGram)	60
74	73	<b>COAL MINER'S DAUGHTER</b> ORIGINAL SOUNDTRACK/MCA 5107	51
75	60	<b>SMOOTH SAILIN'</b> T. G. SHEPPARD/Warner/Curb BSK 3423	5



# Record World Country Singles

MARCH 21, 1981

TITLE	ARTIST, Label, Number	WKS. ON CHART
MAR. 21	MAR. 14	
<b>1</b>	<b>3</b> <b>GUITAR MAN</b> ELVIS PRESLEY RCA 12158	<b>10</b>
<b>2</b>	<b>2</b> <b>ANGEL FLYING TOO CLOSE TO THE GROUND</b> WILLIE NELSON/Columbia 11 11418	<b>11</b>
<b>3</b>	<b>1</b> <b>DO YOU LOVE AS GOOD AS YOU LOOK</b> BELLAMY BROTHERS/Warner/Curb 49639	<b>10</b>
<b>4</b>	<b>7</b> <b>DRIFTER</b> SYLVIA/RCA 12164	<b>10</b>
<b>5</b>	<b>6</b> <b>WANDERING EYES</b> RONNIE McDOWELL/Epic 19 50962	<b>13</b>
<b>6</b>	<b>9</b> <b>THIRTY-NINE AND HOLDING</b> JERRY LEE LEWIS/Elektra 47095	<b>10</b>
<b>7</b>	<b>11</b> <b>YOU'RE THE REASON GOD MADE OKLAHOMA</b> DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650	<b>10</b>
<b>8</b>	<b>8</b> <b>IF DRINKIN' DON'T KILL ME (HER MEMORY WILL)</b> GEORGE JONES/Epic 19 50968	<b>10</b>
<b>9</b>	<b>13</b> <b>TEXAS WOMAN</b> HANK WILLIAMS, JR./Elektra/Curb 47102	<b>7</b>
<b>10</b>	<b>12</b> <b>WHAT I HAD WITH YOU</b> JOHN CONLEE/MCA 51044	<b>9</b>
<b>11</b>	<b>14</b> <b>SOMETHIN' ON THE RADIO</b> JACKY WARD/Mercury 57044 (PolyGram)	<b>9</b>
<b>12</b>	<b>15</b> <b>PICKIN' UP STRANGERS</b> JOHNNY LEE/Full Moon/Asylum 47105	<b>6</b>
<b>13</b>	<b>17</b> <b>OLD FLAME</b> ALABAMA/RCA 12169	<b>6</b>
<b>14</b>	<b>16</b> <b>I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN</b> JOE STAMPLEY/Epic 19 50972	<b>10</b>
<b>15</b>	<b>4</b> <b>CAN I SEE YOU TONIGHT</b> TANYA TUCKER/MCA 51037	<b>13</b>
<b>16</b>	<b>19</b> <b>LOVIN' WHAT YOUR LOVIN' DOES TO ME</b> CONWAY TWITTY & LORETTA LYNN/MCA 51050	<b>8</b>
<b>17</b>	<b>20</b> <b>CRYING</b> DON McLEAN/Millennium 1799 (RCA)	<b>8</b>
<b>18</b>	<b>21</b> <b>LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW</b> BARBARA MANDRELL/MCA 51062	<b>7</b>
<b>19</b>	<b>5</b> <b>ARE YOU HAPPY BABY</b> DOTTIE WEST/Liberty 1392	<b>14</b>
<b>20</b>	<b>22</b> <b>I HAVE A DREAM</b> CRISTY LANE/Liberty 1396	<b>10</b>
<b>21</b>	<b>24</b> <b>TAKE IT EASY</b> CRYSTAL GAYLE/Columbia 11 11436	<b>7</b>
<b>22</b>	<b>25</b> <b>A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT)</b> MICKEY GILLEY/Epic 19 50973	<b>6</b>
<b>23</b>	<b>26</b> <b>LEONARD</b> MERLE HAGGARD/MCA 51048	<b>6</b>
<b>24</b>	<b>27</b> <b>EVERY NOW AND THEN</b> BRENDA LEE/MCA 51047	<b>8</b>
<b>25</b>	<b>29</b> <b>FALLING AGAIN</b> DON WILLIAMS/MCA 51065	<b>5</b>
<b>26</b>	<b>18</b> <b>YOUR GOOD GIRL'S GONNA GO BAD</b> BILLIE JO SPEARS/Liberty 1395	<b>11</b>
<b>27</b>	<b>32</b> <b>PERFECT FOOL</b> DEBBY BOONE/Warner/Curb 49652	<b>7</b>
<b>28</b>	<b>34</b> <b>REST YOUR LOVE ON ME/I AM THE DREAMER</b> CONWAY TWITTY/MCA 51059	<b>5</b>
<b>29</b>	<b>35</b> <b>HOOKED ON MUSIC</b> MAC DAVIS/Casablanca 2327 (PolyGram)	<b>5</b>
<b>30</b>	<b>30</b> <b>PEACE OF MIND</b> EDDY RAVEN/Dimension 1017	<b>9</b>
<b>31</b>	<b>31</b> <b>TOO LONG GONE</b> VERN GOSDIN/Ovation 1163	<b>10</b>
<b>32</b>	<b>36</b> <b>IT DON'T GET NO BETTER THAN THIS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 11438	<b>6</b>
<b>33</b>	<b>37</b> <b>STORMS NEVER LAST</b> WAYLON & JESSI/RCA 12176	<b>5</b>
<b>34</b>	<b>38</b> <b>SEVEN YEAR ACHE</b> ROSANNE CASH/Columbia 11 11426	<b>6</b>
<b>35</b>	<b>39</b> <b>ARE WE DREAMIN' THE SAME DREAM</b> CHARLIE RICH/Elektra 47104	<b>6</b>
<b>36</b>	<b>41</b> <b>ROLL ON, MISSISSIPPI</b> CHARLEY PRIDE/RCA 12178	<b>3</b>
<b>37</b>	<b>49</b> <b>MISTER SANDMAN</b> EMMYLOU HARRIS/Warner Bros. 49684	<b>3</b>
<b>38</b>	<b>40</b> <b>IT WAS YOU</b> BILLY "CRASH" CRADDOCK/Capitol 4972	<b>6</b>
<b>39</b>	<b>50</b> <b>I LOVED 'EM EVERY ONE</b> T. G. SHEPPARD/Warner/Curb 49690	<b>2</b>
<b>40</b>	<b>46</b> <b>SOMEBODY LED ME AWAY</b> LORETTA LYNN/MCA 51058	<b>4</b>
<b>41</b>	<b>55</b> <b>HEY JOE (HEY MOE)</b> MOE BANDY & JOE STAMPLEY/Columbia 11 60508	<b>2</b>
<b>42</b>	<b>44</b> <b>ONE MORE LAST CHANCE</b> RAY STEVENS/RCA 12170	<b>6</b>
<b>43</b>	<b>43</b> <b>IT'S A HEARTACHE</b> DAVE & SUGAR/RCA 12168	<b>7</b>
<b>44</b>	<b>48</b> <b>BLUE COLLAR BLUES</b> MUNDO EARWOOD/Excelsior 1005	<b>6</b>
<b>45</b>	<b>51</b> <b>IF I KEEP ON GOING CRAZY</b> LEON EVERETTE/RCA 12177	<b>3</b>
<b>46</b>	<b>56</b> <b>BETWEEN THIS TIME AND THE NEXT TIME</b> GENE WATSON/MCA 51039	<b>4</b>
<b>47</b>	<b>52</b> <b>DOESN'T ANYBODY GET HIGH ON LOVE ANYMORE</b> SHOPPE/NSD 80	<b>4</b>

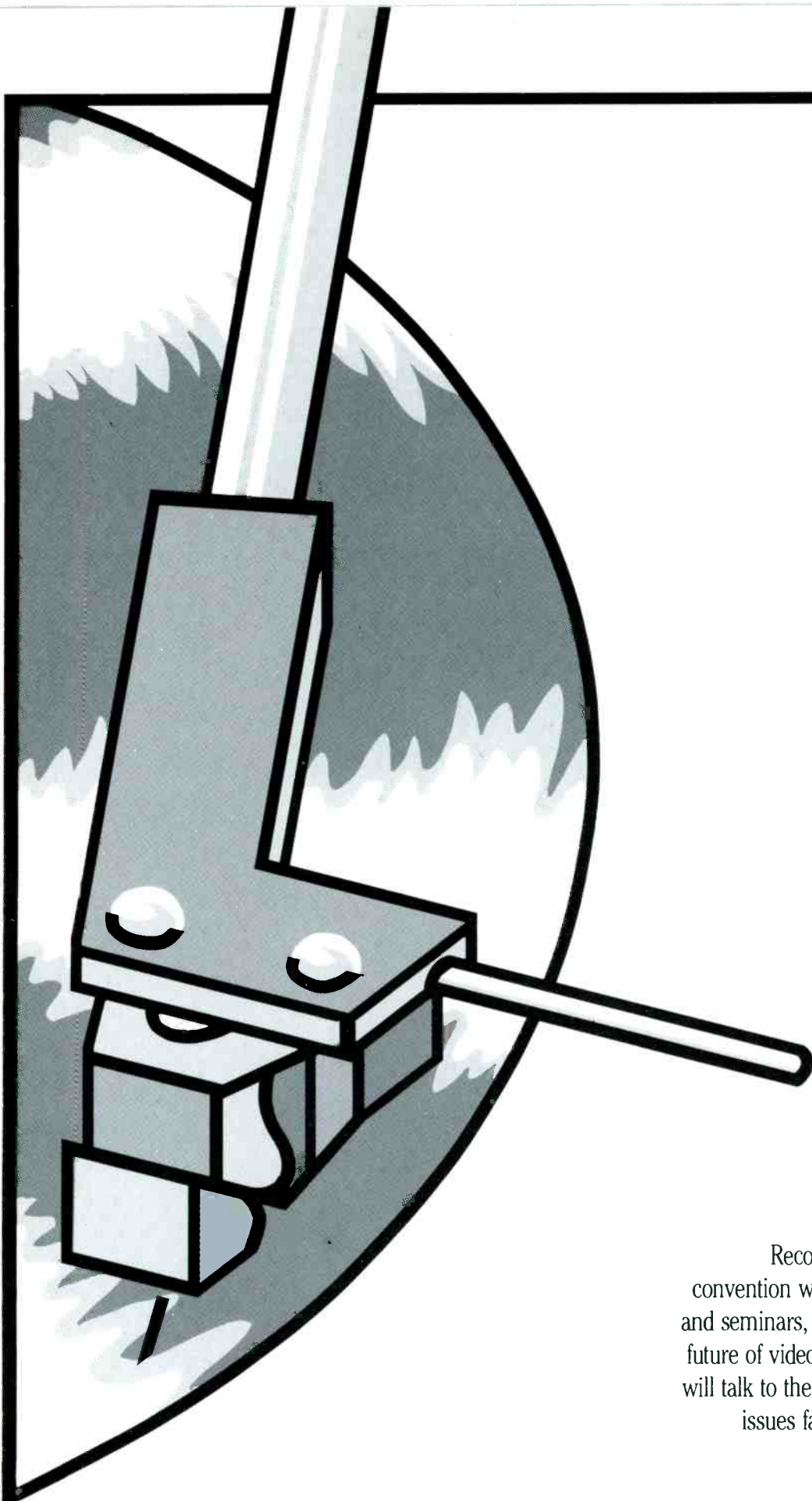


**CHARTMAKER OF THE WEEK**

**48** — **AM I LOSING YOU/ HE'LL HAVE TO GO**  
RONNIE MILSAP  
RCA 12194



<b>49</b>	<b>57</b> <b>MISTER PEEPERS</b> BILL ANDERSON/MCA 51052	<b>5</b>
<b>50</b>	<b>54</b> <b>WASN'T THAT A PARTY</b> ROVERS/Epic/Cleveland Int. 19 51007	<b>4</b>
<b>51</b>	<b>60</b> <b>PRIDE</b> JANIE FRICKE/Columbia 11 60509	<b>2</b>
<b>52</b>	<b>62</b> <b>ALICE DOESN'T LOVE HERE ANYMORE</b> BOBBY GOLDSBORO/CBS/Curb 6 70052	<b>3</b>
<b>53</b>	<b>63</b> <b>ANGEL OF THE MORNING</b> JUICE NEWTON/Capitol 4976	<b>3</b>
<b>54</b>	<b>65</b> <b>CHEATIN'S A TWO WAY STREET</b> SAMMI SMITH/Sound Factory 427	<b>3</b>
<b>55</b>	<b>58</b> <b>ANYTHING THAT HURTS YOU (HURTS ME)</b> KEITH STEGALL/Capitol 4967	<b>6</b>
<b>56</b>	<b>66</b> <b>I DON'T THINK LOVE OUGHT TO BE THAT WAY</b> REBA McENTIRE/Mercury 57046 (PolyGram)	<b>2</b>
<b>57</b>	<b>67</b> <b>BRIDGE OVER BROADWAY</b> CAPITALS/Ridgetop 01281	<b>3</b>
<b>58</b>	<b>10</b> <b>WHAT'S NEW WITH YOU</b> CON HUNLEY/Warner Bros. 49613	<b>13</b>
<b>59</b>	<b>86</b> <b>COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO)</b> TAMMY WYNETTE/Epic 19 51011	<b>2</b>
<b>60</b>	<b>33</b> <b>DIXIE MAN</b> RANDY BARLOW/P.A.I.D. 116	<b>9</b>
<b>61</b>	<b>45</b> <b>20/20 HINDSIGHT</b> BILLY LARKIN/Sunbird 7557	<b>11</b>
<b>62</b>	<b>72</b> <b>HOLD ME LIKE YOU NEVER HAD ME</b> RANDY PARTON/RCA 12137	<b>3</b>
<b>63</b>	<b>73</b> <b>JUST A COUNTRY BOY</b> REX ALLEN, JR./Warner Bros. 49682	<b>2</b>
<b>64</b>	<b>42</b> <b>ANY WAY YOU WANT ME</b> GENE WATSON/Warner/Viva 49648	<b>7</b>
<b>65</b>	<b>85</b> <b>FIRE IN YOUR EYES</b> GARY MORRIS/Warner Bros. 49668	<b>3</b>
<b>66</b>	<b>23</b> <b>CUP OF TEA</b> REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49626	<b>14</b>
<b>67</b>	<b>28</b> <b>SOUTHERN RAINS</b> MEL TILLIS/Elektra 47082	<b>14</b>
<b>68</b>	— <b>HIDEAWAY HEALING</b> STEPHANIE WINSLOW/Warner/Curb 49693	<b>1</b>
<b>69</b>	— <b>THE BARON</b> JOHNNY CASH/Columbia 11 60516	<b>1</b>
<b>70</b>	<b>70</b> <b>LOVER'S LOVE</b> THRASHER BROTHERS/MCA 51049	<b>4</b>
<b>71</b>	<b>81</b> <b>THERE'S A CRAZY MAN</b> JODY PAYBE/Kari 117	<b>3</b>
<b>72</b>	<b>47</b> <b>I REMEMBER YOU</b> SLIM WHITMAN/Epic/Cleveland Int. 19 50971	<b>7</b>
<b>73</b>	— <b>I CAN'T HOLD MYSELF IN LINE</b> PAYCHECK & HAGGARD/Epic 19 51012	<b>1</b>
<b>74</b>	<b>75</b> <b>I THINK I COULD LOVE YOU BETTER THAN SHE DID</b> AVA BARBER/Oak 1029	<b>4</b>
<b>75</b>	<b>53</b> <b>COMPLETELY OUT OF LOVE</b> MARTY ROBBINS/Columbia 11 11425	<b>7</b>
<b>76</b>	<b>64</b> <b>WILLIE, WON'T YOU SING A SONG WITH ME</b> GEORGE BURNS/Mercury 57045 (PolyGram)	<b>6</b>
<b>77</b>	<b>59</b> <b>DIXIE ROAD</b> KING EDWARD IV AND THE KNIGHTS/Soundwaves 4626	<b>7</b>
<b>78</b>	<b>88</b> <b>FOOL'S GOLD</b> DANNY WOOD/RCA 12181	<b>2</b>
<b>79</b>	<b>61</b> <b>I DON'T WANT TO KNOW YOUR NAME</b> GLEN CAMPBELL/Capitol 4959	<b>8</b>
<b>80</b>	— <b>NO ACES</b> PATTI PAGE/Plantation 197	<b>1</b>
<b>81</b>	<b>71</b> <b>I'LL BE THERE IF YOU EVER WANT ME</b> GAIL DAVIES/Warner Bros. 59592	<b>16</b>
<b>82</b>	<b>68</b> <b>WHO'S CHEATIN' WHO</b> CHARLY McCLAIN/Epic 19 50948	<b>17</b>
<b>83</b>	<b>69</b> <b>HILLBILLY GIRL WITH THE BLUES</b> LACY J. DALTON/Columbia 11 11410	<b>14</b>
<b>84</b>	<b>93</b> <b>SAD OLE SHADE OF GRAY</b> JEANNE PRUETT/IBC/P.A.I.D. 118	<b>3</b>
<b>85</b>	— <b>HEART OF THE MATTER</b> THE KENDALLS/Ovation 1169	<b>1</b>
<b>86</b>	<b>94</b> <b>CRAZY LITTLE THING CALLED LOVE</b> ORION/Sun 1162	<b>2</b>
<b>87</b>	<b>87</b> <b>DON'T EVER LEAVE ME AGAIN</b> MAX D. BARNES/Ovation 1164	<b>3</b>
<b>88</b>	<b>95</b> <b>(LOOKIN' AT THINGS) IN A DIFFERENT LIGHT</b> NIGHTSTREETS/Epic 19 51004	<b>2</b>
<b>89</b>	<b>92</b> <b>I WANT TO SEE ME IN YOUR EYES</b> GENE KENNEDY & KAREN JEGLUM/Door Knob 81 145	<b>4</b>
<b>90</b>	<b>90</b> <b>STAND BY YOUR MAN</b> DAVID ALLAN COE/Columbia 11 60501	<b>3</b>
<b>91</b>	<b>91</b> <b>I'M GONNA LET GO (AND LOVE SOMEBODY)</b> LIZ LYNDALL/Koala 330	<b>2</b>
<b>92</b>	— <b>SOMEWHERE TO COME WHEN IT RAINS</b> JOHN WESLEY RYLES/MCA 51080	<b>1</b>
<b>93</b>	<b>89</b> <b>TAKE ME BACK TO THE COUNTRY</b> BAXTER, BAXTER & BAXTER/Sun 1160	<b>3</b>
<b>94</b>	<b>77</b> <b>DON'T YOU EVER GET TIRED OF HURTING ME</b> WILLIE NELSON & RAY PRICE/Columbia 11 11405	<b>16</b>
<b>95</b>	<b>74</b> <b>MY TURN</b> DONNA HAZARD/Excelsior 1004	<b>9</b>
<b>96</b>	— <b>LOVING YOU WAS ALL I EVER NEEDED</b> LOU HOBBS/KIK 902	<b>1</b>
<b>97</b>	<b>97</b> <b>THERE AIN'T A SONG</b> MUSIC ROW/Debut 8013	<b>2</b>
<b>98</b>	— <b>LOVIN' NIGHT</b> JIM WEST/Macho 009	<b>1</b>
<b>99</b>	<b>76</b> <b>SILENT TREATMENT</b> EARL THOMAS CONLEY/Sunbird 7556	<b>17</b>
<b>100</b>	<b>79</b> <b>DON'T LOOK NOW (BUT WE JUST FELL IN LOVE)</b> EDDY ARNOLD/RCA 12136	<b>16</b>



*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.

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**Ad Deadline: April 8**

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