

Billboard's®

Survey For Week Ending 12/27/80

Number of singles reviewed
this week **41** Last week **48**

Top Single Picks™

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Pop recommended

CROSBY, STILLS & NASH—Carry On (3:17); producers: Crosby, Stills, Nash & Young; writer: Stephen Stills; publisher: Gold Hill, ASCAP. Atlantic 3784.

NEIL YOUNG—Stayin' Power (2:18); producers: David Briggs, Tim Mulligan, Neil Young; writer: Neil Young; publisher: Silver Fiddle, ASCAP. Reprise 49641. (Warner Bros.)

ROGER DALTRY—Waiting For A Friend (3:23); producer: Jeff Wayne; writer: Billy Nicholls; publisher: Twickenham Tunes; Polydor 2153.

SHAUN CASSIDY WITH TODD RUNDGREN & UTOPIA—So Sad About Us (3:02); producer: Todd Rundgren; writer: Peter Townshend; publisher: TRO-Essex, ASCAP. Curb 49640. (Warner Bros.)

THIN LIZZY—Killer On The Loose (3:53); producer: Thin Lizzy,

Kit Woolven; writer: Lynott; publisher: Pippin The Friendly Ranger/Chappel ASCAP. Warner Bros. 49643.

DOUG BROWN & THE ONES—Give It To The One You Love (3:25); producer: none listed; writer: D. Brown; publisher: Menage-A-Trois, ASCAP. Street 1001.

Soul

WHISPERS—It's A Love Thing (3:44); producers: Whispers, Dick Griffey; writers: W. Shelby, D. Meyers; publishers: Spectrum VII, Mykinda ASCAP. Solar 12154 (RCA). This first single from the soon to be released LP "Imagination," is up tempo and capitalizes on falsetto vocals. It has a catchy, rhythmic hook.

McFADDEN & WHITEHEAD—That Lets Me Know I'm In Love (3:40); producers: Gene McFadden, John Whitehead, Jerry Cohen; writers: G. McFadden, J. Whitehead, J. Cohen; publishers: Assorted, BMI TSOP 64796 (CBS). Taken from its

"I Heard It In A Love Song" album, this medium tempo single features a sensitive vocal display, complimented by clean orchestration.

recommended

INSTANT FUNK—Everybody (2:48); producer: Bunny Sigler; writer: Dennis Richardson; publishers: Warpfactor One, Lucky Three, BMI. Salsoul 2133.

TRUTH—Understanding (3:54); producer: Bobby Massey; writers: B. Massey, D. Edwards, L. Hancock, D. Pearson; publishers: Muriros, Davahkee, ASCAP. Devaki 4002 (Mirus).

Country

CRISTY LANE—I Have A Dream (3:52); producer: Jerry Gillespie; writers: B. Andersson/B. Ulvaeus; publisher: Artwork, ASCAP. Liberty 1396. A Rich south of the border under-

current flows through this mellow piece. Gillespie's crystal-line production vitalizes Lane's smooth tones.



First Time Around

ZINGARA—Love's Calling (3:53); producer: Lamont Dozier; writer: Lamont Dozier; publisher: Platinum Ear, BMI. Wheel 5001. A nice ballad, tightly produced by Lamont Dozier, who is known for turning out many hits while with Motown. The vocals are smooth and clear.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's® Top Album Picks™

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Survey For Week Ending 12/27/80

Number of LPs reviewed this week **17** Last week **30**

Pop

FIREFALL—Clouds Across The Sun, Atlantic SD16024. Produced by Kyle Lehning. Colorado's answer to the Eagles returns again with a tight, extremely well rehearsed set of 10 tunes that smack of clean air, interesting lyrics and laidback rhythms. MOR, country-politan, and a few AOR outlets can be expected to pick this up, and the boys usually come up with a single.

Best cuts: "No Class," "Don't It Feel Empty," "Clouds Across The Sky."

Soul

MILLIE JACKSON—I Had To Say It, Spring SP16730 (Polydor). Produced by Millie Jackson, Brad Shapiro. Despite the title of this album and Jackson's reputation as one who doesn't hold back any punches, this is a surprisingly tame set. The title track is a rap disco tune with the expletives Jackson is renowned for bleeped out. "The Rap '81/Stranger/The Rap '81 Reprise" is the only cut which compares to her infamous live album's steps over the boundaries of taste. The rest of the album is comprised of gutsy ballads and midtempo numbers which show off her vocal skills but her well known adlibs are kept to a minimum. As usual, her backing band is exceptionally tight.

Best cuts: "I Ain't No Glory Story," "Loving Arms '81," "It's Gonna Take Some Time This Time," "I Had To Say It."



First Time Around

ECHO AND THE BUNNYMEN—Crocodies, Sire SRK6096, (WB). Produced by David Balfee, Bill Drummond. The four men from Liverpool who make up this band eschew what have now become traditional new wave trappings to return to an earlier, more melodic and more harmonic style that recalls the psychedelic experiments in 1967 and 1968. Much of contemporary mainstream rock, of course, has its roots in the same music, but the Bunnymen rework the basics in its own way, creating a unique fusion of the new and the old. They do it with a disarming simplicity and lack of pretention. A group to watch.

Best cuts: "Happy Death Men," "Pictures On My Wall," "Pride," "Villiers Terrace."

CIRCLE JERKS—Group Sex, Frontier FLP1002. Produced by Circle Jerks, Cary Markoff. The energy, point of view and musical execution of the 1977 London punk scene has found new life in Southern California with such acts as the Circle Jerks, Black Flag and the Urinals angrily bashing away at its instruments. These are not the California power pop poseurs of the last few years; these kids and its audience sound serious. And they certainly are not mellow. What this band provides is short bursts of pure energy. One song is only 25 seconds long.

Best cuts: "Beverly Hills," "Wasted," "Group Sex," "Live Fast Die Young."

Classical

ROSSINI: WILLIAM TELL—Milnes, Pavarotti, Freni, Ghiaurov, National Philharmonic, Chailly, London OSA1446. With the magical Pavarotti name it isn't likely this four LP complete recording will be coolly received. But Pavarotti's excellent handling of the lead tenor role isn't the end to this set's musical virtues, which rise above Rossini's static choral scenes and B-grade melodies and make the opera a joy to hear. Give enormous credit to Riccardo Chailly's inspired direction and the wonderfully expressive orchestral work he secures. The other cast members also are top notch and London's sonic production is up to the company's best standards. Overall, a throwback to the golden quality of stereo Italian opera recording in the 1960s.

TCHAIKOVSKY: PIANO CONCERTO NO.1—Gilels, New York Philharmonic, Mehta, CBS Mastersound 36660. This concert-taped version of the warhorse is electrifying from start to finish and proves again—if proof were needed—that Gilels is a giant among pianists. The Russian artist is justly renowned for his soaring, big-lined reading of this piece and the orchestra collaboration here is very strong. Another key factor is the "first" digital recording status.

R. STRAUSS: ALSO SPRACH ZARATHUSTRA—New York Philharmonic, Mehta, CBS Mastersound 35888. CBS improves its audiophile batting average with the bass-rich and crisply defined sound of this digital production, ahead of several earlier Mastersound efforts. Of course, the "2001" theme music is found here, which creates extended sales potential. Now, if the performance only had a little more character and direction, qualities Mehta's recent records have seemed to lack.

EPs

BARBI & THE KENS, O Records OR811. Produced by Klaus Voegel. This 7-inch, 33 r.p.m. "mini-LP" contains four charming and danceable tunes that sound perfect for rock discos. The music here may be almost described as new wave bubblegum, but since nobody else does this, the result sounds fresh and different. Singer Becky Johnston's '80s version of the Barbie Doll persona also bears watching. **Best cuts:** "Just A Gigolo," "Pay My Bills," "Not Your Steppin' Stone."

Billboard's Recommended LPs

pop

VARIOUS ARTISTS—Guitar Heroes, Epic JE36864. Various producers. The sizzling guitar lick is still an attractive feature in rock 'n' roll so Epic has put some of its nimble fingered wonders on one album. Featured are REO Speedwagon, Molly Hatchet, Boston, the Charlie Daniels Band, Russ Ballard, Rick Derringer, Johnny Winter and Cheap Trick. The cuts here have been released on albums by these artists before. However, not all the tracks are the more famous one which got radio play. **Best cuts:** REO Speedwagon's "Keep Pushin'," Rick Derringer's "Time Warp" and Boston's "Rock And Roll Band."

VARIOUS ARTISTS—Castle, Donnington/Monsters Of Rock, Polydor, PD16311, Various producers. Recorded live at the

Castle Donnington rock festival in England last August, this features some of the biggest acts in English and Canadian heavy metal. The eight songs here are Rainbow, the Scorpions, Touch, Riot, Saxon and April Wine. While not the most elaborate package (there are no pictures of any of the performers on the simply designed sleeve), this is bound to find some attention with hard rock enthusiasts. **Best cuts:** Rainbow's "All Night Long," Saxon's "Back To The Wall," and Scorpions' "Loving You Sunday Morning."

STONEBOLT—New Set Of Changes, RCA AFL13825. Produced by Walter Stewart, Ray Roper. This five man Canadian band plays melodic hard rock with plenty of harmonies and gutsy guitar work by Ray Roper. There is a subtlety in the compositions which differentiates this package from a lot of hard rock. The remake of the Beatles' "Please Please Me" is pleasant. **Best cuts:** "Take The Time," "Please Please Me," "New Set Of Changes," "Come And See Me."

ORIGINAL CAST—"42nd" Street—RCA, CBL 1-3891. Produced by Thomas Z. Shepard. Although the Harry Warren film songs of the '30s have been orchestrated to sound like a musical of the '50s, this Broadway reprise of the Warners film classic has a joyous spirit. You'll hear familiar Warren (e.g. the title song, "You're Getting To Be A Habit With Me," "Shuffle Off To Buffalo"), but there's some lesser known if not lesser quality songs here, especially an utter delight, "Every Situation Has A Sunny Side." Lots of tap-dance sequences convey some of the visual impact of the show. **Best cuts:** title song, "Lullaby Of Broadway," "Every Situation."

soul

CECIL PARKER—Chirpin', TEC 1201. Produced by Sam Peake. Parker is at his best when working with rich, soulful material that requires a sensitive interpretation. The first two numbers on "Chirpin'" fulfill that requirement, and push Parker to an impressive vocal performance, which utilizes a timbre that resembles a fusion of Lou Rawls and Nat King Cole. The first of the two cuts, "Get On Up" is optimistically emotive and charged with an exuberance recalling the Jacksons; the second tune, "Love Is" is an attractive and expressive ballad. **Best cuts:** "Get On Up," "Love Is," "I've Been Missin' Your Lovin'."

jazz

DIANGO, VOL. 1—Inner City IC1104. Reissue produced by Kevin Yatarola. Originally recorded in France by Pathe Marconi and reissued in the U.S. by Capitol, these 27 tracks show the

late Belgian gypsy guitarist at his best. Stephane Grappelli and the Quintet of the Hot Club of France purvey delightful accompaniment to Reinhardt's remarkable pluckings. Repertoire is all evergreens, a bit dated but still immensely appealing. The two LPs here are the first of six to be issued. **Best cuts:** "After You've Gone," "In A Sentimental Mood," "When Day Is Done," "Hot Lips."

LENNIE TRISTANO—Requiem, Atlantic SD27003. Produced by Lennie Tristano and Nesuhi Ertegun. This has to be the best album ever by the late blind composer and pianist. Taped in 1955 and 1961, the four LP sides offer 16 intriguing tracks, some of which also feature Lee Konitz, Gene Ramey and Art Taylor. Barry Ulanov's annotation is exemplary. Tristano was a singularly advanced musician. Here he puts it all together ideally. **Best cuts:** "These Foolish Things," "If I Had You," "Ghost Of A Chance," "Scene And Variations."

CARL BURNETT QUINTET—Music Of Richard Rodgers, Discovery DS819. Produced by Albert L. Marx. Burnett, a drummer, works with a competent quintet comprising George Cables, Eddie Harris, John Williams, Bob Summers and Llew Matthews (arranger) to purvey seven distinguished Rodgers standards. It comes off well. Expertly performed, the music nevertheless is bland, more cerebral than emotional. Burnett, to his credit, keeps his drumming tasteful, refusing to display his technique in long solos. **Best cuts:** "It Never Entered My Mind," "Bewitched."

HAL KEMP & HIS ORCHESTRA 1934, VOL. 2—Hindsight HSR161. Produced by Wally Heider. The most neglected of all the spotlight big bands of years ago receives deserved attention with 16 tunes and four bits of Kemp's superb "How I'll Miss You When The Summer Is Gone" theme with Skinny Ennis, Bob Allen and Deane Janis spotted on vocals. Brad McCuen's notes tell the Kemp story effectively, and the rolling saxophones and staccato brass (with clarinets in megaphones) will remind listeners how distinctive—and danceable—this North Carolina group was. The ancient sound, from radio transcriptions, is surprisingly good. **Best cuts:** "Did You Ever See A Dream Walking," "Thanks," "Pettin' In The Park."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Kip Kirby, Roman Kozak, Irv Lichtman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Sansui Showing Prototype

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sometime next year. Yoda said, but he declined to specify the format. Again, he stated that Sansui had the capability to manufacture either Beta or VHS.

Another audio firm to introduce its first video products at CES is Fisher. The company will show an optical videodisk player, a Beta VCR, a rear-projection television set, a 26-inch color tv and a complete audio-video home entertainment package incorporating VCR, disk player, tv set and full complement of

hi fi equipment. The products will not be on the market until the fall of 1981.

Chrysalis Donations Rather Than Gifts

LOS ANGELES—Chrysalis Records here will make donations to both the John Tracy Clinic, which serves deaf and blind children, as well as the American Federation of Musicians strike fund, in lieu of industry gifts.