

Record World

JANUARY 24, 1981 \$2.50



Hits of the Week

SINGLES

LEO SAYER, "LIVING IN A FANTASY" (prod. by Tarney) (writers: Sayer-Tarney) (Rare Blue, ASCAP/ATV, BMI) (3:50). Like its top 5 predecessor, this title track from Sayer's latest LP is a collaboration with Alan Tarney. Lovesick yearning provides the hook power. Warner Bros. 49657.

STER SLEDGE, "ALL AMERICAN GIRLS" (prod. by Walden) (writers: Walden - Walden - Willis - Sledge) (Walden/Gratituce Sky, ASCAP/Irving/Kejoc, BMI) (3:48). Pop music's "first family" joins forces with Narada Michael Walden on this title cut from their upcoming LP. Cotillion 46007 (Atl).

THE CARS, "GIMME SOME SLACK" (prod. by Baker) (writer: Ocasek) (Lido, BMI) (3:32). Ric Ocasek suggests a little loosening up with his trademark off-handedness while the band hits a rhythm gallop over a steady dance beat. Congagious keyboards give added AOR-pop appeal. Elektra 47101.

MELISSA MANCHESTER AND PEABO BRYSON, "LOVERS AFTER ALL" (prod. by Buckingham) (writers: Manchester - Ware) (Rumanian Pickleworks, BMI / Leon Ware, ASCAP) (3:44). Bryson and co-writer Leon Ware add a perfect soulful bottom to Melissa's pop-A/C sensibility. Arista 0537.

SLEEPERS

TALKING HEADS, "ONCE IN A LIFETIME" (prod. by Eno-group) (writers: group-Eno) (Index/Bleu Disque, ASCAP/E.G., BMI) (3:28). David Byrne leads us on a polyrhythmic journey through his heart of darkness. The vocal intensity and melodic beauty are entralling. Sire 49649 (WB).

ANY TROUBLE, "SECOND CHOICE" (prod. by Wood) (writer: Gregson) (Marksmen, U.K.) (3:00). The British quartet makes intelligent use of its sources ('60s pop and '70s new wave) on this debut slice from the "... Nice Girls" LP. Endearing, well-crafted pop that's hitbound. Stiff-America 3.

JERRY KNIGHT, "PERFECT FIT" (prod. by Kershbaum - Knight) (writer: Knight) (Almo/Crimasco, ASCAP) (3:38). Knight fuses dance-rock and funk, then wraps it in David Kershbaum's pop production expertise, on this title track from his forthcoming LP. The bold bass is spotlighted. A&M 2304.

BILLY BURNETTE, "OH, SUSAN" (prod. by Seidel) (writer: Burnette) (Dorsey, BMI) (2:42). Call it what you may — Burnette spans several styles — but this pop-rocker is certain to garner a shimmy and shake. Passionate vocals and spirited rhythms fit any format. Columbia 11-11432.

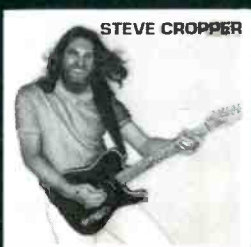
ALBUMS

THE CLASH, "SANDINISTA!" The group that achieved the "impossible" with "London Calling" offers a triple LP that resounds with wailing sirens, creaking jackboots and the ominous whistle of "Washington Bullets." Irony of ironies, "Hitsville U.K." could hit the U.S.A. Epic E3X 37037 (15.98).

UFO, "THE WILD THE WILLING AND THE INNOCENT." Expanding from a solid heavy metal base, UFO explores the full dynamic range on an LP with something for every AOR station. The way "Long Gone" fades into strings arranged by Paul Buckmaster (Elton John) is just one example. Chrysalis CHE 1307 (8.98).

THE JAM, "SOUND AFFECTS." This durable British trio scored a record number of U.K. hit singles in 1980. The troubled images of "Dream Time" will appeal to hard-core fans, and the U.K. number one "Start" could break over here. Bonus single included. Polydor PD-1-6315 (PolyGram) (7.98).

STEVE CROPPER, "PLAYIN' MY THANG." The "thang" in question is one of rock history's most ubiquitous guitars, heard with Booker T. & the MGs and most recently with the Blues Brothers. The dexterous one sings on originals like "Fly" and the standard "Let The Good Times Roll." MCA 5171 (8.98).

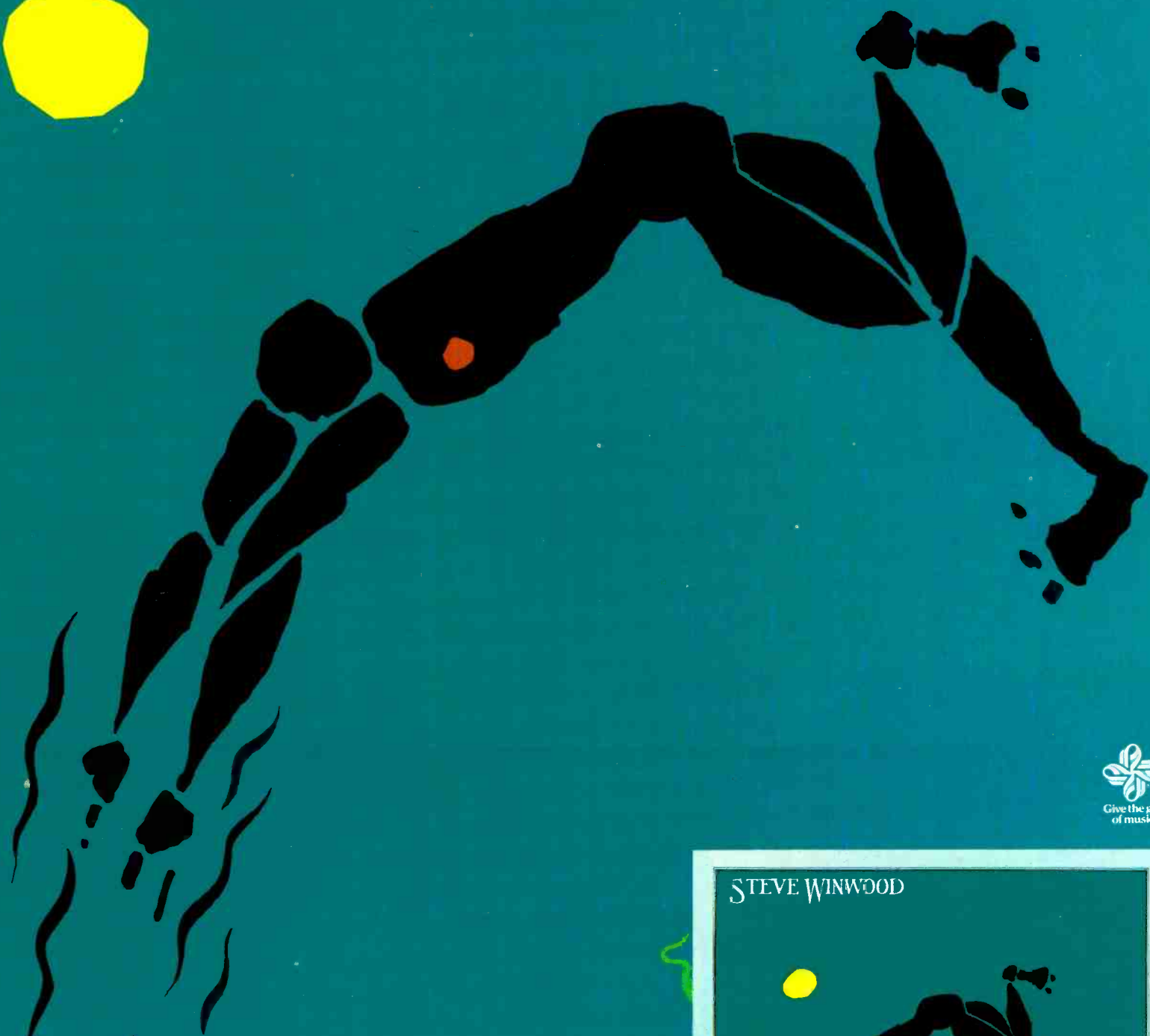


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On Island Records and Tapes.

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Record World



JANUARY 24, 1981

FCC Votes Six to One To Deregulate Radio

By BILL HOLLAND

■ WASHINGTON — The Federal Communications Commission, in a major victory for the broadcast industry, voted last week to deregulate the nation's radio stations, ending decades of owner headaches caused by confusing procedures and red-tape rulings.

Fewer Guidelines

The Commission, in a surprisingly smooth 6-1 vote, eliminated the rules on keeping detailed station logs, non-entertainment programming, so-called community ascertainment and time guidelines for commercials.

The ruling, which will go into

effect 30 days after it is published in the Federal register, means that a station will be allowed to play as many commercials as it chooses to, or as many as the market will bear. It means that a station will no longer have to solicit or survey public-affairs programming needs from the local community. And it also means that a station will not have to spend much of its air time on public affairs programming if it doesn't want to.

Surprise Vote

The vote last Wednesday (14) (Continued on page 24)

Videodisc Players Highlight Winter Consumer Electronics Show

By ELIOT SEKULER

■ LAS VEGAS—A record-breaking crowd of close to 60,000 traders representing every facet of the consumer electronics industry gathered here last week at the ninth annual Winter Consumer Electronics Show to display or evaluate the latest products of the rapidly changing electronic technologies.

The show featured 857 product exhibits covering approximately a half million square feet in the Las Vegas Convention Center, the Las Vegas Hilton, the Jockey Club, some outdoor areas in the vicinity and a sprinkling of other sites along the Strip. Of the thousands of new products exhibited at the show, the greatest source of speculation and debate

was the videodisc players that have proliferated during the past year, dividing most of the major hardware manufacturers into three opposing camps.

(Continued on page 52)

Dealers Record Successful Fourth Quarter On Strength of Several Major Releases

By DAVID MCGEE and GREG BRODSKY

■ NEW YORK—A late December buying surge (RW, January 10) capped an explosive sales month and put the finishing touches on what the nation's record dealers say was one of the finest fourth quarters in recent years. On the average, preliminary tallies reveal

Cross, Wonder, Streisand, Gibb Lead Final Grammy Nominations

■ NEW YORK — Christopher Cross led the list of artists receiving multiple citations in the final nominations for the 23rd annual Grammy awards, it was announced Tuesday (13) at separate press conferences in New York and Los Angeles.

TV-FM Simulcast

The National Academy of Recording Arts and Sciences (NARAS) will announce the winners in a two-hour CBS television special with FM simulcast February 25 — after the ballots of NARAS' nearly 5,000 members have been tabulated. The broadcast will emanate from Radio City Music Hall, which was also the site of the New York press conference.

Multiple Nominees

Cross' five nominations were tied to his best-selling debut album "Christopher Cross" and his hit single "Sailing." Three other artists — Stevie Wonder, Barbra Streisand and Barry Gibb — received four nominations each. Gibb's nominations were for his

production, writing and vocal contributions to Streisand's "Guilty" LP. Wonder, like Gibb, also received his nominations in production, songwriting, and vocal categories.

John Williams received five composer nominations for the soundtrack of "The Empire Strikes Back." However, three of his nominations were in the same category — Best Instrumental Composition — for various songs culled from the soundtrack.

In the Best Recording for Children category, the Muppets and (Continued on page 26)

MIDEM '81 Set To Open

■ NEW YORK—While attendance at MIDEM '81 will probably be slightly below last year's total, this year's affair is expected to be highlighted by the active involvement of independents from the U.S. and U.K. MIDEM '81 starts this week (23) in Cannes, France.

'Favorable' Registration

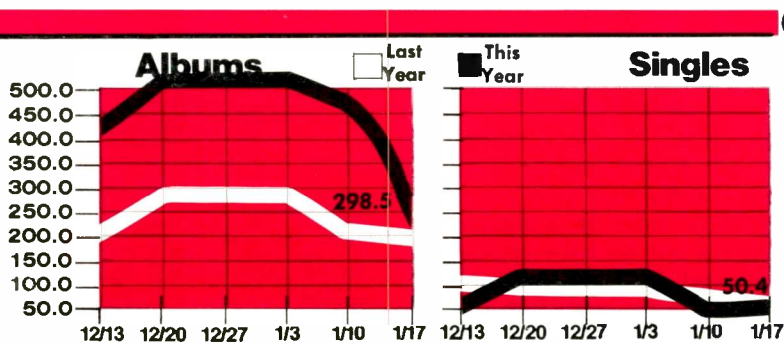
MIDEM's U.S. representative John Nathan told *Record World* that "in view of the general economic conditions today the registration totals are very favorable." Nathan said that approximately 700 individuals representing 200 U.S. companies will attend MIDEM. The U.S. will once again have the largest delegation in Cannes.

"I think this year's MIDEM will be good," continued Nathan. "Last year, people were still thinking and talking about the crisis in the industry. This year,

(Continued on page 40)

sales up between 10 and 15 percent over the same period in 1979, primarily on the strength of hit product released during the last three months of the year. The Christmas season proper was the exception to the rule, as usual, in that consumers sought a wider (Continued on page 51)

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.

EMI-America/Liberty's Jim Mazza Foresees Continued Growth in 1981

By SAMUEL GRAHAM

(This is the first in a series of interviews with top executives of the major record labels.)

■ LOS ANGELES—While many record manufacturers are looking back at 1980 as a year of economic recovery and are cautiously optimistic about prospects for the new year, there are also those labels for whom the last two years have been a

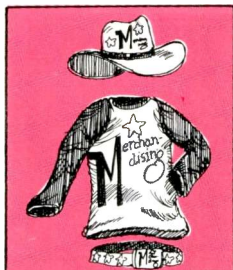
period of considerable growth. Among the latter group would certainly be EMI-America/Liberty Records, who, buoyed by the remarkable performance of "Kenny Rogers' Greatest Hits," an increasingly aggressive approach to talent acquisition and visual exploitation of its artists, and several other factors, are looking at 1981 not as a year of

(Continued on page 25)

Contents



■ **Page 46.** One of the more heartening success stories of late in black music has been that of the Reddings and their Washington, D.C.-based label, Believe in a Dream Records, distributed by CBS. This week RW goes behind the scenes to detail BID's genesis and find out about the group's plans for the future.



■ **Page 53.** Despite a drop in concert attendance recently, tour merchandising—the manufacture and sale of T-shirts, buttons, hats, programs and other souvenirs of the concert experience—continues to grow and thrive. In this issue RW examines this flourishing business and interviews some of the major forces behind it.

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Powerhouse Picks

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

John Lennon (Geffen) "Woman"

Chart action at the primaries and secondaries indicates this follow-up is destined for the top.

Styx (A&M) "The Best Of Times"

An overwhelming number of majors have gone with this single out of the box. Programmers are quickly labeling it a smash.

Gov't Charges Upheld In Sam Goody Inc. Trial

By JEFFREY PEISCH

■ **NEW YORK**—Federal District Court Judge Thomas Platt has denied all motions filed by lawyers for Sam Goody Inc. that attempted to dismiss the government's charges against the Goody chain, its president George Levy and vice president Samuel Stolon. The Goody chain has been charged with trafficking in counterfeit recordings.

Goody lawyer Kenneth Holmes had attempted to dismiss all or part of the government's counts against Goody Inc. by filing four separate motions.

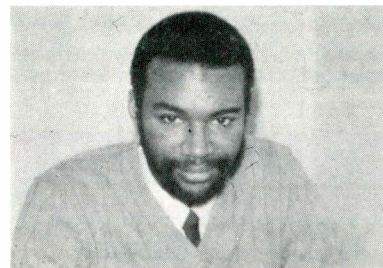
The first motion filed by Holmes attempted to dismiss a charge of interstate transportation of stolen property (ITSP) on the contention that copyright infringement could not be a basis for an ITSP charge. Holmes claimed that a misdemeanor charge (code 2318), which prohibits the interstate transportation of counterfeit phonograph labels, preempted use of a felony charge (code 2314), which prohibits the interstate transportation of stolen property.

Judge Platt upheld the government's wish to use the felony charge (2314), writing, "It is well settled that overlapping statutes may be used jointly or separately in the discretion of the prosecutor where the statutes have distinct elements." Also as part of his first motion, Holmes had attempted to have a RICO charge (racketeer influenced corrupt organization) dismissed on the

(Continued on page 26)

RW Names George Black Music Editor

■ **NEW YORK**—*Record World* has announced the appointment of Nelson George as black music editor.



Nelson George

George has written extensively on black music, first as a staff member of the New York Amsterdam News, later as a freelance writer. His articles have appeared in *Billboard*, *Down Beat*, the *New York Daily News*, and *High Fidelity* and *Rock & Soul* magazines. For the past year he has co-written the record industry news column in *Musician*, *Player & Listener* magazine.

Record World

1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER: BOB AUSTIN
EDITOR IN CHIEF: SID PARNES

SR. VICE PRESIDENT/MANAGING EDITOR: MIKE SIGMAN

SR. VICE PRESIDENT/WEST COAST MGR.: SPENCE BERLAND

PETER KEEPNEWS/SENIOR EDITOR
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Sophia Midas/Assistant Editor
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Speight Jenkins/Classical Editor
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WEST COAST
JACK FORSYTHE SAMUEL GRAHAM
MARKETING DIR. WEST COAST EDITOR

Eliot Sekuler/Associate Editor
Terry Droltz/Production
Louisa Westerlund/Asst. Research Editor
6255 Sunset Boulevard
Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE
TOM RODDEN
VICE PRESIDENT

SOUTHEASTERN MANAGER
Al Cunniff/Southeastern Editor
Marie Ratliff/Research Editor
Pam Lee/Assistant Editor
49 Music Square West
Nashville, Tenn. 37203
Phone: (615) 329-1111

LATIN AMERICAN OFFICE
THOMAS FUNDORA
SR. VICE PRESIDENT
3120 W. 8th Ave., Hialeah, Fla. 33012
Phone: (305) 821-7900

ENGLAND
VAL FALLOON
Manager
Suite 22/23, Langham House
308 Regent Street
London W1
Phone: 01 580 1486

JAPAN
ORIGINAL CONFIDENCE
CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo

GERMANY
JIM SAMPSON
Liebherstrasse 19
8000 Muenchen 22, Germany
Phone: (089) 22 77 46
Telex: 05-216622

AUSTRALIA
PETER CONYNGHAM
P.O. Box 678, Crows Nest, N.S.W. Australia
Phone: 2-92-6045

FRANCE
GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France
Phone: 527-7190

SPAIN
JAVIER ALONSO
Res. Madrid-Parcela A
Portal 2A-4to A
Majadahonda
Madrid, Spain

MEXICO
VILO ARIAS SILVA
Apartado Postel 94-281
Mexico 10, D.F.
Phone: (905) 294-1941

CIRCULATION DEPT.
MICHAEL MIGNEMI
CIRCULATION MGR.
1697 Broadway, New York, N.Y. 10019
Phone: (212) 586-6913

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Hear The First Great Album of 1981!

TOTO

"Turn Back" to Toto. On Columbia Records and Tapes.

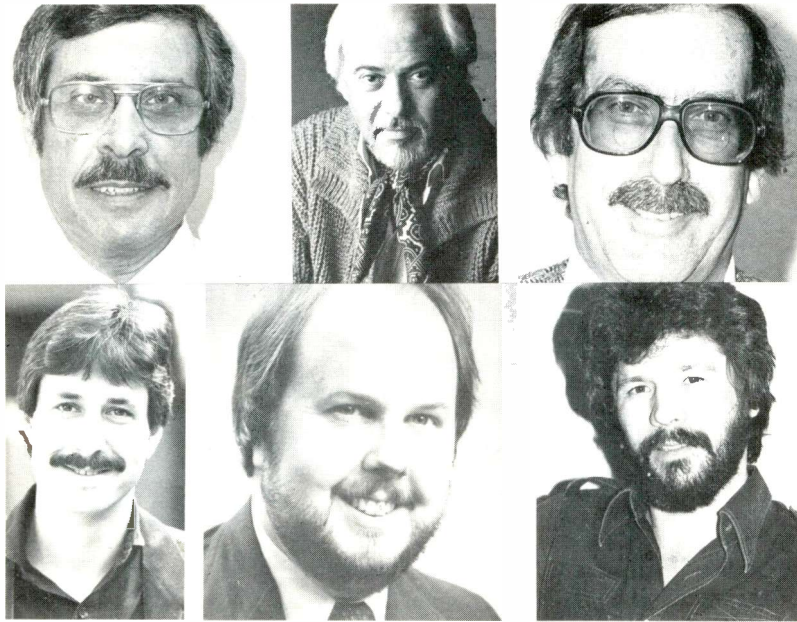
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PolyGram Records Inc. Unveils Restructured Marketing Staff



Top, from left: Lou Simon, Bill Levy, Jules Abramson; bottom, from left: Len Epand, Jim Lewis, Mick Brown.

■ NEW YORK — In the wake of the PolyGram Corporation's recent consolidation of all its record operations into one company (*Record World*, Dec. 27), PolyGram Records executive vice president and general manager Bob Sherwood has unveiled the restructured company's marketing staff.

Heading that staff will be Lou Simon, who had been senior vice president, product development, for Phonogram/Mercury Records Inc. and now assumes the title of senior vice president, marketing, PolyGram Records Inc.

Sherwood also announced the promotion of Len Epand, former director of publicity, PolyGram Records West, to the newly created position of vice president, press and artist relations, PolyGram Records, Inc. Epand has relocated from Los Angeles to company headquarters in New York.

Also promoted to vice president were: Mick Brown, to vice president, marketing, west coast, PolyGram Records, Inc., from director, A & R, Phonogram/Mercury, Inc., and Bill Levy, to vice president, creative services, from director, creative services, PolyGram Record Operations.

Other positions are being filled by: Jim Lewis, vice president, marketing for special projects, who most recently headed PolyGram Central Marketing Services as senior vice president, PolyGram Record Operations; Jules Abramson, who moves to PolyGram Records, Inc., as vice president, marketing, product development, from his former job as vice president, planning, PolyGram Distribution, Inc.

"Our objective in the marketing area was to strengthen the

organization while, at the same time, maintaining vital continuity" Sherwood said in a prepared statement.

In related news, Wolfgang Hix has assumed the position of president and chief executive officer of the PolyGram Group, the worldwide music and entertainment company whose divisions include PolyGram Record Operations International. He succeeds Coen Solleveld, who has become a member of the PolyGram Shareholders' Delegation, which is made up of representatives of Philips and Siemens, the companies which own PolyGram. Both moves had been announced several months earlier (*RW*, July 12), but just became official.

Publishers Pleased With CRT Decision; Labels Bemoan New Financial Burden

By JEFFREY PEISCH

■ NEW YORK — Although publishers and record labels are each appealing the recent decision by the Copyright Royalty Tribunal that changed the mechanical royalty rate, the publishers seem to be much more pleased with the new rate than the labels.

A survey of publishers and writers found their reaction to the rate increase (from two and three-fourths to four cents a song) ranging from "fantastic" (Arthur Braun, of Dick James Music) to "content" (songwriter George David Weiss). Record executives, on the other hand, viewed the rate change as "too much too soon" (Stanley Gortikov, president, RIAA) and "beyond what it should be." (Elliot Goldman, executive VP and GM, Arista Records).

Appeals Filed

The National Music Publishers' Association (NMPA) and the American Guild of Authors and Composers (AGAC) have filed appeals of the CRT's decision with the U.S. Court of Appeals for the Second Circuit in New York (*Record World*, January 10). The RIAA filed an appeal in the District of Columbia. It has yet to be determined which court will ultimately argue the issue, and briefs outlining the specific contentions on the part of the RIAA, NMPA and AGAC have not been filed yet either. It is understood that the RIAA wishes to have the CRT's entire decision re-examined. The RIAA's position is that the rate should not be changed at all now but should

possibly be adjusted in 1982 and again in 1987. The appeal by the NMPA will ask that the rate hike go into effect as of January 1, 1981, and not July 1, as the CRT stipulated. The publishers would also like the Appeals Court to address the issue of future rate adjustments and what criteria should be used to determine these future hikes.

While the publishers' appeal is no doubt genuine, there is speculation among some in the industry that the filing of an appeal in New York by the publishers, hours before the RIAA's appeal in Washington, was done so that the issue would be argued in New York, where the majority of the publishers reside.

Difference in Attitude

While the publishers had lobbied for a mechanical copyright rate based on a percentage of the list price of albums, virtually all publishers feel that the CRT's change is fair. Maggie Cavender, executive director of the Nashville Songwriters Association International, typified publishers' feelings: "We would have liked a percentage, but we feel that we gained a definite victory; we're very pleased with what we got, but we would have loved more." Many label executives maintain that the publishers' request of a percentage rate (between six and eight percent) was merely a ploy and that the publishers knew all along that they would settle for much less.

According to George David Weiss, the rate hike is not only a

(Continued on page 32)

Regional Breakouts

Singles

East:

Steely Dan (MCA)
Don McLean (Millennium)
Pat Benatar (Chrysalis)

South:

REO Speedwagon (Epic)
Jacksons (Epic)
Pat Benatar (Chrysalis)

Midwest:

Dan Fogelberg (Full Moon/Epic)
Styx (A&M)
Pat Benatar (Chrysalis)
Hall & Oates (RCA)

West:

Dan Fogelberg (Full Moon/Epic)
Pat Benatar (Chrysalis)
Peter Allen (A&M)

Albums

East:

Yarborough & Peoples (Mercury)
Steve Winwood (Island)
Dolly Parton (RCA)
Warren Zevon (Asylum)
Creedence Clearwater Revival (Fantasy)

South:

Steve Winwood (Island)
Dolly Parton (RCA)
Warren Zevon (Asylum)

Midwest:

Steve Winwood (Island)
Dolly Parton (RCA)
Creedence Clearwater Revival (Fantasy)

West:

Steve Winwood (Island)
Dolly Parton (RCA)
Warren Zevon (Asylum)

Rogers & Cowan Names Joe Dera VP

■ NEW YORK — Kathie Berlin, senior vice president of the Rogers & Cowan public relations firm, has announced the promotion of Joe Dera to vice president of the firm's New York music division.

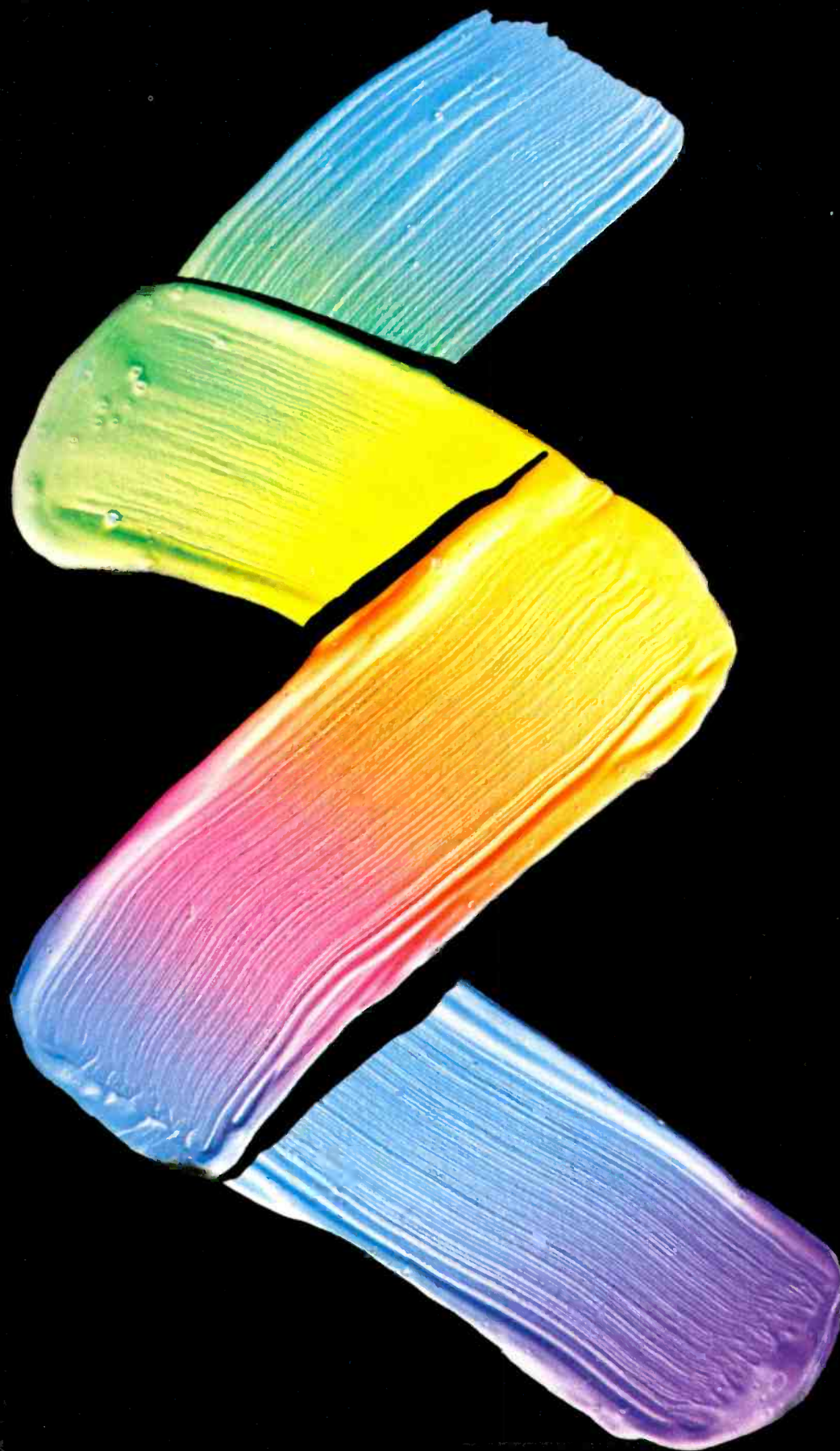
Past

Dera joined Rogers & Cowan in 1976 and has served as director of the New York music division since 1978, working with such artists as the Bee Gees, Paul McCartney, Kenny Rogers, Heart, Alabama, Jerry Reed, and Moe Bandy.

Prior to joining Rogers & Cowan, Dera served as a publicist with Levinson Associates in New York. He began his career in 1970 doing promotion for the Who and their Track Records & Management.

TONGUE TWISTER BY SHOES

Easier to play it than say it!



The new album is produced by Shoes and Richard Dashut.

6E-303



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150,000 Join Stevie Wonder In Washington Tribute to King

By NELSON GEORGE

■ WASHINGTON—An estimated 150,000 people braved snow and 30-degree weather to join Stevie Wonder in a march and rally here last Thursday (15), the birthday of Dr. Martin Luther King, calling for it to be made a national holiday.

Wonder spoke briefly to the huge crowd, then performed his tribute to Dr. King, "Happy Birthday," and led the crowd in singing the civil rights anthem "We Shall Overcome."

Performers and record company and radio station personnel from all over the country came to pay tribute to the late civil rights leader. Among the marchers were Philadelphia International co-chairman Kenneth Gamble, Motown vice president Skip Miller, Black Music Association president LeBaron Taylor, Uncle Jam Records president George

Motown Sues Roshkind

■ LOS ANGELES — A suit has been filed in Superior Court here by the Motown Recording Corporation against Michael Roshkind, former vice chairman of Motown Industries. The suit alleges that Roshkind caused the company to lose some \$7 million over a two-year period that began when Roshkind became Motown's chief operating officer in late 1978.

Roshkind's wife, Dorothy, is also named in the suit, which seeks punitive damages amounting to \$2 million.

In accusing Roshkind of breach of contract and fraud (Dorothy Roshkind is accused of conspiracy in the breach of contract matter), Motown alleges that he failed to use "his best efforts and full time and attention to day-to-day operations," resulting in "lost business opportunities, lost recording artists" and the loss of "other potential employees" to competing record operations. Those losses combined with lost record sales to amount to the alleged \$7 million.

Roshkind's association with Motown extends back to the early 1960s, when, as an executive vice president and full partner in the Irving L. Strauss Associates public relations firm, he included the Detroit-based label among his clients. His first position with Motown was as a vice president.

In 1968, Roshkind was convicted of one count of income tax evasion. He was sentenced in September of that year to 18 months in prison, to be served under two separate work furlough programs.

Clinton, and Curtom Records president-performer Curtis Mayfield. Others seen at the march included Teddy Pendergrass, Gil Scott-Heron, Bootsy Collins, Rodney Franklin, Stacy Lattisaw, Johnny Taylor, and Michael Walden.

After the march, Gamble commented: "Many underestimated the strength of this cause and the power of Stevie Wonder and music. I think this turnout today shows that Stevie Wonder is a musical and political leader, and that people are still concerned with making Dr. King's dream of brotherhood a reality."

This was not the first time that Wonder appeared in front of the Washington Monument. In May 1975 he gave a free concert there in support of Human Kindness Day. Thousands attended in one of the most peaceful mass gatherings in Washington's history.

Wonder has often performed for charities and causes that interest him, including the National Newspapers Fund, the One to One charity for retarded children, the Black Music Association and other organizations.

Black-owned radio stations were very supportive of the march. Many, such as Inner City Broadcasting's FM outlet in New York, WBLS, cancelled all advertising for the 15th.

The Johnson Publications station, Chicago's WJPC, sent 20 buses to Washington and its entire staff save one engineer. Charles Mootry, vice president of broadcasting for Johnson Publications, said "enthusiasm for the march was high" in his city and response to WJPC's rental of buses "overwhelming." Announcers at the station urged listeners to drive with their lights on in tribute to King on the 15th.

KGLH in Los Angeles, which Wonder owns, chartered a plane to Washington which carried about 200 passengers and 23,000 signatures on petitions calling for King's birthday to be made a national holiday. There were also plans for KGLH to work with Washington's WHUR in transmitting live reports back to Los Angeles.

Philadelphia International Records actively supported the march effort. All of its artists recorded public service announcements asking their fans to sign petitions and observe King's birthday. The label, in conjunction with the Philadelphia chapter of People United to Save Humanity, sent 16 buses to Washington. Motown and PIR were both closed on Jan. 15.

Arista Signs Bram Tchaikovsky



Clive Davis, president of Arista Records, has announced the signing of British singer-guitarist-composer Bram Tchaikovsky to an exclusive worldwide recording contract. His first Arista LP, "Funland," is scheduled for release in the spring. Tchaikovsky first made an impact on the rock world with "Girl Of My Dreams," from his debut album "Strange Man, Changed Man." Prior to that, he was a member of the Motors. Shown at the signing announcement are, from left: Richard Ogden, Ozone Management, Ltd.; Tchaikovsky, and Davis.

Sherwood Names Levy His Executive Assistant



Sherrie Levy

■ NEW YORK — Sherrie Levy, most recently director of press for Phonogram Records, Inc. has been named executive assistant to the general manager, PolyGram Records, Inc., by Bob Sherwood, executive vice president and general manager for the company. In her new position, Levy will assist Sherwood with most aspects of the company's daily operations, serving as his liaison to other departments in the organization.

Prior to joining Phonogram Inc./Mercury Records, Levy served as general publicist at Columbia Records and director of publicity for Buddah Records.

AGAC Names Holtzman Special Projects Dir.

■ NEW YORK — The executive committee of the American Guild of Authors and Composers (AGAC) has appointed songwriter Jonathan Holtzman as special projects director. His duties will include coordinating all special events, seminars, and workshops on behalf of the Guild in New York and in Los Angeles.

Holtzman, whose composing credits include records and a soon to be produced show, "Foxfire," created the annual New York songwriters contest for the New York Music Task Force and AGAC.

Screen Gems/EMI Names Riccobono

■ LOS ANGELES—Rick Riccobono has been named director of professional activities for Screen Gems/Colgems/EMI Music, Inc., it was announced by Lester Sill, president of the international publishing company.

Riccobono will concentrate on exploitation of the Screen Gems catalogues, talent acquisition, development of writers, and expansion in the areas of film and television. He comes to Screen Gems from Interworld Music Group, where he was general professional manager. He has also been professional manager for Almo-Irving Music and Chappell-Intersong Music, and director of performing rights for Broadcast Music, Inc. in Los Angeles for five and a half years.

Gains Registered By Audiofidelity Inc.

■ NEW YORK—Dante J. Pugliese, chairman of the board and chief executive officer of Audiofidelity Enterprises, Inc. has announced that for the three months ended December 31, 1980, Audiofidelity showed a net profit of \$584,646, or 3.9 cents per share, compared to a loss of \$8,072 or -.2 cents per share in the third quarter of 1979. Revenues were \$1,699,050 as compared to \$121,174.

In the nine months ended December 31, net profit was \$407,267 or 2.7 cents per share as compared to a net loss of \$56,485 or -1.2 cents per share for the same period last year. Revenues were \$1,985,475 as compared to \$521,659.

Orleans, Dain Exit RCA

■ LOS ANGELES—Arnie Orleans, division vice president in charge of sales and distribution, and Bud Dain, division vice president in charge of pop A&R, have both left RCA Records.



For Academy Consideration
Best Song
"Nine To Five"
Written and Performed by **Dolly Parton**
Produced by **Gregg Perry**

Record-Breaking Low Temperatures Taking Their Toll on Record Sales

By SOPHIA MIDAS

■ NEW YORK — The frigid weather which had a firm grip on the eastern third of the country last week, and moved as far south as Florida, has had an immediate impact upon record and tape sales, according to retailers in those regions. Descending upon the country as retailers were experiencing their traditional post-Christmas sales slump, the record-breaking temperatures arrived at a particularly inopportune time.

According to meteorologist Edward Yandrich, the average temperature for January has been 19 degrees Fahrenheit, 13 below the normal average for the month. The record for New York's coldest temperatures was set in February 1934 when the average temperature was 19.9 degrees. Cities in Florida have also been experiencing record breaking temperatures, with Tallahassee reaching an all-time low of eight degrees. The National Weather Service's 30-day outlook presently calls for below-normal seasonal temperatures over the entire eastern third of the country from mid-January to mid-February. The warmer weather that was experienced during the latter part of last week, according to Yandrich, was a momentary stay from the pattern of frigid weather which is still expected.

Sales Impact

Due to the scarcity of new product that has been shipped to dealers after Christmas, many retailers are uncertain about the impact the cold weather has been having upon sales, but Wayne Steinberg of Record and Tape Collector in Baltimore said, "Nonsense! Our post Christmas selloff was very strong; things didn't start falling off until last week when the cold weather hit. Maryland is having its worst winter in 100 years. It's hard to say if the weather is the only reason, but it certainly isn't helping matters." A spokesman for Disc-O-Mat also made a direct correlation between the drop-off in his sales and the weather, commented, "Our seasonal sales didn't start to drop off until this real cold weather hit. It had a definite effect."

Other dealers only noticed a decline in sales during evening store hours, when temperatures frequently dip to their lowest point. Record Rendezvous' Jim Jones said: "Let's put it this way: It's 5:30 p.m. and

there's no one in the store — and I mean no one. And that's really weird. The weather is definitely taking its toll, but I have to say that the paucity of new releases isn't helping either." The Pennsylvania-Delaware-based Record Revolution was also virtually empty at 5:30 p.m. "It's dead," said Record Revolution's Larry Causak. "People want to go home after work—the thought of walking around at night makes them cold!" Record World/TSS's Ira Rothstein, who has touted "excellent sales before, during and after Christmas," conceded: "Well, I can't say the weather is hurting my sales; if anything, I think shoppers like to get off the streets and browse in my stores to keep warm. But I must admit that we just started to close the store a half hour earlier than usual . . ."

Weather Not to Blame

There are some retailers, however, who believe that the industry is too inclined to blame poor sales on the weather and Jim Rose of Chicago-based Rose Records explained: "Awfully cold weather affects sales somewhat, but people get accustomed to it and they go out shopping after a few days indoors. We always like to blame the weather for whatever shortcomings we may have. But the truth is, at the beginning of the year there's always a gap in our advertising because labels haven't set their budgets or their plans yet and haven't doled out any co-op. So we haven't picked up the momentum in promotion that we had over Christmas. And it's our inability to carry over with promotions that's held us back in the new year. It's just not possible to get the co-op going that fast."

Then there are the exceptions, dealers who are benefiting from the cold weather, such as the Florida-based East/West Records. Warehouse buyer Jerry Stark commented: "Oh, yes, the cold temperatures are definitely affecting our sales, but beneficially. In Florida, retailers are always competing with hot weather that attracts people to the beach; everything is outdoors-oriented here. But the cold weather is forcing people off the beach and into record stores. They have to do something to amuse themselves, so it may as well be listening to music."

Kat Family Label Bows Through CBS



Standing, from left: Marvin Cohn, executive VP, business affairs, CBS; Bruce Lundvall, president, CBS Records Division; Dick Asher, deputy president, chief operating officer, CBS Records Group; Doc Field, VP, public relations and press services, Kat Family Records. Seated are Joel Katz, president, Kat Family Records; and Walter Yetnikoff, president, CBS Records Group.

■ NEW YORK—Atlanta-based attorney Joel Katz and CBS Records Group president Walter Yetnikoff have announced the formation of Kat Family Records. The label's product will be manufactured and distributed throughout the continental United States by CBS. Foreign distribution arrangements will be confirmed during Katz's trip abroad commencing January 20.

Key Personnel

Key personnel for the new label include Joel Katz, president; Joel Cherry, vice president of administration; Les Berkowitz, vice president of national promotion; Doc Field, vice president of public relations and press services; Steve Gross, vice president of financial administration; Mike McCarty, art director; and Jean Zellar, administrative assistant. A

marketing vice president will be announced shortly.

Kat Family Records has a number of acts currently under contract, including: the Smashers, now recording in Nashville with producer Michael Snow; the Darts, currently recording in London with producers Tommy Boyce and Richard Hartley; R&B artist William Bell, who is being produced by Chips Moman; James Anderson and the Green Street Band; and Nashville rock performer/songwriter Marc Speer, whose first album will be recorded at the Record Plant in Los Angeles under the auspices of producer Steve Gibson.

Kat Family Records will officially begin operations as of the first week in February. The company is located at 2215 Perimeter Park, Suite 21, Atlanta, Georgia 30341.

Island Names Klein, Smith

■ NEW YORK — Ron Goldstein, vice president/managing director of Island Records, has announced the appointments of Mel Klein as financial director/controller and Ellen Smith as publicity director for the label.

Klein, who will be the chief financial officer for Island's U.S. and Canadian labels and music publishing operations, had been vice president of finance at Poly-

dor Records. Prior to joining Polydor in 1974 he had been with the firm of Seidman and Seidman Public Accountants.

Smith, who will be responsible for all national publicity and U.S. tour publicity, had been an account executive with the Howard Bloom Organization and the Raleigh Group Ltd.

April-Blackwood Names Solleveld

■ NEW YORK—Michael Stewart, president, April-Blackwood Music Publishing, has announced the appointment of Ron Solleveld as director, creative services, international.

Solleveld, who will be based in New York, will direct the coordination of music publishing creative activity on a worldwide basis between April-Blackwood and CBS Songs International. He has been general manager of Intersong International, based in London, since 1978. From 1976 to 1978 he served as general manager of Intersong USA.

Hoksbergen Named Phonogram Intl. Pres.

■ BAARN/HAMBURG—Henk Th. Hoksbergen has been appointed president of Phonogram International. He succeeds Pieter R. Schellevis, who has been named PolyGram delegate to Australia and New Zealand.

Hoksbergen has also been named executive vice president of PolyGram Record Operations International and appointed to the newly created position of president, PolyGram Nederland B.V.

PolyGram's recorded music business, including the catalogues and companies of Phonogram, Polydor and Decca, is combined into PolyGram Record Operations International.

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★ THE CLASH ★

Record World Single Picks

YARBROUGH & PEOPLES—
Mercury 76085 (PolyGram)



DON'T STOP THE MUSIC
(prod. by Simmons-Ellis)
(writers: Simmons-
Peoples-Ellis) (Blackwell,
ASCAP) (3:59)

Cavin Yarbrough and Alisa Peoples ride a roller coaster on the musical scale, propelled by an energetic rhythm section. The Dallas-based duo trade lead vocals lovingly and effectively on this debut from the new "The Two Of Us" LP with surprising freshness that's likely to become a crossover phenomenon.

AMBROSIA—Full Moon/Warner
Bros. 49654



OUTSIDE (prod. by Pack-
group) (writers: Pack-
McDonald) (Rubicon,
BMI/Genevieve, ASCAP)
(3:58)

Culled from the "Inside Moves" film soundtrack, this fashionable tune boasts a grand arrangement that's loaded with Michael McDonald-inspired (he co-wrote) jazz-pop-rock keyboard shades. David Pack's lead vocal inflections will be comfortable on pop and A/C radio and the big hook may well take it to the top.

THE ALVIN LEE BAND—Atlantic
3792



RIDIN' TRUCKIN' (prod. by
Stronach) (writer: Lee)
(Space Songs) (3:34)

Lee is running full throttle on this initial blowout from his new "Free Fall" LP. From the opening buzzsaw guitar runs to the slippery boogie-woogie piano slides to the brassy trombone pops, Lee and band will warm the hearts of AOR-pop loyalists who crave this fare. Don't stop to catch a breath or you'll miss the show.

BILLY THORPE—Elektra 47091



IN MY ROOM (prod. by
Proffer-Thorpe) (writer:
Thorpe) (Rock of Ages/
The Grand Pasha/
Blackwood, BMI) (4:00)

There are shades of down-home rockabilly here, especially in Thorpe's hectic vocal urgency. The stripped-down rhythm guitar, augmented by a simple slap rhythm, is totally infectious, while the cute chorus gives pop polish. From his latest LP, "21st Century Man," it's sure to attract the attention of programmers for several formats.

Pop

SORROWS—Pavillion 6-6409

CRYIN' TIME (prod. by Talmy) (writer:
Alexander) (Mixed Up, ASCAP) (3:21)

Here's an impressive pop-rocker that's a real dark horse for blockbuster hit status. Produced by Shel Tamy (early Kinks), it features Joey Cola's vocal yearning and inspired guitar work over bouncy, radio-right rhythms.

WHITESNAKE—Mirage 3794 (Atl)
**AIN'T NO LOVE IN THE HEART OF THE
CITY** (prod. by Birch) (writers: Price-
Walsh) (MCA, ASCAP) (3:51)

From their "Live..." LP comes this powerful ballad. David Coverdale's foreboding vocal effort steals the show, but the haunting guitar lines also deserve special plaudits.

MICHAEL DES BARRES—
Dreamland 108 (RSO)

NOTHING'S TOO HARD (prod. by
Chapman) (writers: Des Barres-
Goldberg) (Des Barres/Blackwood,
BMI/ASCAP) (3:45)

From Des Barres' debut solo LP "I'm Only Human" comes this dramatic ballad. His powerful vocal inflection is underlined by the full production.

KEITH SYKES—Backstreet/MCA
51051

MAKIN' IT BEFORE THEY GOT MARRIED
(prod. by Sykes) (writer: Sykes) (Keith
Sykes, BMI) (3:37)

The story is an old one and a good one that sounds refreshing thanks to Sykes' convincing delivery. His vocal verve and guitar virtuosity are right for multi-format airplay.

BUS BOYS—Arista 0589

ANGGIE (prod. by B. O'Neal-K. O'Neal-
Margouloff) (writer: K. O'Neal) (Maitre
D', ASCAP) (3:46)

The colorful sextet play street rockers on this paean to a host of '60s pop tunes. Sweet chorus coos back Brian O'Neal's vocal prayer.

AL STEWART—Arista 0585

RUNNING MAN (prod. by Stewart-
Desmond) (writers: Stewart-White)
(Frabjous/Approximate/Lobster, BMI)
(3:35)

Piano/flute flights open for Al's familiar vocal posturing. An elaborate arrangement is highlighted by delicate guitar runs. Soft and sweet for AOR-pop or A/C.

JIMMY HALL—Epic 19-50969

EAZY STREET (prod. by Putnam) (writer:
Hall, Jr.) (Yo' Mama's/Blackwood, BMI)
(3:07)

Hall had considerable success with his "...Love Has Found You" single. This follow-up from the "Touch You" LP is a loose, bluesy cut that should please pop radio listeners.

GLEN CAMPBELL—Capitol 4959

I DON'T WANT TO KNOW YOUR NAME
(prod. by Klein) (writer: Smotherman)
(Seventh Son, ASCAP) (3:59)

Probably his most pop-oriented offering in some time, this Michael Smotherman-penned tune has unique tempo changes, going from heartache ballad to boisterous assertion with a potent rhythm kick. The Klein-Koppelman production is superb.

THE TOWNSPEOPLE—Boardwalk
8-5704

SWEETHAVEN (Their National Anthem)
(prod. by Nilsson) (writer: Nilsson)
(Famous, ASCAP) (2:53)

Guaranteed to put a smile on your face, a sway in your body, and your mind at ease, this lovely anthem from the "Popeye" film soundtrack is great for pop & A/C playlists.

DIANE RENAY—Rex 292

TOGETHER AGAIN (prod. by Rome)
(writer: Renay) (Heather Eden, BMI)
(3:18)

You might remember Diane as the 16-year-old who went top 10 with her "Navy Blue" in '64. She's back with this self-penned romantic ballad. A mature effort with crystalline production for pop-A/C.

B.O.S./Pop

WEATHER REPORT—ARC/
Columbia 11-11422

ROCKIN' IN RHYTHM (prod. by Zawinul)
(writers: Ellington-Mills-Carney) (Mills,
ASCAP) (3:01)

Co-written and originally recorded by Duke Ellington, this energetic piece is reshaped into 1981 premium dance/skate music. Zawinul lays down the thick keyboard lines while Shorter interprets the sax melodies.

KURTIS BLOW—Mercury 76093

HARD TIMES (prod. by Moore-Ford, Jr.)
(writers: Waring-Simmons-Smith-
Moore-Bralower) (Neutral Gray/
Funkgroove/Original JB, ASCAP) (3:18)

Of course the nimble bass is up-front doing the thing, but there's also fluid guitar twangs complimenting Kurtis' rap. The echo chorus fills out the pop picture.

EDWIN BIRDSONG—Salsoul
2135

RAPPER DAPPER SNAPPER (prod. by
Birdsong) (writer: Birdsong) (Edwin
Birdsong/Salsoul, ASCAP) (4:07)
Birdsong displays his many instrumental skills on this slow funk piece. Bass drones, sound effects, and keyboard melodies cavort throughout.

COLD FIRE—Capitol 4966

H.F.R.S. (prod. by Hale) (writer: Towns, Jr.)
(Cap & Cap, ASCAP) (4:50)

This initial single from the forthcoming "Too Cold" LP has all the elements to make it a crossover smash. Guest musicians/vocalists Tom Scott, Patrice Rushen and Perry & Sanlin give standout performances.

CHARLES JOHNSON—Dash
5065 (T.K.)

GOOD GOOD LOVIN' (prod. by Straws-
Dean) (writers: Straws-Dean) (Happy
Stepchild, BMI) (3:35)

Johnson sports an enthusiastic tenor that soars easily and effectively into the upper ranges. The recurring hook has great promise for black and pop radio.

JIMMY CLIFF—MCA 51043

I AM THE LIVING (prod. by Cliff-Dixon-
Tranel) (writers: Cliff-Williams-Willis)
(Sunflower/Irving/Kee-Drick, BMI)
(3:40)

The sounds of celebration (as the title indicates) are given substance through Cliff's native reggae tongue. The title track from his latest LP utilizes joyous keyboards and multi-vocal exchanges.

CHAMPAIGN—Col 11-11433

HOW 'BOUT US (prod. by Graham) (writer:
Walden) (Dana Walden) (3:18)
The mesmerizing soulful ballads that blessed pop music in the sixties are making a long-awaited comeback, and here's a prime example. From Illinois, this septet features Paulie Carman's lead vocals backed by beautiful multi-octave harmony interplay.

FREE EXPRESSION—Vanguard
35223

CHILL-OUT! (prod. by Orlando) (writers:
Orlando-group) (Jackaroo/Bobby "O",
ASCAP) (3:50)
Based in NYC, this quartet debuts with a funky rave-up. The basic rhythm track pumps away while multi-vocal shouts raise the roof. Houston Person adds the sax flavor.

Country/Pop

ALBERT LEE—A&M 2306

HUNT THEM DOWN (prod. by Johns)
(writer: Kennerley) (Rondor/Irving, BMI)
(3:27)

Lee's guitar signatures have graced many pop-rock-heavy metal-country-folk records. He takes the vocal lead on this spin from "The Legend Of Jesse James" LP.

SYLVIA—RCA 12164

DRIFTER (prod. by Collins) (writers:
Pfirmer-Jordan) (Pi-Gem/Chess,
ASCAP) (2:25)

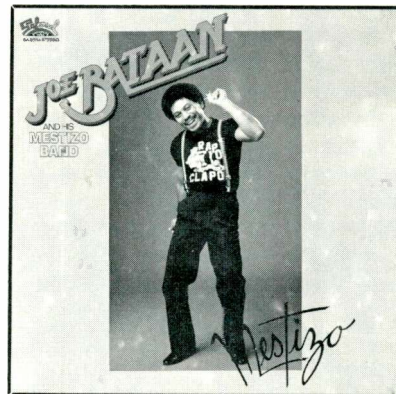
The young, attractive Indiana native sings a spellbinding tale on this cut from her forthcoming LP. Stinging guitars, strings and the Nashville Edition's vocals surround her appealing lead.



A Universe of Music



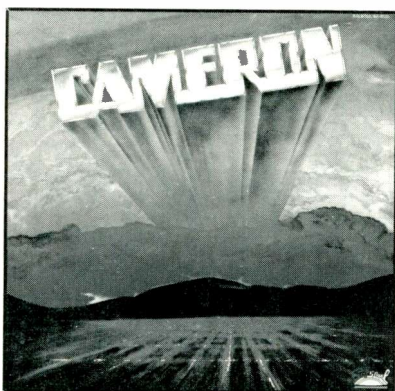
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See you at MIDEM
at The Carlton

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ **MOVIN' PITCHERS:** Film-maker **Paul Morrissey**, renowned for such epics as "Trash," "Andy Warhol's Frankenstein," "Andy Warhol's Dracula" and "Chelsea Girls," is putting the final touches on his latest opus, "Madame Wang's." The film, which features such fave California bands as the **Butch**, the **Boneheads** and **Leroy and the Lifters**, deals with the trials and tribulations of a newly-formed rock band who are attempting to land their first gig at an L.A. new wave emporium. Of course, any resemblance that the Madame Wang of the film's title bears to any real person is purely coincidental.

FROM THE CUTTING ROOM FLOOR: Teen idol **Leif Garrett** had to have his golden locks sheared so he could star in an upcoming feature film called "Longshot," which is about a foosball champ (foosball, as you probably know, is one of those table games you find in pinball arcades and the like; apparently, serious foosballers have short hair). Much to the chagrin of his press agents, Leif managed to sneak off and have the haircut in private, eluding the dozen or so paparazzi who had lined up with their motor-drive cameras for the occasion. Not to be circumvented, Garrett's publicists salvaged the hair itself from the hairdresser's shop, and they are now weighing the options that are available to them. And hey, you can help, too—anyone with a printable suggestion of what they can do with Leif Garrett's hair should call **Beverly Magid** at (213) 278-5962 . . . the **Police** were set at press time to complete filming of their upcoming movie debut, most of which was shot during the course of their ongoing tour. On Friday the 16th the group had planned a "Police Go Platinum" concert party at the Variety Arts theatre, and the catch to it was that everyone in attendance had to have dyed platinum hair. Sounds like fun, huh? Well, A&M president **Gil Friesen** was experimenting with platinum-blond hairsprays, **Jerry Moss** conveniently found important business to attend to in New York, and most of the wig shops in the Hollywood area found a remarkable run on their inventories . . . All in all, it was a pretty good week for the A&Mers, blonde or otherwise. **Styx** tix went on sale at the Forum for the band's Feb. 22 and 23 concerts and sold out—all 27,000 of them—in 68 minutes. . . . **Lalo Schiffrin's** soundtrack LP to "The Competition" was being mastered last week by **Jeff Sanders** at Crystal Industries . . . Former film producer ("Car Wash," "The Fish That Saved Pittsburgh") and legendary music biz publicist **Gary Stromberg** is combing Hawaii for a suitable site for a restaurant, the working title for which is Carlos and Charlie Chan's. Gary's partners in the venture are **Shep Gordon** and **Joe Gannon**, neither of whom are strangers to the eatery business . . . **Leroy Gomez**, best known for his work with the flamenco-disco group **Santa Esmeralda**, is back in L.A. after having lived in Paris for the past couple of years. Since his return, Gomez has performed the song "Watch Her Dance" on the soundtrack album from "Stir Crazy" and, per Arista/Interworld's **Billy Meshel**, he'll be pursuing other movie soundtrack work . . . Songwriter **Allee Willis** and **Lani Hall** are about to embark on a promo tour for the latter's new LP, "Blush," which marked Allee's first production effort. At a listening party last week in her '50s-style home, Allee served '50s-style cuisine (Twinkies and Kool-Aid) and spoke enthusiastically about the special effects she employed in recording the album. Said special effects included such exotica as eggs cracking, hair brushing and other household audio devices that should set recording technology back thirty years (to the '50s, of course). Per Allee, "everyone spends such a fortune on synthesizing that stuff; it's much cheaper to go to the source" . . . One of our shorter and more loveable spies tells us that **Rick Derringer** is about the join the Geffen Records roster.

GROUP GROPE: You may not jump with recognition at the name **Bobby and the Midnights**, but you'd certainly recognize the names of this group's members (who are a bunch of strange bedfellows if we've ever heard of such a thing). They include **Bob Weir** of the **Grateful Dead**—he's the big cheese, obviously—along with new Dead keyboardist **Brent Mydland**, drummer **Billy Cobham**, bass player **Tim Bogert** (you know him from immortal associations with the **Vanilla Fudge**, **Cactus** and **Jeff Beck**), guitarist **Bobby Cochran** and horn player **Matthew Kelly**. They'll be at UCLA on January 29 and at Perkins Palace in Pasadena on the 30th . . . The members of **Journey**, along with reps from their Nightmare Management staff and CBS Records promo managers, will be visiting a number of American cities the week of January 26 to deliver copies of their new live album, "Captured," to radio stations. Some 26 cities will be visited, from Seattle

(Continued on page 50)

Columbia Promotes Two In Product Management

■ **LOS ANGELES**—Ken Sasano, director, merchandising, west coast, Columbia Records, has announced the promotions of Tony Zetland and Rob Wunderlich.



Tony Zetland



Rob Wunderlich

Zetland has been named to the newly created position of director, product management/new artists, west coast. His new responsibilities will include working with Columbia's west coast product managers on pre-release plans for new artists.

Prior to joining Columbia Records in 1976 as associate product manager, Zetland worked for CBS Records in England. In 1977 he was promoted to product manager; he was subsequently named associate director, product management, west coast.

Wunderlich has been appointed associate director, product management, west coast. He joined Columbia in 1977 as associate product manager, and later was named product manager. In 1979 Wunderlich was appointed associate director, product management/special projects, west coast. Prior to joining Columbia, he worked at A&M Records and ABC Records.

Chrysalis Ups Borthick

■ **LOS ANGELES**—Stan Layton, vice president of sales for Chrysalis Records, has announced the promotion of Mick Borthick to the position of director of product control.

Borthick, who has been with Chrysalis for five years, previously served as product manager. His new position encompasses all aspects of pre-production and manufacturing of Chrysalis products.

White House Library Adds 813 New LP Titles

■ **NEW YORK**—After a trying day with advisors, lobbyists and dignitaries, how can the President unwind with his family? Through extensive new additions to the White House Record Library presented this week by RIAA representatives including president Stanley Gortikov. The Carters, Reagans and succeeding First Families will be able to relax to recorded spoken word and music in categories ranging from classical to Latin, contemporary, R&B, blues, black and white gospel, country, folk, jazz and rock.

The library, a gift from the RIAA and dozens of participating record labels, was inaugurated in 1973. With 1,856 original titles, the collection has been updated with 813 new selections chosen by a 7-member committee of experts, chaired by John Hammond, which was appointed by First Lady Rosalynn Carter in 1979. The remaining commission members are: David Hall, classical; Bob Blumenthal, contemporary popular and Latin; Ed Bland, rhythm-and-blues, blues, black gospel; Frances Preston, country, folk, white gospel; John Lewis, jazz, and Paul Kresh, spoken word. Journalists, critics and RIAA staff members also participated.

The library, according to the First Lady, is "a collection of music, drama, poetry and prose reflective of our nation's cultural interests . . . The library contains recordings—from this country and others—that have touched, inspired or captured the fancy of generations of Americans . . . exemplifying the range and depth of American interests."

Among the new selections in the classical field are works by Bach, Copland, Ives and Mozart; First Families will also be able to select from popular albums by the Beatles, Bob Dylan, the Rolling Stones, Funkadelic and Donna Summer, and even the Sex Pistols, Elvis Costello and the Village People. New Latin music selections include albums by Irakere, Tito Puente and Ray Barretto. Jazz representatives include Duke Ellington, Dizzy Gillespie and Thelonius Monk; there are new R&B titles by Chic and Booker T. & the MGs, as well as blues from Big Mama Thornton and gospel from Alex Bradford and George Beverly Shea. New country additions include multiple selections by Willie Nelson, Merle Haggard and Dolly Parton.

There are 2,669 individual discs in all in the collection, contributed by 70 companies and 145 labels in the original donation and 63 companies and 101 labels in the supplement.



Record World Presents a Special Issue

Music Publishing

For the fifth consecutive year, Record World will examine the trends and trendsetters in the world of music publishing in a special section.

Included will be detailed coverage of the domestic and international publishing scene, a look at key issues facing the industry, and highlights of the past year in this field. Don't miss it.

Issue Date: February 14
Ad Deadline: February 3

How Do Country Programmers Decide What To Play?

By AL CUNNIFF

■ NASHVILLE—What criteria do country radio programmers use in selecting records they add to their playlists? The answer to that question is in a sense there for the world to see in each station's playlist, but *Record World* recently surveyed 15 country programmers to get their personal reactions to this question, which is always one of the most important issues in any format.

If a country station has a playlist 500 songs long, including every artist from Roy Acuff to the Eagles, that says something about the station's criteria for adding records. On the other hand, if a station plays only the nine records rated top five on at least 600 other stations, that, too, says much about the station's song selection process.

Varied Reactions

Presented below, in no special order, are the reactions of 15 MDs and PDs to the above question. The radio executives represent vastly different geographic regions, and equally diverse approaches to structuring playlists:

KVOO (Tulsa), Billy Parker, operations director: "I go out of the mailbox. I like to prove a record, not wait until it's proven by others. We take a lot more chances than other people, but our ratings have sure held up.

"I use gut feeling, and that's dangerous for some people. We play a lot of newer acts. We went on Sylvia from her first record. And I was probably one of first on Reba McEntire's 'You Lift Me Up'. Occasionally I talk with the jocks here about records I'm not sure of." Parker said he keeps a close watch on the playlists of several other stations, including WBAP (Fort Worth), WFDI (Wichita), KEBC-FM (Oklahoma City), and WIRK (West Palm Beach, Fla.).

KJZZ (Phoenix), Buddy Van Arsdale, PD: "Basically what I do is go by the numbers first and use my ears second. I look carefully at how a record is charting on other stations in our market, and in other parts of the country"

Van Arsdale said he keeps a close watch on KNIX, "the station across the street," and WIL (St. Louis), "because I used to work there, and I know they have a great research department. They really have an effective way of checking records,

and I don't have all the research facilities I'd like to. But we're working on that."

Van Arsdale said he's impressed by a combination of "chart activity in other places and the way the record sounds. I usually add established artists such as Ronnie Milsap and Eddie Rabbitt right out of the box.

"I'll go to all the possible sources of information I can get before making a decision," the PD said. He said he takes a chance on a record "if it's exceptionally great. A recent example was Terri Gibbs ('Somebody's Knockin'), which I went on earlier than normal because it was so exciting on the turntable."

KFDI (Wichita), Don Walton, MD: "I don't pay much attention to national numbers. I think we're here to make the hits and break records. When I'm considering a new record I listen to the production, the lyrics, the overall sound of the record. It doesn't have to be a hit elsewhere."

Walton said he doesn't keep a close watch on other stations' playlists "We take requests 24 hours a day, and check sales at a few local retail outlets" He said in choosing records for his station, whose sound he describes as "traditional country," he relies most heavily on "requests — and then a lot of gut feeling."

Walton said recent "chances" he has taken include Roger Bowling's "Yellow Pages" ("when it was still on NSD—I

think I added it the day I got it"), John Anderson's "1959" ("right out of the box"), and David Frizzell and Shelly West's "You're the Reason God Made Oklahoma" ("we played that as an LP cut").

WMAV (Springfield, Ill.), Sid Wood, PD: "We're a radio station first, and we just happen to play country music," Wood said. "The main question I ask when considering a new release is whether the audience can identify with the artist.

'Almost An A/C Sound'

"I use several criteria, including the artist's track record — which is actually the least important — the popularity of the artist at that particular moment, and the total sound of the record; I consider whether it will mix well with the sound that we are trying to get here in Springfield." Wood described that sound as "modern, up-tempo, almost an A/C sound."

Wood keeps a close watch on the charts of a number of other stations, including his sister station WITL (Lansing, Mich.), WMAQ (Chicago), KENR (Houston), KERE (Denver), and others. He said his playlist is "tight," but added that "once in a while we will take a chance on a record." A recent example was Sonny Curtis' "The Real Buddy Holly Story." "It was a good song, and I thought the audience in our demographics could relate to it."

WHN (New York), Pam Green, MD: "I like to see top 10 numbers at individual stations that make an effort in researching

their markets," Green said. "If a record has top 10 numbers on at least half a dozen medium market stations, that record should be given a hard look at." She declined to cite the stations whose playlists she follows closely.

Green said local market research takes precedence over national market research at WHN. "We're a country music station, and we play what our listeners want to hear. We do call-out research, sales research, and we have a music line, which takes up to 1000 calls a day."

Asked what records WHN had taken chances by adding in recent times, Green cited Johnny Lee's "Lookin' for Love," and Kenny Rogers' "Love the World Away." "We added them after seeing the movie ('Urban Cowboy'), because we knew they would be hits." She said WHN also added Sissy Spacek's "Coal Miner's Daughter" when listeners who had seen the movie requested the song in significant numbers.

WPNX (Columbus, Ga.), Jim Bell, MD: "If it's good, I don't care what label it's on, we'll play it. If we waited for songs to get into the top 20 (on other stations), we'd be waiting forever."

Bell stressed that he follows no playlists from other stations. "I love to read the trade record reviews, but that's it—I go by what I receive. We phone a couple of big record stores in the area, and hold make-it-or-break-it call-ins from listeners."

Bell said he is now playing the Eagles' "Seven Bridges Road," and said he has played Leon Everette "since he was on Orlando." He said he also used his personal feelings in selecting such tunes as Larry Keith's RCA new pop release "You Have a Way Without Words," and Mick Lloyd and Jerri Kelly's "Be My Lover, Be My Friend."

WMAQ (Chicago), Suzanne Benson, MD: WMAQ makes careful use of "reliable local and regional sales research," according to Benson, who said the station also uses "24-hour-a-day incoming request telephone calls." The station also conducts call-out polling among a panel of listeners which it revises several times a year.

"We also take into consideration the strength of an artist, (Continued on page 54)

Alfa Holds National Sales Meet



Executives of Alfa Records pose with representatives of Pickwick International at the Japanese-backed, independently-distributed label's first national sales meeting, held in Los Angeles under the direction of Pete Jones, the label's marketing vice president. Pictured from left are: Jack Messler and Bill Shaler of Pickwick; Bernie Grossman, vice president, promotion, Alfa Records; Mike Meyer of Pickwick; Pete Jones; and Jack Bernstein, Bob Wilder and Jim Moran of Pickwick. Other record and tape distributors who attended the meeting included Schwartz Brothers, Big State, M.S., Malverne and Pika.

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ The first releases for the New Year are trickling in, and some interesting imports are off to relatively wide-spread starts.

Tom Browne is the trumpeter whose "Funkin' for Jamaica (N.Y.);" jumped onto turntables and the disco/BOS top tens in a flamboyant welter of shouts and jive talk last summer; his new single, a good-timey "Thighs High (Grip Your Hips and Move)" is out this week as Arista/GRP's first promotional disco disc. The horns, handclaps and vocalist **Toni Smith's** excitable adlibs are, again, the most notable points, and it's 4:37 of just good groove. Imported British disco discs have already been circulating in the northeast; look for the breakout there and in the northwest, where "Jamaica" was a surprise favorite. **Sister Sledge** are now teamed with drummer/producer **Narada Michael Walden:** their new album, "All American Girls," will arrive on Cotillion next week. The title cut (4:42), pressed on a disco disc promotionally, is an obvious highlight; it's crisp, concise and commercial in the best manner of Walden's work with Stacy Lattisaw and his own band. Curiously enough, while both the arrangement and meter of the lyrics closely shadow the huge hit, "We Are Family," there's much greater movement and dynamic here than on the last Chic/Sledge project. In any case, the lyrical motif is appropriate for several reasons...

The minimalist Chic style also greatly influences **Silver Platinum's** "Dance" (SRI, through Capitol/EMI), which is an early add with many of our correspondents. The commercial single is already on our BOS chart, and this disco disc pressing extends a laid-back groove to 6:05, adding a dropped-in break that sounds as if a cross-fade is already in progress. Interesting points: the clipped horn parts and a singer who almost exactly duplicates Mike Jackson's middle register. While the "sounds-like" method of description isn't really as apt in disco as it seems from this week's music, it does apply to a couple more disco discs, commercially available, which follow pretty closely some well-liked earlier hits. **Maurice Starr**, a Boston-based musician, has remixed "Dance to the Funky Groove" (5:31) from his "Flaming Starr" album (RCA) and it's as close a song in approach as one can imagine to Instant Funk's "Got My Mind Made Up." The insistent percussion and synthesizer plugging, successive breaks, and even a moaning female singer, all add up to a pretty definite silhouette of that single, but who's to argue with a good groove? Hot, trebly mix; lots of drive. The latest Sugarhill single, **Funky 4 Plus 1's** "That's the Joint" (9:05), in the tradition of "Rapper's Delight" and "Freedom," borrows its major riff from a recent record, in this case, A Taste Of Honey's "Rescue Me." It's only one line, though, and the numerous drum stops create a harder-edged setting for this five-person rap. Toward the end, there are greetings called out to all their labelmates and to producer/Sugarhill head **Sylvia Robinson.** **Orz on One's** "Body Music" (Bonus), on the other hand, shouldn't be mistaken for a cover of the Strikers' New York cult hit (that record will be out on Prelude shortly)—it's a different song entirely, a smooth, understated groove that's easy to listen to and like. This modest production shows off a nice repeating guitar lick and economical synthesizer touches: it's spare, light, clean.

While it is available by subscription only on the current edition of **Disconet**, we'd like to call attention to the especially nice treatment of vintage material in a medley executed by Boston DJ **Danae Jacobidis.** In this 17-minute piece, eight jukebox and disco favorites are superimposed on the break from **T-Connection's** "At Midnight." With portions of "It Should Have Been Me" and "Rock Your Baby" to "Under the Influence of Love" and the cult item "Pull Yourself Together," it's a wonderful piece of history and a real *rush* to hear.

IMPORT SHORTS: The import of the moment for many of our friends nationwide is **Kelly Marie's** "Feels Like I'm in Love," a British number one that is signed for America by Roadshow. Marie's 1977 "Run to Me" is fondly remembered by many, and, like that underground hit, the new single is springy, invigorating disco-pop with a multiplicity of hooks punched across in her high, slightly piercing voice. Best bits: a clumsy, Farfisa-like synthesizer line, syndrum "heartbeats" and an exuberant "ooh, baby!" bridge. Our copy is a

standard seven-inch on Pye, but a Calibre disco disc has been selling briskly, and is number-one requested record in some locations.

Two Canadian sides are picking up a lot of early support: **Lime's** "Your Love" (Matra, through Uniwave) is the work of **Denis LePage** and **Joe LaGreca**, the principals behind 1979's "The Break," and, not surprisingly, therefore, the cut is a spicy 7:14 of hard percussion and bass riffing; popular as a "peak" hit already. More details within a month when the cut is released domestically on Prism. "Love Rescue," by **Project** (PBI, also distributed by Uniwave), is another popular import, a bit out of the ordinary because of its laid-back, almost jazzy shuffle feel. The solid keyboard flow is interrupted by a very abrupt break that hardly seems in character for the rest of the cut, but we suspect that it's only a plus for many DJs.

Azoto's album on Canadian Modulation has been showing up for some weeks on some of our reporters' playlists: as the title, "Disco Fizz," indicates, the music here is frothy, pop-sweet and terribly easy to enjoy. **Celso Valli** (Tantra, Passengers) is the creative principal here, and his best work is on "San Salvador," the disco disc breakout, which runs on powerful Latin percussion and raucous Bee Gee-ish vocals; "Firefly," sharp, high-tech disco and "Soft Emotion," a languid, sensuous chant that reminded us of Amanda Lear's seductive and venomous "Blood and Honey." Valli's got a fine sense of hook and timing and we wish he were as well-recognized as the earlier Eurodisco wizards. (We extend warmest thanks to New York DJ/retailer Sergio Munzibai and Toronto DJ/pool heavy Vince DeGiorgio for supplying our review copies.)

NOTE: The recent commentary on the state of disco was by far the widest-read and responded-to piece to have run in this column since yours truly succeeded Warner/RFC's **Vince Aletti** as RW discotheque editor. It's been gratifying to receive affirmation from DJs and instructive to be argued into a corner by other DJs. I thank you. As this week's column was being closed, **Jim Burgess**, among the most influential DJs and successful studio mix consultants in the country, called to say that he is retiring from the DJ booth at the end of January. He will play a farewell party at The Saint on the 31st, and thereafter will embark on a new career in record production. We'll present details on this and some serious talk about disco from Burgess in next week's column.

Disco File Top 40

JANUARY 24, 1981

- 1. YOU'RE TOO LATE**
FANTASY/Pavillion (12") 4ZB 6408 (CBS)
- 2. LOOK UP/NEVER GONNA GIVE YOU UP**
PATRICE RUSHEN/Elektra (12"/LP cut) 6E 302
- 3. CELEBRATION/LOVE FESTIVAL**
KOOL & THE GANG/De-Lite (12"/LP cut) DSR 951d (PolyGram)
- 4. VOICES INSIDE MY HEAD**
POLICE/A&M (12") SP 4331
- 5. PARTYUP/HEAD/DIRTY MIND**
PRINCE/Warner Bros. (12") BSK 3478
- 6. I HEAR MUSIC IN THE STREET**
UNLIMITED TOUCH/Prelude (12") PRLD 605
- 7. ALL MY LOVE**
L.A.X./Prelude (12") PRLD 604
- 8. HEARTBREAK HOTEL/CAN YOU FEEL IT**
JACKSONS/Epic (12"/LP cut) FE 26424
- 9. RAPTURE**
BLONDIE/Chrysalis (LP cut) CHE 1290
- 10. YOU OUGHT TO BE DANCIN'**
PEOPLE'S CHOICE/Casablanca (LP cut) NELP 7246 (PolyGram)
- 11. IT'S A WAR/I'M READY**
KANO/Emergency (12") EMLP 7505
- 12. HILLS OF KATMANDU/WISHBONE**
TANTRA/Importe/12 (LP cuts) MP 310
- 13. IT'S A LOVE THING**
WHISPERS/Solar (12") BZL1 3578 (RCA)
- 14. GIVE ME A BREAK/REMEMBER**
VIVIEN VEE/Launch (12") NC 1003
- 15. HERE'S TO YOU**
SKYY/Salsoul (12") SG 339 (RCA)
- 16. FANTASTIC VOYAGE**
LAKESIDE/Solar (12") BXL1 3720 (RCA)
- 17. IF YOU COULD READ MY MIND/UP ON THE ROOF**
VIOLA WILLS/Ariola (12"/LP cut) OP 2203/OL 1507 (Arista)
- 18. YOUR PLACE OR MINE**
QUINELLA/Becket (12") BKS 012
- 19. PASSION**
ROD STEWART/Warner Bros. (12") HS 3485
- 20. WATCHING YOU/DREAMIN'/FEEL MY LOVE**
SLAVE/Cotillion (12"/LP cuts) SD 5224 (Atl)
- 21. CAN YOU HANDLE IT**
SHARON REDD/Prelude (LP cut) PRL 12181
- 22. LET'S DO IT**
CONVERSION/Sam (12") S 12336
- 23. BON BON VIE/CANDIDATE FOR LOVE**
T.S. MONK/Mirage (12"/LP cut) WIG 19121 (Atl)
- 24. SHOOT YOUR BEST SHOT**
LINDA CLIFFORD/Curtom/Capitol ST 12131
- 25. FULL OF FIRE/MAKE THAT MOVE**
SHALAMAR/Solar (12"/LP cut) BZL1 3577 (RCA)
- 26. REMOTE CONTROL**
REDDINGS/Believe in a Dream (12") JZ 36875 (CBS)
- 27. MASTER BLASTER (JAMMIN')**
STEVIE WONDER/Iamla (12") T8 373M1 (Motown)
- 28. TAKE OFF**
HARLOW/G.R.A.F. (12") G 001
- 29. SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134
- 30. WHEEL ME OUT**
WAS (NOT WAS)/ZE/Anilles (12") AN 805
- 31. LOOKING FOR CLUES**
ROBERT PALMER/Island (12") IJLS 9595 (WB)
- 32. GET DOWN, GET DOWN**
MELODY STEWART/Roy B. (12") RBDS 2512
- 33. CAREER GIRL**
CARRIE LUCAS/Solar (12") YD 12144 (RCA)
- 34. LET'S HANG ON**
SALAZAR/First American (12") FA 1203
- 35. BREAKING AND ENTERING**
DEE DEE SHARP GAMBLE/Phila. Int'l. (12") JZ 36370 (CBS)
- 36. SEABISCUIT IN THE FIFTH**
BELINDA WEST/Panorama (12") JD 12095 (RCA)
- 37. FANCY DANCER**
TWENNYNINE FEATURING LENNY WHITE/Elektra (12") 6E 304
- 38. CHILL-OUT!**
FREE EXPRESSION/Vanguard (12") SPV 39
- 39. FASHION**
DAVID BOWIE/RCA (12") JD 12145
- 40. 8TH WONDER**
SUGARHILL GANG/Sugarhill (12") SH 553

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

Record World Singles 101-150

Record World Singles Alphabetical Listing

JANUARY 24, 1981

JAN. 24	JAN. 17	Artist	Title	Label/Catalog
101	116	DREAMER ASSOCIATION	Elektra 47094 (Rocks/Am/Bug, BMI)	
102	—	I DON'T WANT TO KNOW YOUR NAME	GLEN CAMPBELL/Capitol 4959 (Seventh Son, ASCAP)	
103	103	THEME FROM ORDINARY PEOPLE	MARVIN HAMLISCH/Planet 47922 (E/A) (Public Domain)	
104	104	TOCCATA SKY	Arista 0568 (Sky Writing/United Artists)	
105	122	PRECIOUS TO ME	PHIL SEYMOUR/Boardwalk 8 5703 (Hearmore/On The Boardwalk, BMI)	
106	108	EUGENE CRAZY JOE AND THE VARIABLE SPEED BAND	Casablanca 2298 (PolyGram) (Madam Palm, BMI)	
107	112	CAFE AMORE	Spyro Gyra/MCA 51035 (Harlem/Crosseyed, BMI)	
108	—	AIN'T EVEN DONE WITH THE NIGHT	JOHN COUGAR/Riva 207 (PolyGram) (H. G., ASCAP)	
109	114	YOU'RE TOO LATE FANTASY	Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)	
110	142	LONG TIME LOVIN' YOU	McGUFFEY LANE/Atco 7319 (McGuffey Lane, BMI)	
111	109	HERE IS MY LOVE	TOMMY DEE/A&M 2282 (United Artists/Unart, BMI)	
112	—	SKATEAWAY DIRE STRAITS	Warner Bros. 49632 (Straightjacket/Rondor, PRS/Almo, ASCAP)	
113	117	CAREER GIRL	CARRIE LUCAS/Solar 12143 (RCA) (Spectrum VII/Carrific/My Kinda, ASCAP)	
114	115	ALL MY LOVE	L.A.X./Prelude 8019 (O'Lyric/Evan Paul/Libraphone, BMI)	
115	132	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)	
116	105	GANGSTERS OF THE GROOVE	HEATWAVE/Epic 19 50945, (Radsongs, ASCAP)	
117	119	SO SAD ABOUT US	SHAUN CASSIDY WITH TODD RUNDGREN & UTOPIA/Warner Bros. 49640 (Tro-Essex, ASCAP)	
118	120	LET'S DO IT	CONVERTION/Sam 81 5017 (Calebur Composition/Leeds/P.A.P./Mideb, ASCAP)	
119	124	I HEAR MUSIC IN THE STREETS	UNLIMITED TOUCH/Prelude 8023 (Unlimited Touch/Phylmar, ASCAP)	
120	111	DO ME RIGHT	DYNASTY/Solar 12127 (RCA) (Spectrum VII/My Kinda, ASCAP)	
121	118	YOU OUGHT TO BE DANCING/MY FEET WON'T MOVE, BUT MY SHOES DID THE BOOGIE	PEOPLE'S CHOICE/Casablanca 2322 (PolyGram) (Mured/People's Choice, BMI)	
122	123	SOME ARE BORN	JON ANDERSON/Atlantic 3774 (WB, ASCAP)	
123	—	TURN ME LOOSE	LOVERBOY/Columbia 11 11421 (Blackwood/Dean of Music, BMI)	
124	143	MELANCHOLY FIRE	NORMAN CONNORS/Arista 0581 (Family/Arista, ASCAP)	
125	121	PEOPLE WHO DIED	JIM CARROLL BAND/Atco 7314 (Earl McGrath/Jim Carroll, ASCAP)	
126	—	DON'T YOU KNOW WHAT LOVE IS	TOUCH/Atco 7311 (Thames, ASCAP)	
127	128	IT'S GONNA HURT	JIMMIE MACK/RCA 12151 (Alysonne, ASCAP)	
128	107	SET THE NIGHT ON FIRE	OAK/Mercury 76087 (PolyGram) (Bobby Goldsboro/House of Gold, ASCAP)	
129	129	THIS IS NOT THE FIRST TIME	CAPTAIN & TENNILLE/Casablanca 2320 (PolyGram) (Moonlight & Magnolias, BMI)	
130	113	INHERIT THE WIND	WILTON FELDER/MCA 51024 (Farr Knights, BMI)	
131	149	8TH WONDER	SUGARHILL GANG/Sugarhill 753 (Commodores/Jobete, BMI)	
132	136	IT WAS NICE TO KNOW YOU	JOHN BOBBY VINTON/Tapestry 005 (Feather, no licensee listed)	
133	—	YOU'RE THE BEST THING IN MY LIFE	DRAMATICS/MCA 51041 (Groovesville/Supercloud/Arcturus II, BMI)	
134	138	LITTLE GIRL DON'T WORRY	JERMAINE JACKSON/Motown 1499 (Jobete, ASCAP/Boots May, BMI)	
135	139	WAITING FOR A FRIEND	ROGER DALTRY/Polydor 2153 (PolyGram) (Twickenham Tunes)	
136	137	GENERALS AND MAJORS	XTC/Virgin/RSO 300 (Nymph/Unichappell, BMI)	
137	131	FREAK TO FREAK	SWEAT BAND/Uncle Jam 9 9901 (CBS) (Rubber Band, BMI)	
138	127	ONE CHILD OF LOVE	PEACHES & HERB/Polydor/MVP 2140 (PolyGram) (Perren-Vibes, ASCAP)	
139	110	CELEBRATE ME HOME	KENNY LOGGINS/Columbia 11 11417 (Milk Money, ASCAP)	
140	144	LIPSTICK SUZI	QUATRO/Dreamland DL 107 (RSO) (Chinnichap, BMI)	
141	126	IF YOU FEEL THE FUNK	LA TOYA JACKSON/Polydor 2137 (PolyGram) (Seitu/Dorie Pride, BMI)	
142	135	LOVE TO RIDE	KEITH SYKES/Backstreet/MCA 51028 (Sykes, BMI)	
143	134	I DON'T REMEMBER	PETER GABRIEL/Mercury 76086 (PolyGram) (Clio/line/Hidden, BMI)	
144	141	HAPPY ANNIVERSARY	RAY, GOODMAN & BROWN/Polydor 2135 (PolyGram) (Dark Cloud/H.A.B., BMI)	
145	146	LOOK IN YOUR EYES	MAZE FEATURING FRANKIE BEVERLY/Capitol 4942 (Amazement, BMI)	
146	145	GOODBYE MARIE	BOBBY GOLDSBORO/Curb 95400 (CBS) (Music City, ASCAP/Combine, BMI)	
147	125	GETAWAY	ROSSINGTON COLLINS BAND/MCA 51023 (Moonpie, BMI)	
148	130	TRINIDAD	EDDIE MONEY/Columbia 11 11414 (Wombat, ASCAP/Sendy Grajconca, BMI)	
149	148	SOMETIMES LOVE FORGETS	STEVE GOODMAN AND PHOEBE SNOW/Elektra 47069 (Captain Crystal/Blackwood, BMI)	
150	150	ONCE IN A LIFETIME	BONNIE RAITT/Full Moon/WB 49612 (United Artists/Glasco, ASCAP)	

Artist	Title	Label/Catalog	Producer, Publisher, Licensee	
AGONY OF DEFEET	Clinton-Dunbar (Malbiz, BMI)	96	LIVING IN A FANTASY	Tarney (Rare Blue, ASCAP/ATV, BMI) 87
AH! LEAH	Avsec (Bema/Sweet City, ASCAP)	62	LOOK UP	Mims-Rushen (Baby Fingers/Mims/Showbrefree, ASCAP) 99
A LITTLE IN LOVE	Tarney (ATV, BMI)	35	LOVE OVER AND OVER AGAIN	DeBarge-Williams (Jobete, ASCAP) 86
ANOTHER ONE BITES THE DUST	Queen/Beechwood, BMI)	4	LOVELY ONE	Group-Philliganes (Ranjack/Mijac, BMI) 60
BACK IN BLACK	Lange (J. Albert Ltd./Margo, BMI)	75	LOVE ON THE ROCKS	Gaudio (Stonebridge/EMA-Suisse, ASCAP) 12
BOOGIE BODY	LAND Jones (Barkays/Warner-Tamerlane)	91	LOVE T.K.O.	Wansel-Biggs-Womack (Assorted, BMI) 39
BURN RUBBER	Simmons (Total Experience, BMI)	94	MASTER BLASTER (JAMMIN')	Wonder (Jobete/Black Bull, ASCAP) 63
CELEBRATION	Deodato (Delightful/Fresh Star, BMI)	9	MISS SUN	Schnee (Hudmar, ASCAP) 26
COULD I BE DREAMING	Perry (Braintree/Tira, BMI/Kerith, ASCAP)	83	MORE THAN I CAN SAY	Tarney (Warner-Tamerlane, BMI) 7
CRYING	Butler (Acuff Rose, BMI)	36	MY MOTHER'S EYES	Kirk (Almo/Only Child/Mel-Dav, ASCAP) 48
DE DO DO DO, DE DA DA DA	Group-Gary (Virgin/Chappell, ASCAP)	22	NEED YOUR LOVING	TONIGHT Group (Queen/Beechwood, BMI) 69
DEEP INSIDE MY HEART	Garay (Nebraska/United Artists/Glasco, ASCAP)	59	NEVER BE THE SAME	Omartian (Pop 'n' Roll, ASCAP) 46
DON'T STOP THE MUSIC	Simmons-Ellis (Total X, BMI)	82	NEVER KNEW LOVE LIKE THIS	BEFORE Mtime-Lucas (Frozen Butterfly, BMI) 44
DREAMER	Henderson-Pope (Almo/Delicate, ASCAP)	73	9 TO 5	Perry (Velvet Apple/Fox Fanfare, BMI) 25
DREAMING	Tarney (ATV, BMI/Rare Blue, ASCAP)	49	ONE STEP CLOSER	Templeman (Noodle Tunes/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP) 34
EASY LOVE	Buckingham (Cotton Picken/Hobby Horse, BMI)	70	ON THE ROAD AGAIN	Nelson (Willie Nelson, BMI) 58
EVERYBODY'S GOT TO LEARN	SOMETIME Lord-Group (WB, ASCAP)	51	PASSION	Harry The Hook (Riva, BMI/WB, ASCAP) 6
EVERY WOMAN IN THE WORLD	Porter-Maslin (Pendulum/Unichappell, BMI)	3	REMOTE CONTROL	Russell-Timmons-Man (Last Colony/Band of Angels, BMI) 67
FANTASTIC VOYAGE	Group (Spectrum VII/Circle L, ASCAP)	77	SAME OLDE LANG SYNE	Fogelberg-Lewis (Hickory Grove/April, ASCAP) 23
FLASH'S THEME AKA FLASH	May-Mack (Queen/Wide/Beechwood, BMI)	79	SEASONS	Newmark-Fox (Live/Charles Fox, BMI) 89
FLY AWAY	Foster (Irving/Woolnough/Unichappell/Begonia/Foster Frees, BMI)	85	SEVEN BRIDGES	ROAD Szymczyk (Irving, BMI) 42
FOOL THAT I AM	Anderle (Unichappell/Begonia Melodies/Fedora, BMI)	64	SHINE ON	Martin (Almo/McRouscod, ASCAP/Irving/Buchanan Kerr, BMI) 54
FULL OF FIRE	Sylvers (Spectrum VII/My Kinda, ASCAP)	95	SMOKY MOUNTAIN	RAIN Collins (Pi-Gem, BMI) 41
GAMES PEOPLE PLAY	Parsons (Woolfsongs/Careers/Irving, BMI)	37	STAYING WITH IT	Lehning (ATV/Braintree/Snow, BMI) 100
GIRLS CAN GET IT	Haffkine (Michael O'Connor, BMI)	68	STOP THIS GAME	Martin (Adult/Screen Gems-EMI, BMI) 80
GIVING IT UP FOR YOUR LOVE	Beckett (Blackwood/Urge, BMI)	18	SUDDENLY	Farrar (John Farrar, BMI) 20
(GHOST) RIDERS IN THE SKY	Lyons (Edwin H. Morris Co., ASCAP)	71	TEACHER TEACHER	Low-Group (Aviation) 90
GOTTA HAVE MORE LOVE	Ryan (World Song/Bobby Goldsboro, ASCAP)	78	TELL IT LIKE IT IS	Group (Conrad/Olrap, BMI) 19
GUILTY	Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	8	THE BEST OF TIMES	Group (Stygian/Almo, ASCAP) 33
HEARTBREAK HOTEL	Group (Mijac, BMI)	29	THE HORIZONTAL	BOP Seger-Punch (Gear, ASCAP) 97
HEARTS OF FIRE	Garay (Nebraska/United Artists/Glasco, ASCAP)	84	THE WINNER TAKES IT ALL	Andersson-Ulvaeus (Artwork, ASCAP) 38
HE CAN'T LOVE YOU	Group (Kejra/Bema, ASCAP)	45	THEME FROM THE DUKES OF HAZZARD	(GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI) 22
HE'S SO SHY	Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	43	THE TIDE IS HIGH	Chapman (Gemrod, BMI) 2
HEY NINETEEN	Katz (Zeon/Free Junket, ASCAP)	15	THE WANDERER	Moroder-Bellotte (Cafe American/Revelation/Ed. Intro./Intersong, ASCAP) 40
HIT ME WITH YOUR BEST SHOT	Olsen (ATV, BMI)	5	TIME IS TIME	Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI) 21
HUNGRY HEART	Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP)	14	TOGETHER	Salas (Razor Sharp/Double Diamond, BMI) 28
I AIN'T GONNA STAND FOR IT	Wonder (Jobete/Black Bull, ASCAP)	31	TOO TIGHT	Group (Val-le-Joe, BMI) 76
I BELIEVE IN YOU	Williams-Fundis (Roger Cook/Cook House, BMI)	16	TREAT ME RIGHT	Olsen (Blackwood/White Dog, BMI) 53
I JUST LOVE THE MAN	Gamble-Huff (Assorted, BMI)	98	TURN AND WALK AWAY	Olsen (Paperwaite/Cainstreet/Hudson Bay, BMI) 66
I'LL NEVER FIND ANOTHER	(FIND ANOTHER LIKE YOU) Graham-Mack (Content, BMI)	92	UNITED TOGETHER	Jackson (Jays Enterprises/Baby Love/Chappell/Phivin Intl., ASCAP) 57
I LOVE A RAINY NIGHT	Malloy (Deb Dave/Briarpatch, BMI)	13	UPSIDE DOWN	Edwards-Rodgers (Chic, BMI) 72
I MADE IT THROUGH THE RAIN	Manilow-Dante (Unichappell, BMI)	10	WATCHING YOU	Douglas-Washington (Steve Song/Cotillion, BMI) 81
I'M COMING OUT	Edwards-Rodgers (Chic, BMI)	55	WHIP IT	Margouff-Group (Devo/Nymph/Unichappell, BMI) 32
I NEED YOUR LOVIN'	Marie (Jobete, ASCAP)	47	WHO'S MAKING LOVE	Tischler-Shaffer (East Meking, BMI) 56
IT'S MY TURN	Masser (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)	24	WOMAN	Lennon-Ono-Douglas (Lennon, BMI) 30
(JUST LIKE) STARTING OVER	Lennon-Ono-Douglas (Lennon, BMI)	1	WOMAN IN LOVE	Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) 50
KEEP IT HOT	Blackmon (Better Days, BMI/Better Nights, ASCAP)	93	WYNKEN, BLYNKEN AND NOD	Simon-Levine (Silkie, BMI) 88
KEEP ON LOVING YOU	Cronin-Richrath-Beamish (Fate, ASCAP)	17	YOU White	(Saggi/ire/Rutland Road/Almo, ASCAP/Foster Freeze/Irving, BMI) 65
KILLIN' TIME	Stroud (Flowering Stone, ASCAP)	52	YOU'VE LOST THAT LOVIN' FEELING	Hall-Oates (Screen Gems-EMI, BMI) 61
KISS ON MY LIST	Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	74		
LADY	Richie (Brockman, ASCAP)	11		

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Radio World

Radio Replay

By PHIL DIMAURO

■ **BIG CHEESE AND BAD APPLES:** Amidst the pomp and circumstance of the upcoming inaugural festivities in Washington, D.C., at least one voice will be bringing things down to earth. It belongs to **Mal Sharpe**, a sort of gonzo radio journalist who's known to listeners of KMEL 106 FM in San Francisco as the "Kamel On The Street." Mal delivers his unique observations on KMEL all year 'round, but for special occasions, like the Republican and Democratic national conventions and the upcoming inauguration, his reports are heard on all of the Century Broadcasting chain's album rock stations: KMEL; KWST, Los Angeles; KSHE, St. Louis and WABX, Detroit.

Sharpe will be investigating several vital questions during his week in Washington. "They're going to have a fireworks display on Saturday night," he reported, "and I've been advised to watch **Alexander Haig** . . . word has it he's afraid of explosions and may be hiding under a table at the time." Sharpe also has learned that right after **Ronald Reagan's** inauguration, California real estate agents will be converging on Washington to engineer "condo-conversions" on various Federal buildings. The Pentagon, Sharpe said, would be perfect for people who need large living spaces. And Sharpe has also heard reports that in order to save money, the new administration won't erect any new buildings; rather, Washington will soon be full of Hollywood-style false building facades.

Sharpe also says that the sexagenarian President-elect's much-touted virility has given rise to a rumor that "Nancy Reagan is pregnant. We're going to get to the bottom of this." Sharpe hopes to visit several baby furnishing shops in the D.C. area and ask whether the First Lady-to-be has made any purchases recently.

Stories like these are hardly unexpected from Mal Sharpe (his high-school Spanish teacher noticed his first name right away). While covering the Democratic convention during the hot New York summer, Sharpe regularly asked delegates "How's your underwear holding up?" One day he spied a perfect candidate for the question, **Bella Abzug**, and while fighting through a crowd to get to her, he bumped into **Walter Cronkite** and unabashedly shoved his microphone right in front of that famous mustache. America's wise uncle answered that he changes it "quite frequently." Sharpe played the tape for his friend, cartoonist **Stan Mack**, and the quote turned up in Mack's "Real Life Funnies."

While his satire can be caustic, Sharpe tries to keep things friendly with the men in the street he interviews, and he hopes to have a good time at the Inaugural Ball. (He had to sneak into JFK's, but this time, he's got credentials.) Oh yes, one other thing . . . Sharpe promises to do his best to win a seat on the FCC before he comes home.

MOVES: **Scott Shannon**, who recently resigned as PD of WPGC AM and FM in Washington, has been named operations director of Q105 in Tampa . . . FCC commissioner **Tyrone Brown** has announced his resignation from the commission, effective January 31 . . . **Richard A. Foreman**, vice president/programming for the ABC Radio Network since 1978, has resigned his post with the intention of forming his own Richard A. Foreman Associates. He will consult the FM stations of his first client, Southern Broadcasting Company, and intends to affiliate with other major broadcasters with plans to concentrate in beautiful music formats in the first few months of operation . . . **Bob Fauser** is the new vice president/radio division for Viacom International. He comes from KRBE, Houston . . . **Clay Gish**, formerly PD at KRBE, has joined Ft. Lauderdale-based R. J. Productions, a television production firm, as associate producer/music director for a new music-formatted series now being developed in Miami. He says that the show will definitely include a segment that will have the potential of exposing new recording talent to a national audience . . . DIR Broadcasting's **Bob Meyrowitz** and **Peter Kauff** have split their company's production department into two separate units headed by

(Continued on page 32)

FCC Votes To Deregulate Radio

(Continued from page 3)

came as somewhat of a surprise. Insiders felt that most of the FCC commissioners were in favor of some measure of deregulation, but there was also some caution expressed as to the extent of such deregulation and what effect the new rules might have on community needs.

Brown Dissents

The dissenting vote came from Commissioner Tyrone Brown, who objected to the wording of one of the major sections of the new plan spelling out the procedures by which the FCC could gauge the extent to which a station provides — and lists — its yearly public affairs programming (*Record World*, Jan. 17).

The ruling, as passed by the FCC, states that such a list could include news and public affairs programming carried by the station but not produced by the station. Brown wanted a list of ten yearly "educational shows," produced by a station. "It came down to something I could not compromise," Brown said.

There are perhaps two reasons, other than in-house intensive discussions, that the controversial vote passed with such appar-

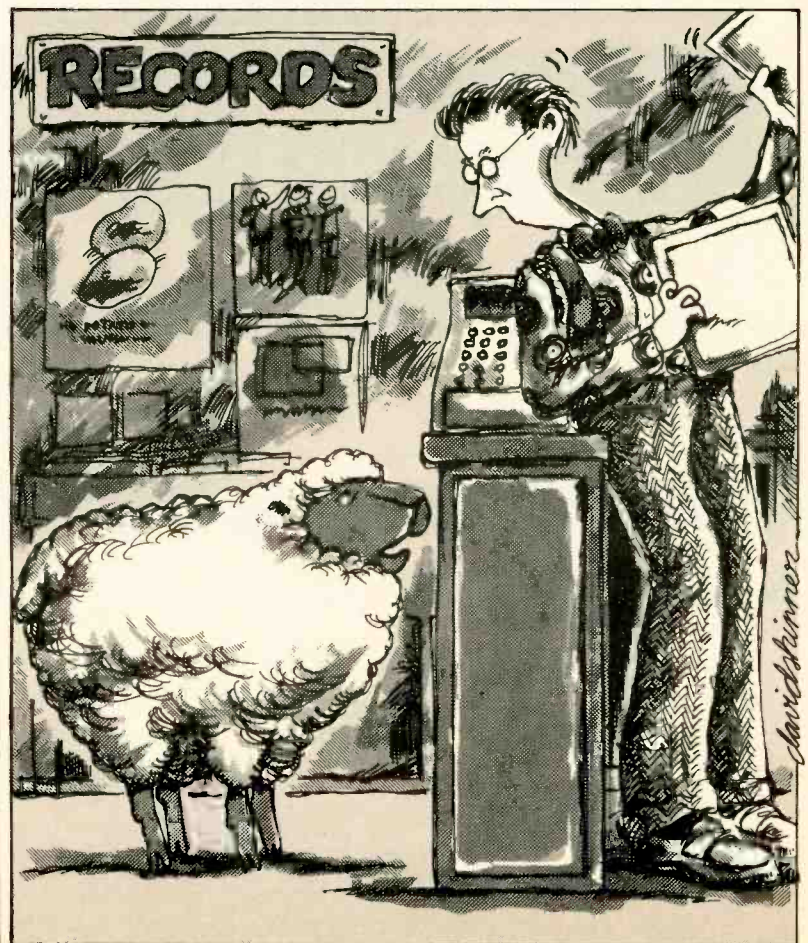
ent ease.

First of all, Chairman Charles D. Ferris received a new letter from incoming Senate Commerce Committee Chairman Bob Packwood (R-Ore.), who had last month suggested strongly in an earlier letter that Ferris "defer action on all controversial matters." In the new letter from Packwood, released the day before the vote, he said that the FCC should proceed with the deregulation vote. Ferris would have done so anyway, but official approval, or acquiescence from the Hill, must have helped.

Ferris also received endorsement for the plan before the vote this past week from an unexpected corner — Henry Geller, President Carter's outgoing chief communications advisor and head of the National Telecommunications and Information Administration.

Geller praised the new FCC plan in his white paper, but added that it didn't go far enough. He said that the idea that radio station owners are bound to give the public informational programs "doesn't make

(Continued on page 32)



"Boz."

Jim Mazza Foresees Continued Growth

(Continued from page 3)

recovery but simply as a continuation and expansion of recent successes.

Last May, about a year after the merger of the Capitol, EMI-America and United Artists (now Liberty) labels, with EMI-A/Liberty organized as a separate division, a 300 percent increase in net sales dollars was reported for the first year of the restructured EMI division's operation. In an interview with *Record World* last week, EMI-A/Liberty president Jim Mazza indicated that the company's net sales increase in 1980 was "in the neighborhood of 70, 80 percent." Said Mazza, "That's a significant increase, considering the amount of dollars we're talking about."

According to Mazza, the label's impressive recent performance has simply brought EMI-A/Liberty to "a particular plateau" of growth. In order to move beyond that plateau — a point at which "we've maximized the amount of volume we can do with the kind of structure we have now," Mazza said — certain "adjustments and refinements" will have to be made. Asked what those "adjustments and refinements" might be, Mazza spoke of the label's intention to broaden its base in black-oriented and rock music, as well as a concentrated effort with virtually every EMI-America and Liberty artist to develop visual tools to promote their recordings.

Any discussion of EMI-America/Liberty's roster normally begins with Kenny Rogers, who himself has made inroads into the black market via the single "Lady," Rogers' collaboration with the Commodores' Lionel Richie (and the recipient of three Grammy nominations). "Greatest Hits," which includes "Lady," "The Gambler," "Lucille" and other Rogers successes, sold 6.5 million copies in the United States alone in just 90 days, Mazza said, making it "one of the only records I can ever remember that sold that many that quickly." And while sales that concentrated can't reasonably be expected now that the holiday buying period is over, the label has devised an unusual new plan to reach what Mazza called "the passive consumer" who might not purchase the record at retail or rack outlets.

Beginning early this month, two-minute television advertisements for "Kenny Rogers' Greatest Hits" were placed in

some 214 markets for a five-month run," Mazza said. While the record will remain available at retail, of course, the ads also offer consumers the opportunity to buy it by phone or by mail. Noted Mazza, "Early indications are that (the campaign) is phenomenally successful. It says that there's another market out there, available to you through this medium, that you normally are not reaching even through conventional television campaigns."

The question of how long Rogers' career can continue on its extraordinary upward curve hasn't been avoided by the label, the artist or his manager (Ken Kragen), Mazza added. "How long will it last? Kenny himself addresses the issue all the time. But we try and put him in a category where there is no top, no peak. We try not to make correlations between him and anyone else." Film projects, like last year's television movie "The Gambler" and an upcoming production of "Coward of the Country," will help "elongate" Rogers' career, Mazza said; "a full-length feature film that would include ten new songs" has also been discussed. As for recordings, Richie will produce Rogers' next studio album, with such artists as Stevie Wonder, Kenny Loggins, Dolly Parton, Willie Nelson, Michael Jackson and Neil Diamond also mentioned by Mazza as possible writing and/or performing collaborators on the project.

In a *Record World* Dialogue last year (May 24), Mazza spoke of the need for a "new intelligence," regarding talent acquisition, a need to reduce the number of "zany" and unprofitable deals made between artists and labels. Last week he observed: "I think the legal com-

munity, primarily, became cognizant of the difficult times that record companies were having financially, and have been more amiable in their negotiations." And while it is EMI-America/Liberty's intention to maintain a roster that is of a "manageable" size ("We feel that every piece of art, and it is art, that is created should have an ample opportunity to be exploited to its maximum," which can be difficult with a large roster), Mazza also referred to plans to add "about ten new R&B acts and ten additional young rock acts" this year. Those signings will be reinforced by "building up the support systems within the company to effectively deal with the new talent" he said, including the addition of "regional AOR people" at the rate of one every 90 days.

EMI-A/Liberty acts such as Rocky Burnette, the Fools, Kwick, the Vapors, the Michael Stanley Band, the J. Geils Band and others, as well as such new signings as Fast Fontaine, Marty Balin, Kasim Sulton, Gary U.S. Bonds and Peter Tosh, underscore the label's commitment to new rock, based on a "philosophical judgment" that this music's influence in the marketplace is growing steadily. As for black music, "I think it has always been a dominant factor in the record industry," Mazza said. "If a record company is going to be a truly broad-based, full-fledged recording operation, it has to be entrenched in black music."

While Rogers may be one of the few artists exploring the possibilities of feature films, virtually every EMI-A/Liberty act — including those already mentioned, as well as Kim Carnes and others—is currently developing (or has already developed) what Mazza called "a

visual counterpart" to recording projects. The company's aggressive posture regarding video exploitation is further underlined by the presence of director of artist development Clay Baxter, a video specialist with a background in record promotion.

Said Mazza, "We're beginning a process whereby we're approaching the visual medium as we do radio, because there appear to be more vehicles becoming available to us for that purpose. What our intention was in the acquisition area was to look for those things that are visually appealing, and then go ahead and approach television, cable, satellite, whatever it might be, as a vehicle we can exploit — for the simple purpose of selling more phonograph records, as well as developing new talent, further working with semi-developed talent, and maximizing superstars. We're also encouraging our artists to conceive their music visually, and to work with us in producing that visual counterpart. Again, this is for purposes of promotion. We're not thinking so much along the lines of (selling) video software as the promotion of current product."

While the exposure of video product — song clips, extended special features and so on — has as yet had no specifically measurable impact on record sales, Mazza conceded, "You'd be amazed at what kind of response you can get from a well-produced and well-conceived film clip. We do have examples — in the case of the Vapors, or Cliff Richard, or the Fools, or J. Geils — of a supportive sort of awareness that's taking place at all levels: the media, retail, or at the consumer level. It's one impression that supports the overall attack on the market, and we believe it's making some impact." With new commercial television outlets for music turning up with great frequency, that medium, as opposed to cable or pay TV or videodiscs, is still the way to go, Mazza feels. "If I could reach 100 million people with the Fools' video, or the Vapors doing 'Turning Japanese,' I would do it," he said. "And I'm convinced that there would be an enormous response to just one showing."

Mazza also expressed optimism about the future of the record business as a whole. While the move to a \$9.98 list price for all single disc releases is "inevitable," he said (due to "inflationary pressure on the cost of goods"), records remain a good entertainment buy.

Yarbrough and Peoples Celebrate



Mercury recording artists Yarbrough and Peoples recently celebrated the success of their debut LP, "The Two of Us," and single, "Don't Stop the Music," at a party held at the Max 151 club in Los Angeles. Pictured from left are: Robert "Goodie" Whitfield, Mercury recording artist Ronnie Wilson of the Gap Band; Alisa Peoples and Cavin Yarbrough; L.A. City Councilman David Cunningham; Robert and Charlie Wilson of the Gap Band; and PolyGram promotion person Willie Tucker.

Grammy Nominees

(Continued from page 3)

Sesame Street Records received all five nominations.

CBS Masterworks dominated the nominations for the various categories in the classical field, especially in the Producer of the Year Category, in which its producers received four out of the five nominations.

There are 59 categories in this year's Grammys, exceeding by one last year's record-breaking total. Among the changes this year was the elimination of the Disco category after only one year.

Records released between October 1, 1979 and September 30, 1980 were eligible to be nominated.

Record of the Year

The nominations for Record of the Year are "Lady" by Kenny Rogers, "The Rose" by Bette Midler, "Sailing" by Cross, "Theme From New York, New York" by Frank Sinatra, and "Woman in Love" by Barbra Streisand.

Album of the Year nominees consist of "Christopher Cross," Billy Joel's "Glass Houses," Streisand's "Guilty," Sinatra's "Trilogy: Past, Present & Future," and Pink Floyd's "The Wall."

Nominated for Song of the Year are "Fame" plus the five above-mentioned nominees for Record of the Year.

The Best New Artist nominees are Irene Cara, Cross, Robbie Dupree, Amy Holland and the Pretenders.

The nominees for Best Pop Vocal Performance, Female are Cara's "Fame," Olivia Newton-John's "Magic," Donna Summer's "On the Radio," Midler's "The Rose," and Streisand's "Woman in Love." Best Pop Vocal Performance, Male nominees were the "Christopher Cross" LP, the above-mentioned Kenny Rogers and Frank Sinatra singles, and singles by Paul Simon ("Late in the Evening") and Kenny Loggins ("This Is It").

Best Pop Vocal Performance nominees in the duo or group category are Bob Seger & the Silver Bullet Band's "Against the Wind," Ambrosia's "Biggest Part of Me," the Kenny Rogers and Kim Carnes duet "Don't Fall in Love with a Dreamer," Barbra Streisand and Barry Gibb's "Guilty," and the Pointer Sisters' "He's So Shy."

Nominated for Best Rock Vocal Performance, Female are Marianne Faithful's album "Broken English," the Pat Benatar album "Crimes of Passion," Grace Slick's "Dreams" LP, Joan Armatrading's "How Cruel" album, and the Linda Ronstadt single "How Do I Make You."

Best Rock Vocal Performance, Male nominees are three singles—Jackson Browne's "Boulevard," Paul McCartney's "Coming Up," and Kenny Loggins' "I'm Alright,"—one LP cut, Bruce Springsteen's "Devil With a Blue Dress (Medley)," and Billy Joel's "Glass Houses" LP.

The nominees for the Best Rock Performance by a Duo or Group With Vocal category consist of two albums—Bob Seger & the Silver Bullet Band's "Against the Wind" and Pink Floyd's "The Wall"—and three singles—Queen's "Another One Bites the Dust," the Pretenders' "Brass in Pocket," and Blondie's "Call Me."

Best R&B Vocal Performance, Female nominees are "Can't Turn You Loose," an LP cut from Aretha Franklin's "Aretha," albums from Minnie Riperton ("Love Lives Forever") and Roberta Flack ("Roberta Flack Featuring Donny Hathaway"); and singles by Stephanie Mills ("Never Knew Love Like This Before") and Diana Ross ("Upside Down").

Nominated for Best R&B Vocal Performance, Male are two albums—George Benson's "Give Me the Night" and Larry Graham's "One in a Million You"—and three singles, Jermaine Jackson's "Let's Get Serious," Stevie Wonder's "Master Blaster (Jammin')," and Al Jarreau's "Never Givin' Up."

The nominees for the Best R&B Performance by a Duo or Group With Vocal are three albums—Gladys Knight & the Pips' "About Love," the Commodores' "Heroes," and the Jacksons' "Triumph"—and three singles: the Roberta Flack & Donny Hathaway duet "Back Together Again," the Spinners' "Cupid" medley, and the Manhattans' "Shining Star."

Best R&B Song

Nominations for Best R&B Song are "Give Me the Night," "Let's Get Serious," "Never Knew Love Like This Before," "Shining Star," and "Upside Down."

The nominees for Best Female Country Vocal Performance are Barbara Mandrell's "The Best of Strangers," Sissy Spacek's "Coal Miner's Daughter," Anne Murray's "Could I Have This Dance," Crystal Gayle's "If You Ever Change Your Mind," and Emmylou Harris' album, "Roses in the Snow."

Nominated for Best Male Country Vocal Performance are Eddie Rabbitt's "Drivin' My Life Away," George Jones' "He Stopped Loving Her Today," George Burns' "I Wish I Was Eighteen Again," Johnny Lee's "Lookin' For Love," and Willie Nelson's "On the Road Again."

The Best Country Vocal Per-

formance by a Duo or Group nominees are Tanya Tucker & Glen Campbell's "Dream Lover," the Oak Ridge Boys' "Heart of Mine," the Charlie Daniels Band's "In America," Larry Gatlin & the Gatlin Brothers Band's "Take Me to Your Lovin' Place," and the Roy Orbison & Emmylou Harris duet, "That Lovin' You Feelin' Again."

The nominees for Best Country Song are "Drivin' My Life Away," "He Stopped Loving Her Today," "I Believe in You," "Lookin' For Love," and "On the Road Again."

Nominated for Best Album of Original Score Written for a Motion Picture or a Television Special are "Star Wars/The Empire Strikes Back," "Fame," "One-Trick Pony," "Stevie Wonder's Journey Through the Secret Life of Plants," and "Urban Cow-

boy."

Nominees for Producer of the Year are Quincy Jones, Michael Omartian, Phil Ramone, Stevie Wonder, and Queen and Mack.

The nominees for Best Classical Album are "Bartok: Concerto for Violin & Orchestra" (Pinchas Zukerman/Zubin Mehta cond. Los Angeles Philharmonic Orchestra); "Berg: Concerto for Violin & Orchestra/Stravinsky: Concerto in D Major for Violin & Orchestra" (Itzhak Perlman/Seiya Ozawa cond. Boston Symphony Orchestra); "Berg: Lulu" (Pierre Boulez cond. Orchestre de l'Opera de Paris); "Bruckner: Symphony No. 6 in A Major" (Sir Georg Solti cond. Chicago Symphony Orchestra); and "Ruggles: Complete Music" (Michael Tilson Thomas cond. Buffalo Philharmonic Orchestra).

ASCAP Honors Mabel Mercer



ASCAP Board member Sammy Cahn presents veteran singer Mabel Mercer with a plaque in honor of her "outstanding renditions of American music that have been an inspiration to generations of music lovers" during a special tribute at the Whitney Museum in New York.

Judge Denies Goody's Motions To Dismiss Counterfeit Charges

(Continued from page 4)

grounds that the law was designed only to combat organized crime. Platt denied this contention.

In his second motion, Holmes charged that a superseding indictment filed by prosecutor John Jacobs in November (the original indictment was filed in February) was an abuse of the grand jury system and violated the due process clause of the constitution. Judge Platt ruled that the second, superseding indictment was drafted to make the charges more articulate and was not a violation of due process.

Holmes' third motion requested that the entire indictment be dismissed on the grounds of prosecutorial misconduct. Holmes claimed that the government's "Modsoun" sting operation was improper, and that the undercover techniques used by the government—against Goody—were improper. Platt wrote that the government's "Modsoun" activities were permissible.

Finally, Holmes had moved to suppress testimony and evidence obtained through the government's alleged misuse of the grand jury process. Platt ruled

that there was no misuse of the grand jury process.

Holmes said that he was not commenting on the specific points of Platt's ruling, stating only that "we would have been happier (if the motions had gone in our favor)".

Holmes cannot appeal Platt's decision at this point. If the defendants are found guilty and an appeal is made, the issues raised in the four motions may be brought up again. Prosecutor Jacobs said that he was "very happy" about Platt's decisions, adding that an important precedent had been set in Platt's decision to let a RICO statute be used in a counterfeit recording case.

In a related matter, Holmes is still waiting for RIAA counsel Roy Kulcsar to turn over RIAA documents that Holmes had requested. Kulcsar is in the process of redacting certain names from the papers. Holmes is also waiting for the delivery of records of Spencer Pierce Associates, which he subpoenaed several weeks ago. Pierce is mentioned in the government's case against Goody as an alleged middleman. As soon as these two issues are cleared up the Goody trial can begin.

Record World Singles




JANUARY 24, 1981

TITLE, ARTIST, Label Number, (Distributing Label)

JAN. 24 JAN. 17

WKS. ON CHART

1	1	(JUST LIKE) STARTING OVER JOHN LENNON Geffen 49604 (WB) (3rd Week)		10
2	7	THE TIDE IS HIGH BLONDIE/Chrysalis 2465		9
3	4	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564		12
4	2	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031		22
5	9	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464		15
6	10	PASSION ROD STEWART/Warner Bros. 49617		8
7	5	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565		16
8	6	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390		11
9	15	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)		12
10	11	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566		8
11	8	LADY KENNY ROGERS/Liberty 1380		15
12	3	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939		11
13	17	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066		9
14	13	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391		10
15	18	HEY NINETEEN STEELY DAN/MCA 51036		7
16	12	I BELIEVE IN YOU DON WILLIAMS/MCA 41304		17
17	26	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953		6
18	23	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/Capitol/MSS 4948		6
19	16	TELL IT LIKE IT IS HEART/Epic 19 50950		8
20	19	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/MCA 51007		12
21	21	TIME IS TIME ANDY GIBB/RSO 1059		8
22	22	DE DO DO DO, DE DA DA DA POLICE/A&M 2275		12
23	28	SAME OLD LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961		5
24	20	IT'S MY TURN DIANA ROSS/Motown 1496		12
25	32	9 TO 5 DOLLY PARTON/RCA 12133		6
26	29	MISS SUN BOZ SCAGGS/Columbia 11 11406		6
27	14	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067		17
28	31	TOGETHER TIERRA/Boardwalk 8 5702		10
29	33	HEARTBREAK HOTEL JACKONS/Epic 19 50959		6
30	43	WOMAN* JOHN LENNON/Geffen 49644 (WB)		2
31	36	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)		5
32	27	WHIP IT DEVO/Warner Bros. 49550		20

CHARTMAKER OF THE WEEK

33	—	THE BEST OF TIMES* STYX A&M 2300		1
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34	24	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622		8
35	48	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068		4
36	—	CRYING DON McLEAN/Millennium 11799 (RCA)		1
37	44	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573		6
38	42	THE WINNER TAKES IT ALL ABBA/Atlantic 3776		6
39	39	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)		12
40	25	THE WANDERER DONNA SUMMER/Geffen 49563 (WB)		17
41	51	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084		6
42	49	SEVEN BRIDGES ROAD EAGLES/Asylum 47100		3
43	30	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)		26
44	34	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)		23

45	50	HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI-America 8063		7
46	35	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580		14
47	45	I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)		12
48	47	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771		8
49	40	DREAMING CLIFF RICHARD/EMI-America 8057		18
50	41	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364		19
51	46	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47055		14
52	54	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/Scotti Bros. 609 (Atl)		8
53	72	TREAT ME RIGHT PAT BENATAR/Chrysalis 2487		2
54	55	SHINE ON LTD/A&M 2283		7
55	38	I'M COMING OUT DIANA ROSS/Motown 1491		19
56	61	WHO'S MAKING LOVE BLUES BROTHERS/Atlantic 3785		4
57	62	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569		4
58	57	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351		19
59	52	DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939		13
60	56	LOVELY ONE JACKSONS/Epic 9 50938		16
61	37	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103		16
62	68	AH! LEAH DONNIE IRIS/MCA 51205		5
63	59	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)		16
64	69	FOOL THAT I AM RITA COOLIDGE/A&M 2281		4
65	64	YOU EARTH, WIND & FIRE/ARC/Columbia 11 11407		8
66	63	TURN AND WALK AWAY BABYS/Chrysalis 2467		9
67	73	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)		10
68	58	GIRLS CAN GET IT DR. HOOK/Casablanca 2314 (PolyGram)		11
69	66	NEED YOUR LOVIN' TONIGHT QUEEN/Elektra 47086		7
70	67	EASY LOVE DIONNE WARWICK/Arista 0572		8
71	81	(GHOST) RIDERS IN THE SKY OUTLAWS/Arista 0582		2
72	70	UPSIDE DOWN DIANA ROSS/Motown 1494		27
73	71	DREAMER SUPERTRAMP/A&M 2269		17
74	—	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142		1
75	84	BACK IN BLACK AC/DC/Atlantic 3787		3
76	87	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)		3
77	86	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)		3
78	65	GOTTA HAVE MORE LOVE CLIMAX BLUES BAND/Warner Bros. 49605		9
79	—	FLASH'S THEME AKA FLASH QUEEN/Elektra 47092		1
80	77	STOP THIS GAME CHEAP TRICK/Epic 19 50942		9
81	91	WATCHING YOU SLAVE/Cotillion 46006 (Atl)		3
82	133	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)		1
83	83	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (Elektra/Asylum)		10
84	—	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964		1
85	101	FLY AWAY PETER ALLEN/A&M 2288		1
86	92	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)		5
87	—	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657		1
88	89	WYNKEN, BLYNKEN AND NOD DOOBIE BROTHERS/Sesame St./WB 49642		2
89	102	SEASONS CHARLES FOX/Handshake 8 5307		1
90	75	TEACHER TEACHER ROCKPILE/Columbia 1 11388		8
91	96	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)		2
92	93	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398		4
93	94	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)		2
94	106	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)		1
95	100	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)		2
96	97	AGONY OF DEFEET PARLIAMENT/Casablanca 2317 (PolyGram)		2
97	78	THE HORIZONTAL BOP BOB SEGER/Capitol 4951		9
98	—	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)		1
99	88	LOOK UP PATRICE RUSHEN/Elektra 47067		5
100	—	STAYING WITH IT FIREFALL/Atlantic 3791		1

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 22

WNEW-FM/NEW YORK

ADDS:
 APRIL WINE—Capitol
 JOHNNY AVERAGE BAND—Bearsville
 PAUL BUTTERFIELD—Bearsville
 DOUG & THE SLUGS—RCA
 JAM—Polydor
 ELTON JOHN (import ep)—Rocket
 JORMA KAUKONEN—RCA
 SHOES—Elektra
 STYX—A&M
 UFO—Chrysalis
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M
 DIRE STRAITS—WB
 CLASH (12")—Epic
 ROD STEWART—WB
 BLONDIE—Chrysalis
 WARREN ZEVON—Asylum
 STEVE WINWOOD—Island
 DAVID BOWIE—RCA
 JOHN LENNON/YOKO ONO—Geffen

WBCN-FM/BOSTON

ADDS:
 APRIL WINE—Capitol
 JAMES BROWN—TK
 CHANGE (import single)—Killing Joke—EG
 RY COODER—WB
 HE CAN'T LOVE YOU (single)—Michael Stanley—EMI-America
 MILLIE JACKSON—Spring
 JAM—Polydor
 DAN SIEGEL—Inner City
 STYX—A&M
 UFO—Chrysalis
HEAVY ACTION:
 THE RINGS—MCA

MANFRED MANN'S EARTH BAND

—WB
 STEELY DAN—MCA
 NRBQ—Rounder
WBAB-FM/LONG ISLAND
ADDS:
 APRIL WINE—Capitol
 JOHNNY AVERAGE BAND—Bearsville
 RUSS BALLARD—Epic
 CLASH (12")—Epic
 SIR DOUGLAS QUINTET—Takoma
 JAM—Polydor
 JORMA KAUKONEN—RCA
 SHOES—Elektra
 STYX—A&M
 UFO—Chrysalis
HEAVY ACTION:
 JOHN LENNON/YOKO ONO—Geffen
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M
 BLONDIE—Chrysalis
 STEELY DAN—MCA
 AC/DC—Atlantic
 EAGLES—Asylum
 HEART—Epic
 ROD STEWART—WB
 FLEETWOOD MAC—WB

WAAF-FM/WORCESTER

ADDS:
 ANY TROUBLE—Stiff America
 APRIL WINE—Capitol
 JIM CARROLL—Atco
 THE RINGS—MCA
 STYX—A&M
 UFO—Chrysalis
 WARREN ZEVON—Asylum
HEAVY ACTION:
 AC/DC—Atlantic
 PAT BENATAR—Chrysalis

DIRE STRAITS—WB

OUTLAWS—Arista
 REO SPEEDWAGON—Epic
WBLM-FM/MAINE
ADDS:
 APRIL WINE—Capitol
 CLASH (12")—Epic
 MANFRED MANN'S EARTH BAND—WB
 STYX—A&M
 TOTO (12")—Col
 UFO—Chrysalis
HEAVY ACTION:
 THE RINGS—MCA
 WARREN ZEVON—Asylum
 DIRE STRAITS—WB
 ROD STEWART—WB
 JOHN LENNON/YOKO ONO—Geffen
 REO SPEEDWAGON—Epic
 OUTLAWS—Arista
 STEELY DAN—MCA
 DONNIE IRIS—MCA
 HEART—Epic
WCMF-FM/ROCHESTER
ADDS:
 APRIL WINE—Capitol
 THE RINGS—MCA
 STYX—A&M
 UFO—Chrysalis
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 AC/DC—Atlantic
 JOHN LENNON/YOKO ONO—Geffen
 POLICE—A&M
 BRUCE SPRINGSTEEN—Col
 STEELY DAN—MCA
 HEART—Epic
 NEIL YOUNG—Reprise
 WARREN ZEVON—Asylum
 FLEETWOOD MAC—WB

WYDD-FM/PITTSBURGH

ADDS:
 APRIL WINE—Capitol
 STYX—A&M
 UFO—Chrysalis
HEAVY ACTION:
 STEELY DAN—MCA
 BRUCE SPRINGSTEEN—Col
 JOHN LENNON/YOKO ONO—Geffen
 REO SPEEDWAGON—Epic
 ROD STEWART—WB
 STYX—A&M
 FLEETWOOD MAC—WB

BLONDIE—Chrysalis

BABYS—Chrysalis
 TODD HOBIN—Arista
 JOHN LENNON/YOKO ONO—Geffen
 CHEAP TRICK—Epic
 MANFRED MANN'S EARTH BAND—WB
 EAGLES—Asylum
WMMR-FM/PHILADELPHIA
ADDS:
 SIR DOUGLAS QUINTET—Takoma
 FIREFALL—Atlantic
 STYX—A&M
HEAVY ACTION:
 PAT BENATAR—Chrysalis
 JOHN LENNON/YOKO ONO—Geffen
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M
 ROCKPILE—Col
 FLEETWOOD MAC—WB
 STEELY DAN—MCA
 WARREN ZEVON—Asylum
 TALKING HEADS—Sire
 THIN LIZZY—WB

WYDD-FM/PITTSBURGH

ADDS:
 APRIL WINE—Capitol
 STYX—A&M
 UFO—Chrysalis
HEAVY ACTION:
 STEELY DAN—MCA
 BRUCE SPRINGSTEEN—Col
 JOHN LENNON/YOKO ONO—Geffen
 REO SPEEDWAGON—Epic
 ROD STEWART—WB
 STYX—A&M
 FLEETWOOD MAC—WB

HEAVY ACTION:

BRUCE SPRINGSTEEN—Col
 OUTLAWS—Arista
 REO SPEEDWAGON—Epic
 STEELY DAN—MCA
 ALAN PARSONS PROJECT—Arista
 JOHN LENNON/YOKO ONO—Geffen
 POLICE—A&M
 ROD STEWART—WB
 HEART—Epic
 NEIL YOUNG—Reprise

WSHE-FM/FT. LAUDERDALE

ADDS:
 APRIL WINE—Capitol
 STYX—A&M
 STEVE WINWOOD—Island
 WARREN ZEVON—Asylum
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 REO SPEEDWAGON—Epic
 ROD STEWART—WB

ZETA 7-FM/ORLANDO

ADDS:
 MANFRED MANN'S EARTH BAND—WB
 STYX—A&M
 TOTO (12")—Col
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 OUTLAWS—Arista
 AC/DC—Atlantic
 JOHN LENNON/YOKO ONO—Geffen
 REO SPEEDWAGON—Epic
 FLEETWOOD MAC—WB
 ROD STEWART—WB
 THIN LIZZY—WB
 STEELY DAN—MCA
 POLICE—A&M

Record World
Album
Airplay

JANUARY 24, 1981

FLASHMAKER

PARADISE THEATER
 STYX—A&M

MOST ADDED

PARADISE THEATER—Styx—A&M (37)
 THE NATURE OF THE BEAST—April Wine—Capitol (23)
 THE WILD THE WILLING AND THE INNOCENT—UFO—Chrysalis (22)
 BARBECUE KING—Jorma Kaukonen—RCA (10)
 THE RINGS—MCA (10)
 SOUND AFFECTS—Jam—Polydor (9)
 TONGUE TWISTER—Shoes—Elektra (9)
 SANDINISTA NOW! (12")—Clash—Epic (8)

CLASH (import)—CBS

JOHN LENNON/YOKO ONO—Geffen
 POLICE—A&M
 BRUCE SPRINGSTEEN—Col
 JIM CARROLL—Atco
 BLONDIE—Chrysalis
 HUMAN SEXUAL RESPONSE—Passport
 ROCKPILE—Col
 NEW ENGLAND—Elektra

WLIR-FM/LONG ISLAND

ADDS:
 DOUG AND THE SLUGS—RCA
 ECHO & THE BUNNYMEN—Sire
 JAM—Polydor
 JORMA KAUKONEN—RCA
 MARK-ALMOND—Pacific Arts
 DAN SIEGEL—Inner City
 RICK SPRINGFIELD—RCA
 STYX—A&M
 UFO—Chrysalis
 ZIGURAT—Robox
HEAVY ACTION:
 STEVE WINWOOD—Island
 POLICE—A&M
 XTC—Virgin
 BRUCE SPRINGSTEEN—Col
 ROCKPILE—Col
 CLASH (import)—CBS
 JORMA KAUKONEN—RCA

DONNIE IRIS—MCA

OUTLAWS—Arista
 ALAN PARSONS PROJECT—Arista
 REO SPEEDWAGON—Epic
 STEELY DAN—MCA
 JOHN LENNON/YOKO ONO—Geffen
 FLASH GORDON (soundtrack)—Queen—Elektra
 BRUCE SPRINGSTEEN—Col

WPLR-FM/NEW HAVEN

ADDS:
 APRIL WINE—Capitol
 RUSS BALLARD—Epic
 CLASH (12")—Epic
 DOUBLE SHOT OF MY BABY'S LOVE (single)—Original Symptoms—Ambition
 JORMA KAUKONEN—RCA
 THE RINGS—MCA
 STYX—A&M
 UFO—Chrysalis
HEAVY ACTION:
 JOHN LENNON/YOKO ONO—Geffen
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M
 ROD STEWART—WB
 FLEETWOOD MAC—WB
 BLONDIE—Chrysalis
 STEELY DAN—MCA

WAQX-FM/SYRACUSE

ADDS:
 ANY TROUBLE—Stiff America
 APRIL WINE—Capitol
 STYX—A&M
 JOHNNY VAN ZANT BAND (12")—Polydor
HEAVY ACTION:
 PAT BENATAR—Chrysalis
 AC/DC—Atlantic
 REO SPEEDWAGON—Epic
 OUTLAWS—Arista
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M
 HEART—Epic
 JOHN LENNON/YOKO ONO—Geffen
 ALAN PARSONS PROJECT—Arista
 STEELY DAN—MCA

WOUR-FM/UTICA

ADDS:
 JOHNNY AVERAGE BAND—Bearsville
 CLASH (12")—Epic
 MARK SAFFAN & THE KEEPERS—Planet
 STYX—A&M
HEAVY ACTION:
 ROD STEWART—WB
 BRUCE SPRINGSTEEN—Col
 REO SPEEDWAGON—Epic

POLICE—A&M

HEART—Epic
 ALAN PARSONS PROJECT—Arista
WHFS-FM/WASHINGTON, D.C.

ADDS:
 JOHNNY AVERAGE BAND—Bearsville
 CLASH (12")—Epic
 DOUG AND THE SLUGS—RCA
 JORMA KAUKONEN—RCA
 MARK-ALMOND—Pacific Arts
 THE RINGS—MCA
 SHOES—Elektra
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 BLONDIE—Chrysalis
 ROCKPILE—Col
 TALKING HEADS—Sire
 ANY TROUBLE—Stiff America
 JAM—Polydor
 JONA LEWIE—Stiff America
 WEATHER REPORT—ARC/Col
 STEELY DAN—MCA
 STEVIE WONDER—Tamla

WYMX-FM/AUGUSTA

ADDS:
 APRIL WINE—Capitol
 STYX—A&M
 UFO—Chrysalis

STEELY DAN—MCA

JOHN LENNON/YOKO ONO—Geffen
 ALAN PARSONS PROJECT—Arista
 DELBERT McCLINTON—Capitol
 PAT BENATAR—Chrysalis
 POLICE—A&M
 EAGLES—Asylum

WMMS-FM/CLEVELAND

ADDS:
 APRIL WINE—Capitol
 CARBONA MONA (single)—Wild Horses—Midwest
 JORMA KAUKONEN—RCA
 NICOLETTE LARSON—WB
 SHOES—Elektra
 STYX—A&M
 UFO—Chrysalis
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 PAT BENATAR—Chrysalis
 BLONDIE—Chrysalis
 MICHAEL STANLEY—EMI-America
 JOHN LENNON/YOKO ONO—Geffen
 REO SPEEDWAGON—Epic
 PRIDE OF CLEVELAND—Bizzard
 ROCKPILE—Col
 EAGLES—Asylum
 ROD STEWART—WB

WABX-FM/DETROIT

ADDS:
 STYX—A&M
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 PAT BENATAR—Chrysalis
 ROD STEWART—WB
 POLICE—A&M
 STEELY DAN—MCA
 AC/DC—Atlantic
 DONNIE IRIS—MCA
 REO SPEEDWAGON—Epic
 MICHAEL STANLEY—EMI-America
 FLEETWOOD MAC—WB

WWW-FM/DETROIT

ADDS:
 CREEDENCE CLEARWATER REVIVAL—Fantasy
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 POLICE—A&M
 JOHN LENNON/YOKO ONO—Geffen

ROD STEWART—WB
 REO SPEEDWAGON—Epic
 STEELY DAN—MCA
 STEVIE WONDER—Tamla
 DONNIE IRIS—MCA
 FLEETWOOD MAC—WB
 DIRE STRAITS—WB

Y95-FM/ROCKFORD

ADDS:
 APRIL WINE—Capitol
 FIREFALL—Atlantic
 STYX—A&M
 UFO—Chrysalis
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 JOHN LENNON/YOKO ONO—Geffen
 ALAN PARSONS PROJECT—Arista
 STEELY DAN—MCA
 EAGLES—Asylum

MANFRED MANN'S EARTH BAND

—WB
 THE RINGS—MCA
 SHOES—Elektra
 STYX—A&M
 DUKE TUMATOE & THE ALL-STAR FROGS—Blind Pig
HEAVY ACTION:
 BRUCE SPRINGSTEEN—Col
 DIRE STRAITS—WB
 POLICE—A&M
 ROCKPILE—Col
 JOHN LENNON/YOKO ONO—Geffen
 STEVE WINWOOD—Island
 WARREN ZEVON—Asylum
 BLONDIE—Chrysalis
 STEELY DAN—WB
 DAVID BOWIE—RCA

KSHE-FM/ST. LOUIS

ADDS:
 APRIL WINE—Capitol
 707—Casablanca
 STYX—A&M
 UFO—Chrysalis
 WARREN ZEVON—Asylum
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 BRUCE SPRINGSTEEN—Col
 FLEETWOOD MAC—WB
 ROD STEWART—WB
 STINGRAY—Carrere
 OUTLAWS—Arista
 ALAN PARSONS PROJECT—Arista
 LOVERBOY—Col
 POLICE—A&M
 KSHE SEEDS—KSHE

KQRS-FM/MINNEAPOLIS

ADDS:
 APRIL WINE—Capitol
 STYX—A&M
HEAVY ACTION:
 REO SPEEDWAGON—Epic

4 OUT OF 5 DOCTORS

—Nemperor
 JAM—Polydor
 JORMA KAUKONEN—RCA
 MISS SUN (single)—Boz Scaggs—Col
 NIGHT—Planet
 THE RINGS—MCA
 STYX—A&M
 UFO—Chrysalis
HEAVY ACTION:
 JOHN LENNON/YOKO ONO—Geffen
 DIRE STRAITS—WB
 POLICE—A&M
 STEVE WINWOOD—Island
 RY COODER—WB
 STEELY DAN—MCA
 ROCKPILE—Col
 BLONDIE—Chrysalis
 TALKING HEADS—Sire
 BRUCE SPRINGSTEEN—Col

KBPI-FM/DENVER

ADDS:
 APRIL WINE—Capitol
 STEVE CROPPER—MCA
 NICOLETTE LARSON—WB
 MANFRED MANN'S EARTH BAND—WB
 STYX—A&M
HEAVY ACTION:
 BLONDIE—Chrysalis
 CLIMAX BLUES BAND—WB
 RANDY MEISNER—Epic
 ALAN PARSONS PROJECT—Arista
 REO SPEEDWAGON—Epic
 SPLIT ENZ—A&M
 MICHAEL STANLEY—EMI-America
 STEELY DAN—MCA
 FLEETWOOD MAC—WB
 ROD STEWART—WB

KFML-AM/DENVER

ADDS:
 STEVE CROPPER—MCA

POLICE—A&M

REO SPEEDWAGON—Epic
 ROCKPILE—Col
 STEELY DAN—MCA
 HEART—Epic
 BRUCE SPRINGSTEEN—Col
KOME-FM/SAN JOSE
ADDS:
 CLASH (12")—Epic
 SIR DOUGLAS QUINTET—Takoma
 FLASH GORDON (soundtrack)—Queen—Elektra
 NICOLETTE LARSON—WB
 STYX—A&M
 STEVE WINWOOD—Island
 WARREN ZEVON—Asylum
HEAVY ACTION (in alphabetical order):

BABYS—Chrysalis
 BLONDIE—Chrysalis
 CHEAP TRICK—Epic
 DIRE STRAITS—WB
 EAGLES—Asylum
 FLEETWOOD MAC—WB
 HEART—Epic
 JOHN LENNON/YOKO ONO—Geffen
 POLICE—A&M
 ROCKPILE—Col

KLOS-FM/LOS ANGELES

ADDS:
 STYX—A&M
HEAVY ACTION (in alphabetical order):
 AC/DC—Atlantic
 PAT BENATAR—Chrysalis
 DIRE STRAITS—WB
 HEART—Epic
 JOHN LENNON/YOKO ONO—Geffen
 POLICE—A&M
 QUEEN (Game)—Elektra
 ROCKPILE—Col
 BRUCE SPRINGSTEEN—Col

POLICE—A&M

HEART—Epic
 BRUCE SPRINGSTEEN—Col
 ALAN PARSONS PROJECT—Arista
 EAGLES—Asylum
 FLEETWOOD MAC—WB
 ROCKPILE—Col
 STEELY DAN—MCA
 DIRE STRAITS—WB

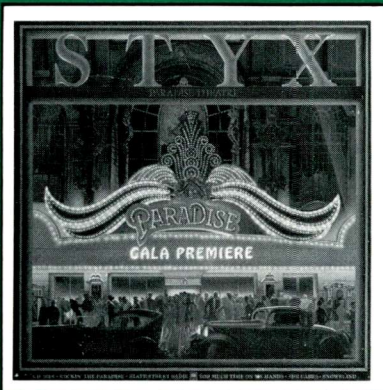
KZAM-AM/SEATTLE

ADDS:
 CLASH (12")—Epic
 DOUG AND THE SLUGS—RCA
 JAM—Polydor
 SHOES—Elektra
HEAVY ACTION:
 POLICE—A&M
 JOHN LENNON/YOKO ONO—Geffen

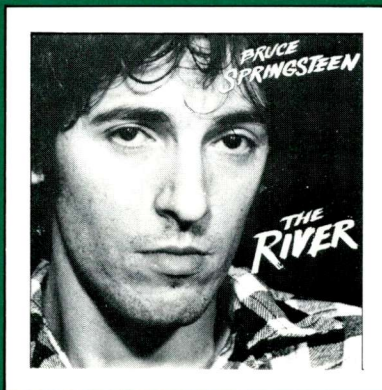
ROCKPILE—Col
 ROMANTICS—Nemperor
 BLONDIE—Chrysalis
 CLASH (12")—Epic
 SHOES—Elektra
 JAM—Polydor
 XTC—Virgin
 JIM CARROLL—Atco

KZEL-FM/EUGENE

ADDS:
 APRIL WINE—Capitol
 RUSS BALLARD—Epic
 CLASH (12")—Epic
 SIR DOUGLAS QUINTET—Takoma
 HEATS—Albatross
 JORMA KAUKONEN—RCA
 RINGS—MCA
 SHOES—Elektra
 STYX—A&M
 UFO—Chrysalis
HEAVY ACTION:
 MANFRED MANN'S EARTH BAND—WB
 WARREN ZEVON—Asylum



TOP AIRPLAY
 THE RIVER
 BRUCE SPRINGSTEEN—Col



MOST AIRPLAY

THE RIVER—Bruce Springsteen—Col (34)
 DOUBLE FANTASY—John Lennon/
 Yoko Ono—Geffen (31)
 ZENYATTA MONDATTI—Police—
 A&M (30)
 GAUCHO—Steely Dan—MCA (24)
 FOOLISH BEHAVIOUR—Rod
 Stewart—WB (22)
 HI INFIDELITY—REO Speedwagon
 —Epic (22)
 AUTOAMERICAN—Blondie—
 Chrysalis (17)
 FLEETWOOD MAC LIVE—WB (17)
 MAKING MOVIES—Dire Straits—WB (14)
 SECONDS OF PLEASURE—Rockpile—Col (14)

CHEAP TRICK—Epic
 BRUCE SPRINGSTEEN—Col
 ROD STEWART—WB
 BLUES BROTHERS—Atlantic
 OUTLAWS—Arista

WLUP-FM/CHICAGO

ADDS:
 SHOES—Elektra
 STYX—A&M
 UFO—Chrysalis
 STEVE WINWOOD—Island
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 AC/DC—Atlantic
 STYX—A&M
 OFF BROADWAY—Atlantic
 BRUCE SPRINGSTEEN—Col
 ALAN PARSONS PROJECT—Arista
 OUTLAWS—Arista
 YESSHOWS—Atlantic
 JOHN LENNON/YOKO ONO—Geffen
 DIRE STRAITS—WB

WXRT-FM/CHICAGO

ADDS:
 PAUL BUTTERFIELD—Bearsville
 JOE 'KING' CARRASCO & THE
 CROWNS—Hannibal/Island
 RY COODER—WB
 ECHO & THE BUNNYMEN—Sire
 JAM—Polydor

JOHN LENNON/YOKO ONO

—Geffen
 ROD STEWART—WB
 BRUCE SPRINGSTEEN—Col
 DIRE STRAITS—WB
 KINGS—Elektra
 ALAN PARSONS PROJECT—Arista
 POLICE—A&M
 FLEETWOOD MAC—WB
 STEELY DAN—MCA
KLQL-FM/HOUSTON
ADDS:
 STYX—A&M
 TOTO (12")—Col
 STEVE WINWOOD—Island
HEAVY ACTION:
 JOHN LENNON/YOKO ONO—Geffen
 REO SPEEDWAGON—Epic
 AC/DC—Atlantic
 STYX—A&M
 ROD STEWART—WB
 MICHAEL STANLEY—EMI-America
 STEVE WINWOOD—Island
 STEELY DAN—MCA
 FLEETWOOD MAC—WB
 OUTLAWS—Arista
KLBJ-FM/AUSTIN
ADDS:
 APRIL WINE—Capitol
 FLASH'S THEME (single)—Queen—
 Elektra

JAM—Polydor

JORMA KAUKONEN—RCA
 MANFRED MANN'S EARTH BAND
 —WB
 MARK-ALMOND BAND—Pacific
 Arts
 NATIVE SON—MCA
 MARK SAFFAN & THE KEEPERS—
 Planet
 ROBERT STODDARD (12")—Elektra
 STYX—A&M
HEAVY ACTION:
 BLONDIE—Chrysalis
 WARREN ZEVON—Asylum
 DONNIE IRIS—MCA
 DIRE STRAITS—WB
 POLICE—A&M
 STEELY DAN—MCA
 BRUCE SPRINGSTEEN—Col
 RY COODER—WB
 STEVE WINWOOD—Island
 ALAN PARSONS PROJECT—Arista
KGB-FM/SAN DIEGO
ADDS:
 NIGHT—Planet
 STYX—A&M
 STEVE WINWOOD—Island
HEAVY ACTION:
 ALAN PARSONS PROJECT—Arista
 BABYS—Chrysalis
 BLUES BROTHERS—Atlantic
 FLEETWOOD MAC—WB

ROD STEWART—WB

KWST-FM/LOS ANGELES
ADDS:
 IAN McLAGEN—Mercury
 THE RINGS—MCA
 707—Casablanca
 STYX—A&M
 TOTO (12")—Col
 UFO—Chrysalis
 WARREN ZEVON—Asylum
HEAVY ACTION:
 JOHN LENNON/YOKO ONO—Geffen
 BRUCE SPRINGSTEEN—Col
 ROD STEWART—WB
 AC/DC—Atlantic
 POLICE—A&M
 PAT BENATAR—Chrysalis
 ROLLING STONES—Rolling Stones
 HEART—Epic
 CARS—Elektra
 YESSHOWS—Atlantic
KZOK-FM/SEATTLE
ADDS:
 APRIL WINE—Capitol
 STYX—A&M
 UFO—Chrysalis
 XTC—Virgin
 WARREN ZEVON—Asylum
HEAVY ACTION:
 JOHN LENNON/YOKO ONO—Geffen

STEVE WINWOOD—Island

JIM CARROLL—Atco
 DIRE STRAITS—WB
 POLICE—A&M
 ROD STEWART—WB
 BRUCE SPRINGSTEEN—Col
 BLONDIE—Chrysalis
 FLEETWOOD MAC—WB
KQFM-FM/PORTLAND
ADDS:
 APRIL WINE—Capitol
 DOUG AND THE SLUGS—RCA
 STYX—A&M
 TOTO (12")—Col
 UFO—Chrysalis
HEAVY ACTION:
 JOHN LENNON/YOKO ONO—Geffen
 AC/DC—Atlantic
 PAT BENATAR—Chrysalis
 CHEAP TRICK—Epic
 POLICE—A&M
 BRUCE SPRINGSTEEN—Col
 DIRE STRAITS—WB
 ROD STEWART—WB
 BLONDIE—Chrysalis
 STYX—A&M
 40 stations reporting this week.
 In addition to those printed are:
 WQBK-FM WMJQ-FM WQFM-FM
 KSJO-FM

Video World

Video Visions

By SOPHIA MIDAS

■ THE BLEAKEST TIME OF THE YEAR: The week is still ahead of you, and so, unfortunately, is a good deal of the month of January. So, you decide that after work you'll go home and leave time and temperature behind you with a good TV show. But there is no solace to be found—at least not from TV. The evening's programming reveals plunging stock market figures, more cold weather, one mindless game show after another ("Who," you ask yourself, "really watches these shows?") and a vacuous selection of "angels" and cops. You begin to wonder why **Chevy Chase** isn't on "Saturday Night Live" anymore, why the "Mary Tyler Moore Show" had to end, and finally, why all the "good" shows are aired during the wee hours of the morning.

Well, so has RCA, and executive vice president **Herbert S. Schlosser** recently announced that his corporation will be offering many of television's finest programs on its SelectaVision videodiscs. "We expect that the many thousands of hours broadcast over the past 35 years will be a rich reservoir from which to choose material for the emerging videodisc industry," said Schlosser. "Research indicates," the executive continued, "that the public is interested in collecting the best of television for home video libraries, and that consumer interest in many television programs is as great as that for some major films." Schlosser said that some recent RCA video disc acquisitions include episodes of "The Fugitive," "The Mary Tyler Moore Show," "Little House on the Prairie," and "NBC's Saturday Night Live." One planned video disc includes the two-part conclusion of the "Fugitive," entitled "The Judgment." The final episode, which aired in 1967 and starred the late **David Janssen**, "was seen by more people than any single episode of a series in the history of television," according to Schlosser. RCA will also be making available the first and last episodes of the Mary Tyler Moore Show. Both episodes won Emmy awards in several categories. The "Saturday Night Live" shows will feature guest hosts **George Carlin**, **Lily Tomlin**, **Richard Pryor** and **Steve Martin**. RCA has options for the remaining 102 episodes.

LET'S PLAYHOUSE: **Nikolodeon's Susan Hatfield** reports that her outlet was one of a selected number of accounts which received shipment of Magnetic Video's series of dramatic plays entitled Video Playhouse, made available only a couple of weeks ago. Hatfield views the debut of these plays as "a major step in the evolution of video." "The advent of ballets, such as the Nutcracker Suite, and special interest programming, such as this new series of plays, is a strong indication of the video industry's healthy growth," said Hatfield. The Video Playhouse series includes plays such as: **Eugene O'Neil's** "The Iceman Cometh," starring **Lee Marvin**; **Ionesco's** "Rhinoceros," with **Zero Mostel**, **Gene Wilder** and **Karen Black**; **Harold Pinter's** "The Homecoming," featuring **Cyrill Cusack**; and **Anton Chekhov's** "Three Sisters," with **Alan Bates** and **Laurence Olivier**. The series also includes children's plays based upon "The Ugly Duckling," "Pinocchio," and "Alice In Wonderland."

THAT AWKWARD AGE: One of the most common complaints among retailers regarding the state of the art of programming is that there are not enough feature films for children. The scarcity of children's programming is heightened by the growing realization that the children's market accounts for a large share of the video marketplace. Video Land's **Risa Solomon** is particularly concerned about the nine year old to twelve year old market and explained, "There is almost nothing for children of this age bracket. They are too old for Disney and too young for most of the current feature films. Films that were appropriate for this age group did very well over Christmas, and retailers would see their sales jump if there were more of these films. Our store did very well with 'Star Trek' and 'Superman,' and one of the reasons these films were so successful was because they were family-oriented. My feeling is that most parents would do anything to get their kids away from prime TV, and a library of good films could be just the answer." A significant number of retailers expressed an interest in seeing more programming for children of all ages, and the success of Disney's animated features is strong confirmation of market demand.

IN THE COURTHOUSE: The United States Court of Appeals for the Ninth Circuit has ordered an expedited hearing in the lawsuit by Universal City Studios and Walt Disney Productions challenging the legality of the sale and use of Betamax home videotape recorders manufactured by Sony. The hearing is scheduled for February 6. The suit, which was filed in 1976, charges that off-the-air recording of Universal's and Disney's copyrighted motion pictures violates the copyright law and that Sony and its retailers are liable for such violations . . . The Harry Fox Agency has asked its 4,000 music publisher clients to pinpoint problems they have encountered or anticipate in attempting to make licensing decisions in the video area, and what particular information would be helpful to them in solving these problems, according to HFA president **Albert Berman**. Berman noted, "Most publishers do not yet have enough background and familiarity . . . to make informed decisions when licenses are requested of them in video cassettes, discs or other devices."

MOVERS: **Gary Leonhard**, VP of buying for Integrity Enterprises, increases his responsibilities with his company by overseeing their video department . . . **Seymour Berns**, formerly VP/production for Columbia Pictures Television International, has been appointed a VP of PolyGram Television. Berns will be directly involved with developing and producing programming for all video forms . . . **Joel Fein**, Academy Award nominee and Emmy Award winner for music and sound, has been named manager of studio and video operations at the Village Recorder in L.A. . . . **W. J. Gluckman**, former VP of marketing for Commodore, Inc. is named VP of sales for Media Home Entertainment, and **Dick Spingola**, former VP and controller for WEA, is named controller for Media Home.

Magnetic Video Institutes First-Run Cassette Policy

By ELIOT SEKULER

■ LAS VEGAS—With the release of "9 to 5" and "The Stunt Man" in videocassette configurations, Magnetic Video, the 20th Century-Fox home entertainment subsidiary, has instituted a policy of releasing its feature films during their first-run theatrical engagements. The new policy, announced at the Winter CES here last week, is aimed at capitalizing on distributors' advertising and promotional budgets, which are generally targeted for the period immediately preceding and the two months following the release of most motion pictures. In addition, the early release of videocassettes should benefit from consumer word of mouth, which is at a peak during that period.

According to Magnetic Video's president, **Andre Blay**, the firm expects to release future video cassettes 10 weeks to ninety days following the theatrical release of the feature. At the CES video workshop held on Saturday (10), Blay told an overflow audience that a recent survey conducted by the company confirmed that video cassette consumers are for the most part composed of the non-moviegoing public. Magnetic Video contends that the sale of home video cassettes and discs will not detract from theatrical box office grosses.

In the past, most video cassette releases came well after the film's first run was completed, necessitating an additional advertising campaign to revive consumer awareness and interest. Magnetic Video contends that the early release of cassettes should also diminish film piracy, since frustrated consumers, unable to obtain legal cassettes in the weeks following a film's release, have frequently turned to counterfeit tapes that are readily available.

Magnetic Video claims the largest inventory of video cassettes among firms in the industry, with over 800 titles in its catalogue. The firm markets films released by 20th Century-Fox, United Artists, ITC Entertainment, Avco Embassy, Viacom International, ABC Video Enterprises, Dino DeLaurentiis and others.

Video Trade Paper Started in England

■ LONDON — Record Business Publications will launch the U.K.'s first video trade paper next week. Titled Video Business, it is a separate magazine from the company's music trade weekly Record Business, and is aimed at all areas of the rapidly expanding video industry.

(Continued on page 50)



JANUARY 24, 1981

A top ten listing of pre-recorded videocassette sales.

UPSTAIRS RECORDS/ BURLINGTON

BRUBAKER—20th Century Fox/Mag. Video
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
THE BLUES BROTHERS—Universal/MCA Dist.
COAL MINER'S DAUGHTER—Universal/MCA Dist.
2001—A SPACE ODYSSEY—MGM/CBS
ALIEN—20th Century Fox/Mag. Video
THE ROSE—Universal/MCA Dist.
CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.
EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
HALLOWEEN—Falcon Intl./Media Home Ent.

STRAWBERRIES/BOSTON

CLOCKWORK ORANGE—WB/Warner Home Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.
2001—A SPACE ODYSSEY—MGM/CBS
EAT TO THE BEAT—Time Life Video/Warner Home Video
KINKS IN CONCERT—Time Life Video/Warner Home Video
ALIEN—20th Century Fox/Mag. Video
EMANUELLE: THE JOYS OF THE WOMAN—Paramount/Paramount Home Video
GODFATHER—PT. 1 & 2—Paramount/Paramount Home Video

VIDEO SHACK/N.Y.

CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.
THE WIZARD OF OZ—MGM/CBS
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
THE DIRTY DOZEN—MGM/CBS
THE BLACK HOLE—Disney/Disney Home Video
DR. ZHIVAGO—MGM/CBS
2001—A SPACE ODYSSEY—MGM/CBS
THAT'S ENTERTAINMENT—MGM/CBS
THE NUTCRACKER SUITE—MGM/CBS
AN AMERICAN IN PARIS—MGM/CBS

RADIO 437/PHILADELPHIA

STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.
ALL THAT JAZZ—20th Century Fox/Mag. Video
THE GODFATHER—Paramount/Paramount Home Video
THE GODFATHER—PT. 2—Paramount/Paramount Home Video
THE FURY—20th Century Fox/Mag. Video
THE FOG—20th Century Fox/Mag. Video
THE ROSE—Universal/MCA Dist.
DR. ZHIVAGO—MGM/CBS
2001—A SPACE ODYSSEY—MGM/CBS

VIDEO PLACE/W.D.C.

THE BLUES BROTHERS—Universal/MCA Dist.
SUPERMAN—D.C. Comics/Warner Home Video
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video

"10"—Orion/Warner Home Video

THE MUPPET MOVIE—ITC Ent./Mag. Video
UP IN SMOKE—Paramount/Paramount Home Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
THE GODFATHER—Paramount/Paramount Home Video
COAL MINER'S DAUGHTER—Universal/MCA Dist.

EROL'S COLOR TV/ ARLINGTON

STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
SUPERMAN—D.C. Comics/Warner Home Video
ALIEN—20th Century Fox/Mag. Video
THE BLACK HOLE—Disney/Disney Home Video

"10"—Orion/Warner Home Video
(NATIONAL LAMPOON'S) ANIMAL HOUSE—Universal/MCA Dist.
COAL MINER'S DAUGHTER—Universal/MCA Dist.
ALL THAT JAZZ—20th Century Fox/Mag. Video
EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
ENTER THE DRAGON—WB/Warner Home Video

TELEVIDEO SYSTEMS/ RICHMOND

EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
CHEECH & CHONG'S NEXT MOVIE—Universal/MCA Dist.
THE SUNSHINE BOYS—MGM/CBS
COAL MINER'S DAUGHTER—Universal/MCA Dist.
THE BLACK HOLE—Disney/Disney Home Video
NORTH DALLAS FORTY—Paramount/Paramount Home Video
HEAVEN CAN WAIT—Paramount/Paramount Home Video
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
PLAY IT AGAIN SAM—MGM/CBS
DOWNHILL RACER—Paramount/Paramount Home Video

RECORD RENDEZVOUS/ CLEVELAND

ALIEN—20th Century Fox/Mag. Video
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
UP IN SMOKE—Paramount/Paramount Home Video
SUPERMAN—D.C. Comics/Warner Home Video

"10"—Orion/Warner Home Video
THE MUPPET MOVIE—ITC Ent./Mag. Video
THE BLUES BROTHERS—Universal/MCA Dist.
THE WIZARD OF OZ—MGM/CBS
ALL THAT JAZZ—20th Century Fox/Mag. Video
THE GODFATHER—Paramount/Paramount Home Video

THOMAS VIDEO/DETROIT

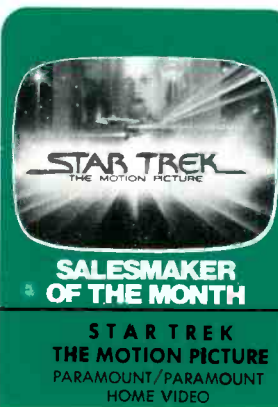
MARY POPPINS—Disney/Disney Home Video
THE BLUES BROTHERS—Universal/MCA Dist.
2001—A SPACE ODYSSEY—MGM/CBS
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video

BEN HUR—MGM/CBS
DR. ZHIVAGO—MGM/CBS
CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.
MERRY CHRISTMAS—Nostalgia Merchant
ALIEN—20th Century Fox/Mag. Video

"10"—Orion/Warner Home Video

THAT'S ENTERTAINMENT/ CHICAGO

2001—A SPACE ODYSSEY—MGM/CBS
ALL THAT JAZZ—20th Century Fox/Mag. Video
CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.
BEN HUR—MGM/CBS
THE BLUES BROTHERS—Universal/MCA Dist.
DR. ZHIVAGO—MGM/CBS
RAISE THE TITANIC—20th Century Fox/Mag. Video
THE MUPPET MOVIE—ITC Ent./Mag. Video
THE DIRTY DOZEN—MGM/CBS
MEET ME IN ST. LOUIS—MGM/CBS



FATHERS & SUNS/ MIDWEST

CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
COAL MINER'S DAUGHTER—Universal/MCA Dist.
ALL THAT JAZZ—20th Century Fox/Mag. Video
ALIEN—20th Century Fox/Mag. Video
THE CHINA SYNDROME—Col./Columbia Home Ent.

"10"—Orion/Warner Home Video
THE BLUES BROTHERS—Universal/MCA Dist.
SUPERMAN—D.C. Comics/Warner Home Video
THE JERK—Universal/MCA Dist.

BARNEY MILLER/ LEXINGTON

STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
ALIEN—20th Century Fox/Mag. Video
BLUES BROTHERS—Universal/MCA Dist.
BOYS IN THE BAND—MGM/CBS
ANDY WARHOL'S FRANKENSTEIN—Video Gems

"10"—Orion/Warner Home Video
SUPERMAN—D.C. Comics/Warner Home Video

SATURDAY NIGHT FEVER (R)—Paramount/Paramount Home Video
EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video

SHEIK VIDEO/METARIE

CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.
MARY POPPINS—Disney/Disney Home Video
BEN HUR—MGM/CBS
STAMP DAY FOR SUPERMAN—Sheik Video
BLUES BROTHERS—Universal/MCA Dist.
2001—A SPACE ODYSSEY—MGM/CBS
MARCH OF THE WOODEN SOLDIERS—Sheik Video
DR. ZHIVAGO—MGM/CBS
ALL THAT JAZZ—20th Century Fox/Mag. Video

VIDEO SPECIALTIES/ HOUSTON

CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.
ALL THAT JAZZ—20th Century Fox/Mag. Video
WIZARD OF OZ—MGM/CBS
2001—A SPACE ODYSSEY—MGM/CBS
DR. ZHIVAGO—MGM/CBS
MARY POPPINS—Disney/Disney Home Video
THAT'S ENTERTAINMENT—MGM/CBS
SUPERMAN—D.C. Comics/Warner Home Video
BLAZING SADDLES—WB/Warner Home Video
BEN HUR—MGM/CBS

ASSOCIATED VIDEO/ HOUSTON

DR. ZHIVAGO—MGM/CBS
2001—A SPACE ODYSSEY—MGM/CBS
THE WIZARD OF OZ—MGM/CBS
THE ROSE—Universal/MCA Dist.
SUPERMAN—D.C. Comics/Warner Home Video
CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
THE DIRTY DOZEN—MGM/CBS
SATURN III—ITC Ent./Mag. Video
SLEUTH—Palamar/Mag. Video

VIDEO LAND/DALLAS

CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Columbia Home Ent.
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
2001—A SPACE ODYSSEY—MGM/CBS
BLUES BROTHERS—Universal/MCA Dist.
CHEECH & CHONG'S NEXT MOVIE—Universal/MCA Dist.
DR. ZHIVAGO—MGM/CBS
CHAPTER TWO—Columbia/Columbia Home Ent.
MUPPET MOVIE—ITC Ent./Mag. Video
MARY POPPINS—Disney/Disney Home Video
PETE'S DRAGON—Disney/Disney Home Video

KALEIDOSCOPE/ OKLAHOMA CITY

STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
COAL MINER'S DAUGHTER—Universal/MCA Dist.
MARY POPPINS—Disney/Disney Home Video
THE BLUES BROTHERS—Universal/MCA Dist.

EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
THE BLACK HOLE—Disney/Disney Home Video
BEN HUR—MGM/CBS
CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.
SILVER STREAK—20th Century Fox/Mag. Video
ALIEN—20th Century Fox/Mag. Video

VIDEO MART/PHOENIX

THE BLUES BROTHERS—Universal/MCA Dist.
THE ROSE—Universal/MCA Dist.

"10"—Orion/Warner Home Video
RIO LOBO—MGM/CBS
2001—A SPACE ODYSSEY—MGM/CBS
THAT'S ENTERTAINMENT—MGM/CBS
ALIEN—20th Century Fox/Mag. Video
EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
SUPERMAN—D.C. Comics/Warner Home Video
THE DIRTY DOZEN—MGM/CBS

VALAS TV/DENVER

STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
AMERICAN GIGOLO—Paramount/Paramount Home Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
ALIEN—20th Century Fox/Mag. Video
MARY POPPINS—Disney/Disney Home Video
THE BLACK HOLE—Disney/Disney Home Video
PETE'S DRAGON—Disney/Disney Home Video
20,000 LEAGUES UNDER THE SEA—Disney/Disney Home Video
EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.

NIKOLODEON/L.A.

DR. ZHIVAGO—MGM/CBS
MARY POPPINS—Disney/Disney Home Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
BEN HUR—MGM/CBS
CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.
THE WIZARD OF OZ—MGM/CBS
THAT'S ENTERTAINMENT—MGM/CBS
20,000 LEAGUES UNDER THE SEA—Disney/Disney Home Video
THE NUTCRACKER SUITE—MGM/CBS
NETWORK—MGM/CBS

WHEREHOUSE/NATIONAL

STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
2001—A SPACE ODYSSEY—MGM/CBS
MARY POPPINS—Disney/Disney Home Video
CLOSE ENCOUNTERS OF THE THIRD KIND—Col./Columbia Home Ent.
BLACK HOLE—Disney/Disney Home Video
THE WIZARD OF OZ—MGM/CBS
BEN HUR—MGM/CBS
ALL THAT JAZZ—20th Century Fox/Mag. Video
COAL MINER'S DAUGHTER—Universal/MCA Dist.
ALIEN—20th Century Fox/Mag. Video

Also reporting this month are: Crazy Eddie/New York; Video Visions/Ft. Worth; Video Cassettes/Lubbock.

A/C Chart

JANUARY 24, 1981

JAN. 24	JAN. 17		WKS. ON CHART
1	6	THE TIDE IS HIGH BLONDIE Chrysalis 2465	7
2	1	EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	11
3	2	LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939	11
4	5	I MADE IT THROUGH THE RAIN BARRY MANILOW/Arista 0566	8
5	8	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	9
6	4	GUILTY BARBRA STREISAND & BARRY GIBB/Columbia 11 11390	11
7	3	LADY KENNY ROGERS/Liberty 1380	14
8	13	9 TO 5 DOLLY PARTON/RCA 12133	5
9	7	IT'S MY TURN DIANA ROSS/Motown 1496	11
10	18	HEY NINETEEN STEELY DAN/MCA 51036	6
11	10	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	10
12	9	SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/MCA 51007	12
13	16	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	7
14	11	MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565	15
15	19	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961	4
16	12	NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580	13
17	17	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622	7
18	23	MISS SUN BOZ SCAGGS/Columbia 11 11406	3
19	25	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	7
20	14	WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364	19
21	15	WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121 (PolyGram)	15
22	20	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	20
23	26	MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771	6
24	24	FOOL THAT I AM RITA COOLIDGE/A&M 2281	8
25	21	I BELIEVE IN YOU DON WILLIAMS/MCA 41304	13

CHARTMAKER OF THE WEEK

26	—	WOMAN JOHN LENNON Geffen 49644 (WB)	1
27	35	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	2
28	28	KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/Scotti Brothers 609 (Atl)	6
29	—	CRYING DON McLEAN/Millennium 11799 (RCA)	1
30	37	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	2
31	34	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	3
32	31	SEASONS CHARLES FOX/Handshake 8 5307	8
33	32	TIME IS TIME ANDY GIBB/RSO 1059	6
34	22	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Asylum 47018	10
35	39	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	2
36	36	HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391	3
37	38	TOGETHER TIERRA/Boardwalk 8 5702	2
38	27	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	20
39	43	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/Capitol MSS 4948	2
40	41	TELL IT LIKE IT IS HEART/Epic 19 50950	4
41	29	EASY LOVE DIONNE WARWICK/Arista 0572	9
42	30	GOODBYE MARIE BOBBY GOLDSBORO/Curb 9 5400 (CBS)	9
43	33	YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103	15
44	40	JESSE CARLY SIMON/Warner Bros. 49518	22
45	42	DREAMING CLIFF RICHARD/EMI-America 8057	16
46	44	IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE/Columbia 1 11359	15
47	45	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca 2305 (PolyGram)	7
48	47	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/Epic 9 50931	11
49	46	HAPPY SONG FRANK MILLS/Polydor 2148 (PolyGram)	3
50	48	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351	17

Radio Replay (Continued from page 24)

Bob Kaminsky and Paul Zullo, in a move designed to help the company cope with an "expanding production load" . . . TM Productions has restructured its Special Projects Division with the appointment of Neil Sargent as vice president and general manager of the division. In addition, Gerard Ferri has been named national sales manager and Jody Alexander has been named sales manager of the division . . . Congratulations to "American Top 40's" Casey Kasem on his marriage to actress Jean Thompson on December 21 . . . Condolences to the wife and family of William Carlisle, former National Association of Broadcasters vice president for government relations, who died of cancer January 2 in St. Augustine, Fla. He was 57 years old.

CALLING ALL STOOL PIGEONS: Majah, the mynah bird that had talked on the air with WRIF, Detroit's morning team Jim Johnson and George Baier since August, was stolen on January 1 from the pet shop where he was being boarded while the team (Majah's owners) was on vacation. WRIF has offered a \$500 reward for return of the bird, and opened up a special police tip line for information leading to the capture of the birdnappers. Majah was stolen along with other pets from the store, including a few tarantulas . . . When John DiBella, morning man on WLIR, Long Island, began making "lewd comments" about Joan Jett's LP cover on the air, he probably never dreamed she'd be listening in. When Joan did call, however, DiBella admitted to his comments unashamed, and dared Jett to come up to the station and pull his pants off while he was on the air. Equally unashamed, Joan put on her black satin stovepipes and regulation S&M garrison belt, drove up there, and ripped the sucker's britches right off!

Publishers Pleased with CRT Decision

(Continued from page 6)

financial boost to publishers and writers, it also represents a change in attitude on the part of the industry. "The pattern of where publishers and writers stand in the interweaving relationships (of the music business) has been pretty much determined," said Weiss. "The labels negotiated with everyone involved—artists, designers, musicians, unions, arrangers—but the songwriters have always been given a statutory rate. Now an important federal body has recognized our plight, and this is very satisfying."

Label View

Label executives, for the most part, see the issue as purely economic. According to Gortikov, if the rate stands at four cents, it could cost the record industry an additional \$100 million a year. While it's impossible to gauge exactly what labels' increases will be, publishers say the figure will be smaller. In 1978, the first full year after the rate was changed from two to two-and-three-fourths cents per song, publishers collected an additional \$40 million.

Label executives argue that

these increased costs will hurt them and in turn actually hurt songwriters, because labels will be able to spend less money on marketing and the development of new artists. "If the rate sticks," said Goldman, "we'd have to take a hard look at how we operate. A change of that magnitude will have such an impact, no one can afford to ignore it. If you look at all the profits in the industry last year, they aren't that big."

Steve Salmonsohn, VP, finance, PolyGram Records Inc., west coast operations, said: "The rate hike is just one of many things that is hurting labels. Raw materials are always increasing, and radio formats are getting tighter. LP prices will have to go up and consumers will take less chances on new artists. In this respect it's self-defeating. The CRT wasn't supposed to do something that was inflationary; maybe the courts will take this into account (when they argue the case)." Salmonsohn said that, if the rate hike sticks, labels may begin stipulating that an artist can receive a maximum royalty per LP.

FCC To Deregulate Radio (Continued from page 24)

sense and ought to go."

Geller reasoned that many stations do not presently meet the standards for public affairs programming, yet 99.5 percent of all stations have their licenses renewed anyway. Pointing out that there have been only 19 challenges to the country's 8,400 station licenses, he asked, "Why should we keep this system for 19 challenges?"

He also argued for radio li-

cense terms of 25 years instead of the present three-year term. The FCC plan did not address this issue.

The National Association of Broadcasters, which has lobbied long and hard for broadcast deregulation, called the new FCC plan a "turning point in the history of broadcast regulations."

However, many media, minority and church groups were very critical of the ruling.

Retail Report Record World



JANUARY 24 1981

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

SALESMAKER OF THE WEEK



ARC OF A DIVER
STEVE WINWOOD
Island

TOP SALES

- ARC OF A DIVER—Steve Winwood—Island
- STAND IN THE FIRE—Warren Zevon—Asylum
- IMAGINATION—Whispers—Solar

HANDLEMAN/NATIONAL

- ANY WHICH WAY YOU CAN—Warner/Viva (Soundtrack)
- BARRY—Barry Manilow—Arista
- BEST OF THE KENDALLS—Ovation
- DREAM LOVERS—Tanya Tucker—MCA
- FLASH GORDON—Queen—Elektra (Soundtrack)
- GREATEST HITS—Dr. Hook—Capitol
- JERMAINE—Jermaine Jackson—Motown
- LIVE AT THE ROYAL ALBERT HALL—Creedence Clearwater Revival—Fantasy
- 9 TO 5—Dolly Parton—RCA
- TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

RECORD BAR/NATIONAL

- ARC OF A DIVER—Steve Winwood—Island
- CHANCE—Manfred Mann's Earth Band—WB
- GREATEST HITS—Dr. Hook—Capitol
- HEARTLAND—Michael Stanley Band—EMI-America
- IMAGINATION—Whispers—Solar
- JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
- RADIOLAND—Nicolette Larson—WB
- STAND IN THE FIRE—Warren Zevon—Asylum
- STONE JAM—Slave—Cotillion
- THREE FOR LOVE—Shalamar—Solar

SOUND UNLIMITED/NATIONAL

- CELEBRATE—Kool & the Gang—De-Lite
- GHOST RIDERS—Outlaws—Arista
- HEARTLAND—Michael Stanley Band—EMI-America
- HORIZONS—Eddie Rabbitt—Elektra
- I HAD TO SAY IT—Millie Jackson—Spring
- LIVE AT THE ROYAL ALBERT HALL—Creedence Clearwater Revival—Fantasy
- McGUFFEY LANE—Atco
- 9 TO 5—Dolly Parton—RCA
- PARADISE THEATER—Styx—A&M
- WINELIGHT—Grover Washington, Jr.—Elektra

ALEXANDER'S/NEW YORK

- ARETHA—Aretha Franklin—Arista
- AUTOAMERICAN—Blondie—Chrysalis
- CELEBRATE—Kool & the Gang—De-Lite
- FEEL ME—Comeo—Chocolate City
- HORIZONS—Eddie Rabbitt—Elektra
- JEALOUS KIND—Delbert McClinton—Capitol
- MADE IN AMERICA—Blues Brothers—Atlantic
- PARADISE THEATER—Styx—A&M
- SANDINISTA—Clash—Epic
- TWO OF US—Yarborough & Peoples—Mercury

DISC-O-MAT/NEW YORK

- ARC OF A DIVER—Steve Winwood—Island
- BI-COASTAL—Peter Allen—A&M
- DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
- GAUCHO—Steely Dan—MCA
- GREATEST HITS—Andy Gibb—RSO
- JERMAINE—Jermaine Jackson—Motown
- LIVE AT THE ROYAL ALBERT HALL—Creedence Clearwater Revival—Fantasy
- NIGHT PASSAGE—Weather Report—Col
- SHARON REDD & CONVERSION—Prelude
- TWO OF US—Yarborough & Peoples—Mercury

KING KAROL/NEW YORK

- BORDERLINE—Ry Cooder—WB
- CITY NIGHTS—Tierra—Boardwalk
- IMAGINATION—Whispers—Solar
- NIGHT PASSAGE—Weather Report—Col
- SECTOR 27—Tom Robinson—IRS
- SHADES OF BLUE—Lou Rawls—Phila. Intl.
- SHARON REDD & CONVERSION—Prelude
- STAND IN THE FIRE—Warren Zevon—Asylum
- THREE FOR LOVE—Shalamar—Solar
- TWO OF US—Yarborough & Peoples—Mercury

RECORD WORLD-TSS STORES/NORTHEAST

- ARETHA—Aretha Franklin—Arista
- BLACK SEA—XTC—Virgin
- CITY NIGHTS—Tierra—Boardwalk
- GREATEST HITS—Andy Gibb—RSO
- GREATEST HITS/LIVE—Heart—Epic
- HI INFIDELITY—REO Speedwagon—Epic
- LIVE & MORE—Roberta Flack & Peabo Bryson—Atlantic
- 9 TO 5—Dolly Parton—RCA
- SECTOR 27—Tom Robinson—IRS
- WINELIGHT—Grover Washington Jr.—Elektra

CUTLER'S/NEW HAVEN

- AUTOAMERICAN—Blondie—Chrysalis
- DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
- FANTASTIC VOYAGE—Lakeside—Solar
- HOTTER THAN JULY—Stevie Wonder—Tamla
- JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
- LIVE AT THE ROYAL ALBERT HALL—Creedence Clearwater Revival—Fantasy
- STAND IN THE FIRE—Warren Zevon—Asylum
- THREE FOR LOVE—Shalamar—Solar
- TWO OF US—Yarborough & Peoples—Mercury
- ZENYATTA MONDATTA—Police—A&M

FOR THE RECORD/BALTIMORE

- AT PEACE WITH WOMAN—Jones Girls—Phila. Intl.
- GAP BAND III—Mercury
- HI INFIDELITY—REO Speedwagon—Epic
- IMAGINATION—Whispers—Solar
- JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
- LIVE & MORE—Roberta Flack & Peabo Bryson—Capitol
- SKYYPORT—Skyy—Salsoul
- THE HAWKINS FAMILY—Light
- THE LORD WILL MAKE A WAY—Al Green—Hi
- TWO OF US—Yarborough & Peoples—Mercury

WAXIE MAXIE/WASH., D.C.

- HOUSE OF MUSIC—T.S. Monk—Mirage
- I HAD TO SAY IT—Millie Jackson—Spring

- IMAGINATION—Whispers—Solar
- JEALOUS KIND—Delbert McClinton—Capitol
- NATURE OF THE GAME—April Wine—Capitol
- 9 TO 5—Dolly Parton—RCA
- PARADISE THEATER—Styx—A&M
- REAL EYES—Gil Scott-Heron—Arista
- TOUCH—Can Funk Shun—Mercury
- YESSHOWS—Yes—Atlantic

GARY'S/RICHMOND

- AS ONE—Bar-Kays—Mercury
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- DCUBLE FANTASY—John Lennon & Yoko Ono—Geffen
- EAGLES LIVE—Asylum
- FANTASTIC VOYAGE—Lakeside—Solar
- FLEETWOOD MAC LIVE—WB
- GAUCHO—Steely Dan—MCA
- GREATEST HITS—Kenny Rogers—Liberty
- HOTTER THAN JULY—Stevie Wonder—Tamla
- TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista

PENGUIN FEATHER/NO. VIRGINIA

- ARC OF A DIVER—Steve Winwood—Island
- BLACK SEA—XTC—Virgin
- BORDERLINE—Ry Cooder—WB
- GHOST RIDERS—Outlaws—Arista
- HI INFIDELITY—REO Speedwagon—Epic
- LIVE AT THE ROYAL ALBERT HALL—Creedence Clearwater Revival—Fantasy
- MAKING MOVIES—Dire Straits—WB
- MORE GEORGE THOROGOOD & THE DESTROYERS—Rounder
- STAND IN THE FIRE—Warren Zevon—Asylum
- TWO OF US—Yarborough & Peoples—Mercury

RECORD REVOLUTION/PA.-DEL.

- ARC OF A DIVER—Steve Winwood—Island
- BORDERLINE—Ry Cooder—WB
- CITY NIGHTS—Tierra—Boardwalk
- GHOST RIDERS—Outlaws—Arista
- GREATEST HITS—Andy Gibb—RSO
- HI INFIDELITY—REO Speedwagon—Epic
- IMAGINATION—Whispers—Solar
- MADE IN AMERICA—Blues Brothers—Atlantic
- STAND IN THE FIRE—Warren Zevon—Asylum
- TWO OF US—Yarborough & Peoples—Mercury

WEBB/PHILADELPHIA

- GOLDEN TOUCH—Rose Royce—Whitfield
- I HAD TO SAY IT—Millie Jackson—Spring
- I'M YOURS—Linda Clifford—Capitol
- IMAGINATION—Whispers—Solar
- LATE NIGHT GUITAR—Earl Klugh—Liberty
- LET'S BURN—Clarence Carter—Venture
- POSH—Patrice Rushen—Elektra
- SHADES OF BLUE—Lou Rawls—Phila. Intl.

FATHERS & SUNS/MIDWEST

- ARC OF A DIVER—Steve Winwood—Island
- CLOUDS ACROSS THE SUN—Firefall—Atlantic
- GAP BAND III—Mercury
- THE LORD WILL MAKE A WAY—Al Green—Hi
- HI INFIDELITY—REO Speedwagon—Epic
- IMAGINATION—Whispers—Solar
- JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
- JEALOUS KIND—Delbert McClinton—Capitol
- NAUGHTY CHILD—Duke Tomatloe & the All-Star Frogs—Blind Pig
- 9 TO 5—Dolly Parton—RCA

RECORD RENDEZVOUS/CLEVELAND

- ARC OF A DIVER—Steve Winwood—Island
- BORDERLINE—Ry Cooder—WB
- GHOST RIDERS—Outlaws—Arista
- GREATEST HITS—Andy Gibb—RSO
- LIVE AT THE ROYAL ALBERT HALL—Creedence Clearwater Revival—Fantasy
- NIGHT PASSAGE—Weather Report—Col
- RINGS—MCA
- STAND IN THE FIRE—Warren Zevon—Asylum
- VISAGE—Polydor

ROSE RECORDS/CHICAGO

- BORDERLINE—Ry Cooder—WB
- FANTASTIC VOYAGE—Lakeside—Solar
- GAP BAND III—Mercury
- IMAGINATION—Whispers—Solar
- LIVE AT THE ROYAL ALBERT HALL—Creedence Clearwater Revival—Fantasy
- MADE IN AMERICA—Blues Brothers—Atlantic
- STAND IN THE FIRE—Warren Zevon—Asylum
- THREE FOR LOVE—Shalamar—Solar
- TROMBIPULATION—Parliament—Casablanca
- YESSHOWS—Yes—Atlantic

TURTLES/ATLANTA

- ARC OF A DIVER—Steve Winwood—Island
- BORDERLINE—Ry Cooder—WB
- CATHOLIC BOY—Jim Carroll Band—Atco
- CHANCES—Manfred Mann's Earth Band—WB
- CITY NIGHTS—Tierra—Boardwalk
- GOLDEN TOUCH—Rose Royce—Whitfield
- JERMAINE—Jermaine Jackson—Motown
- 9 TO 5—Dolly Parton—RCA
- RADIOLAND—Nicolette Larson—WB
- STAND IN THE FIRE—Warren Zevon—Asylum

SPEC'S MUSIC/FLORIDA

- AUTOAMERICAN—Blondie—Chrysalis
- BEST OF CROSBY, STILLS & NASH—Atlantic
- HI INFIDELITY—REO Speedwagon—Epic
- JAZZ SINGER—Neil Diamond—Capitol (Soundtrack)
- MADE IN AMERICA—Blues Brothers—Atlantic
- SECONDS OF PLEASURE—Rockpile—Cal
- SUPER TROUPER—ABBA—Atlantic
- URBAN COWBOY II—Full Moon/Epic (Soundtrack)
- VERISMO ARIAS—Luciano Pavarotti—London
- ZENYATTA MONDATTA—Police—A&M

TAPE CITY/NEW ORLEANS

- ARC OF A DIVER—Steve Winwood—Island
- CLOUDS ACROSS THE SUN—Firefall—Atlantic
- HI INFIDELITY—REO Speedwagon—Epic
- KANO—Emergency
- MADE IN AMERICA—Blues Brothers—Atlantic
- RADIOLAND—Nicolette Larson—WB
- STAND IN THE FIRE—Warren Zevon—Asylum
- TROMBIPULATION—Parliament—Casablanca
- YESSHOWS—Yes—Atlantic

INDEPENDENT RECORDS/COLORADO

- BLACK SEA—XTC—Virgin
- IMAGINATION—Whispers—Solar
- KANO—Emergency

- LIVE & MORE—Roberta Flack & Donny Hathaway—Atlantic
- 9 TO 5—Dolly Parton—RCA
- SECONDS OF PLEASURE—Rockpile—Col
- STAND IN THE FIRE—Warren Zevon—Asylum
- SUPER TROUPER—ABBA—Atlantic
- THREE FOR LOVE—Shalamar—Solar

CIRCLES/ARIZONA

- ARC OF A DIVER—Steve Winwood—Island
- BACKATCHA—Two Tons—Fantasy
- CITY NIGHTS—Tierra—Boardwalk
- GHOST RIDERS—Outlaws—Arista
- HOUSE OF MUSIC—T.S. Monk—Mirage
- NEW HOPE FOR THE WRETCHED—Plasmatics—Stiff-America
- SOUL SYNDROME—James Brown—TK
- STAND IN THE FIRE—Warren Zevon—Asylum
- SWEET VIBRATIONS—Bobby Bland—MCA
- TWO OF US—Yarborough & Peoples—Mercury

TOWER/PHOENIX

- ARC OF A DIVER—Steve Winwood—Island
- BORDERLINE—Ry Cooder—WB
- CHANCE—Manfred Mann's Earth Band—WB
- GAP BAND III—Mercury
- HOUSE OF MUSIC—T.S. Monk—Mirage
- I HAD TO SAY IT—Millie Jackson—Spring
- JEALOUS KIND—Delbert McClinton—Capitol
- RADIOLAND—Nicolette Larson—WB
- STAND IN THE FIRE—Warren Zevon—Asylum
- THREE FOR LOVE—Shalamar—Solar

LICORICE PIZZA/LOS ANGELES

- ARC OF A DIVER—Steve Winwood—Island
- GAP BAND III—Mercury
- IMAGINATION—Whispers—Solar
- MADE IN AMERICA—Blues Brothers—Atlantic
- 9 TO 5—Dolly Parton—MCA
- RADIOLAND—Nicolette Larson—WB
- STAND IN THE FIRE—Warren Zevon—Asylum
- STONE JAM—Slave—Cotillion
- THREE FOR LOVE—Shalamar—Solar
- TWO OF US—Yarborough & Peoples—Mercury

MUSIC PLUS/LOS ANGELES

- ANY WHICH WAY YOU CAN—Warner/Viva (Soundtrack)
- ARC OF A DIVER—Steve Winwood—Island
- BACK ON THE STREET—Donnie Iris—MCA
- BORDERLINE—Ry Cooder—WB
- 42ND STREET—RCA (Soundtrack)
- JEALOUS AGAIN—Black Flag—SST
- KANO—Emergency
- MILES DAVIS COLLECTION—Col
- RADIOLAND—Nicolette Larson—WB

EUCALYPTUS RECORDS/WEST & NORTHWEST

- ALL SHOOK UP—Cheap Trick—Epic
- BARRY—Barry Manilow—Arista
- FANTASTIC VOYAGE—Lakeside—Solar
- HI INFIDELITY—REO Speedwagon—Epic
- LIVE AT THE ROYAL ALBERT HALL—Creedence Clearwater Revival—Fantasy
- MADE IN AMERICA—Blues Brothers—Atlantic
- MAKING MOVIES—Dire Straits—WB
- 9 TO 5—Dolly Parton—RCA
- THE AWAKENING—Reddings—BID
- TURN OF A FRIENDLY CARD—Alan Parsons Project—Arista



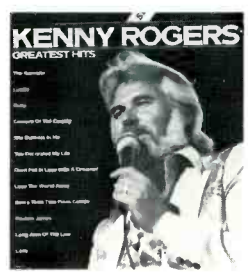
Record World Albums

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

JANUARY 24, 1981

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

1 **1** **KENNY ROGERS'**
GREATEST HITS
 Liberty LOO 1072
 (10th Week)



WKS. ON
 CHART

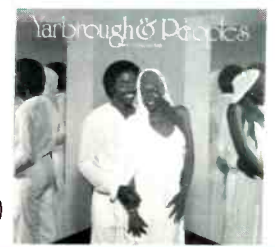
13 **H**

2	2	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	6	H
3	3	GUILTY BARBRA STREISAND/Columbia FC 36750	14	H
4	6	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	7	I
5	5	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	21	H
6	4	BACK IN BLACK AC/DC/Atlantic SD 16018	22	H
7	8	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)	10	H
8	7	THE GAME QUEEN/Elektra 5E 513	26	H
9	13	GAUCHO STEELY DAN/MCA 6102	6	I
10	10	LIVE EAGLES/Asylum BB 705	7	L
11	9	THE RIVER BRUCE SPRINGSTEEN/Columbia PC2 36854	11	X
12	15	ZENYATTA MONDATTA THE POLICE/A&M SP 4831	12	G
13	14	GREATEST HITS/LIVE HEART/Epic KE2 36888	6	L
14	17	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290	6	H
15	11	BARRY BARRY MANILOW/Arista AL 9537	6	H
16	16	FOOLISH BEHAVIOUR ROD STEWART/Warner Bros. HS 3485 6	6	H
17	12	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	15	H
18	18	CHRISTOPHER CROSS/Warner Bros. BSK 3383	44	G
19	21	HI INFIDELITY REO SPEEDWAGON/Epic FE 36844	5	H
20	19	GLASS HOUSES BILLY JOEL/Columbia FC 36384	43	H
21	22	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	26	I
22	24	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	12	H
23	25	FLEETWOOD MAC LIVE/Warner Bros. 2WB 3500	3	X
24	23	TRIUMPH JACKSONS/Epic FE 36424	13	H
25	20	ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. HS 3452	14	H
26	26	LOST IN LOVE AIR SUPPLY/Arista AB 4268	29	H
27	27	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	34	X
28	29	GREATEST HITS—VOLUME II LINDA RONSTADT/Asylum 5E 516	10	H
29	35	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	9	H
30	33	HITS! BOZ SCAGGS/Columbia FC 36841	7	H
31	32	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008	24	G
32	28	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	19	L
33	36	SUPER TROUPER ABBA/Atlantic SD 16023	5	H
34	39	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)	7	G
35	37	MICKEY MOUSE DISCO/Disneyland/Vista 2504	42	X
36	38	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	44	H
37	51	GREATEST HITS OAK RIDGE BOYS/MCA 5150	8	H
38	46	FLASH GORDON (ORIGINAL SOUNDTRACK) QUEEN/Elektra 5E 518	3	H
39	31	FACES EARTH, WIND & FIRE/ARC/Columbia KC2 36795	8	L
40	40	DIANA DIANA ROSS/Motown M8 936M1	31	H
41	42	GREATEST HITS DOORS/Elektra 5E 515	11	H
42	43	HORIZON EDDIE RABBITT/Elektra 6E 276	19	G
43	47	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	23	H
44	50	MADE IN AMERICA BLUES BROTHERS/Atlantic SD 16025	2	H
45	45	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	9	G
46	49	KENNY LOGGINS ALIVE/Columbia C2X 36738	15	J
47	56	GHOST RIDERS OUTLAWS/Arista AL 9542	4	H
48	75	THE BEATLES '67-'70/Capitol SKBO 3404	3	L
49	52	MAKING MOVIES DIRE STRAITS/Warner Bros. BSK 3480	9	G
50	61	TOUCH CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)	5	G

51	57	LIVE & MORE ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004	4	L
52	85	GAP BAND III/Mercury SRM1 4003 (PolyGram)	2	G
53	68	PARIS SUPERTRAMP/A&M SP 6702	14	L
54	59	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)	22	H
55	84	SGT. PEPPER'S LONELY HEARTS CLUB BAND/BEATLES Capitol SMAS 3653	2	G

CHARTMAKER OF THE WEEK

56 **119** **THE TWO OF US**
 YARBROUGH & PEOPLES
 Mercury SRM 1 3834 (PolyGram)



57	77	THE BEATLES '62-'66/Capitol SKBO 3403	3	L
58	93	THE BEATLES/Capitol SWBO 101	2	L
59	55	ARETHA ARETHA FRANKLIN/Arista AL 9538	11	H
60	67	TROMBIPULATION PARLIAMENT/Casablanca NBLP 7249 (PolyGram)	4	G
61	66	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	11	H
62	63	AEROSMITH'S GREATEST HITS/Columbia FC 36865	7	H
63	64	AS ONE BAR-KAYS/Mercury SRM 1 3844 (PolyGram)	5	G
64	65	YESSHOWS YES/Atlantic SD 2 510	4	J
65	54	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	30	G
66	92	ABBAY ROAD BEATLES/Capitol SO 383	2	G
67	69	HOLD OUT JACKSON BROWNE/Asylum 5E 511	26	H
68	91	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)	2	H
69	73	JERMAINE JERMAINE JACKSON/Motown M8 948M1	5	H
70	71	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Atl)	26	H
71	78	AUDIO VISIONS KANSAS/Kirshner FZ 36588 (CBS)	14	G
72	72	ANDY GIBB'S GREATEST HITS/RSO RX 1 3091	4	H
73	58	CANDLE HEATWAVE/Epic FE 36873	5	H
74	70	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	86	G
75	80	PANORAMA CARS/Elektra 5E 514	19	H
76	53	FEEL ME CAMEO/Chocolate City CCLP 2016 (PolyGram)	11	G
77	34	THE WANDERER DONNA SUMMER/Geffen GHS 2000 (WB)	10	H
78	—	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)	1	G
79	41	CHRISTMAS WITH THE CHIPMUNKS/Pickwick SPC 1034	6	X
80	87	NIGHT PASSAGE WEATHER REPORT/ARC/Columbia JC 36793	4	G
81	44	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/RCA AFL1 3451	4	G
82	76	CATHOLIC BOY JIM CARROLL BAND/Atco SD 38 132	5	G
83	30	CHRISTMAS ALBUM BARBRA STREISAND/Columbia CS 9557	5	X
84	129	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	1	G
85	79	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453	23	H
86	86	ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472	19	H
87	113	STAND IN THE FIRE WARREN ZEVON/Asylum 5E 519	1	H
88	116	SHADES OF BLUE LOU RAWLS/Phila. Intl. JZ 36774 (CBS)	1	G
89	95	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	58	G
90	106	IMAGINE JOHN LENNON/Capitol SW 3379	1	G
91	109	STONE JAM SLAVE/Cotillion SD 5224	1	G
92	100	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722	4	G
93	98	POSH PATRICE RUSHEN/Elektra 6E 302	6	G
94	62	SECONDS OF PLEASURE ROCKPILE/Columbia JC 36886	9	G
95	99	STARDUST WILLIE NELSON/Columbia KC 35305	47	G
96	83	ALL SHOOK UP CHEAP TRICK/Epic FE 36498	9	H
97	127	POPEYE (ORIGINAL SOUNDTRACK)/Boardwalk SW 36880	1	H
98	134	RADIOLAND NICOLETTE LARSON/Warner Bros. BSK 3502	1	G
99	101	IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1	1	H
100	48	TWELVE DAYS OF CHRISTMAS WITH THE CHIPMUNKS/Pickwick SPC 1035	5	X

Albums 151-200

JANUARY 24, 1981

- 151 **ROCK AND ROLL PART I** BEATLES/
Capitol SN 16020
- 152 **ROCK AND ROLL PART II** BEATLES/
Capitol SN 16021
- 153 **WALLS AND BRIDGES** JOHN
LENNON/Capitol SW 3416
- 154 **REVOLVER** BEATLES/Capitol SW 2576
- 155 **URBAN COWBOY II** (ORIGINAL
SOUNDTRACK) VARIOUS ARTISTS/
Full Moon/Epic SE 36921
- 156 **BACK ON THE STREETS** DONNIE IRIS/
MCA 3272
- 157 **FLIRTING WITH DISASTER** MOLLY
HATCHET/Epic JE 36110
- 158 **LOVE SONGS** BEATLES/Capitol SKBL
11711
- 159 **DR. HOOK'S GREATEST HITS**/Capitol
SOO 12122
- 160 **SECTOR 27** TOM ROBINSON/I.R.S.
SP 70013 (A&M)
- 161 **I'VE ALWAYS WANTED TO DO THIS**
JACK BRUCE AND FRIENDS/Epic
JE 36827
- 162 **SKY**/Arista A2L 8302
- 163 **WALK AWAY/COLLECTOR'S EDITION**
(THE BEST OF 1977-1980) DONNA
SUMMER/Casablanca NBLP 7244
(PolyGram)
- 164 **LET'S BURN** CLARENCE CARTER/
Venture VL 1005
- 165 **DIRTY MIND** PRINCE/Warner Bros.
BSK 3478
- 166 **JOY AND PAIN** MAZE FEATURING
FRANKIE BEVERLY/Capitol ST
12087
- 167 **LOOKING FOR LOVE** JOHNNY LEE/
Full Moon/Asylum 6E 309
- 168 **ZAPP**/Warner Bros. BSK 3463
- 169 **CHICK COREA AND GARY BURTON**
IN CONCERT/ECM 2 1182 (WB)
- 170 **PORTRAIT OF CARRIE** LUCAS/
Solar BXL1 3579 (RCA)
- 171 **NIGHT SONG** AHMAD JAMAL/
Motown M7 945R1
- 172 **14 KARAT FATBACK**/Polydor SP 1
6729 (PolyGram)
- 173 **VERISMO** ARIAS LUCIANO
PAVAROTTI/London Digital LDR
10020 (PolyGram)
- 174 **SONG OF SEVEN** JON ANDERSON/
Atlantic SD 16021

- 175 **KANO**/Emergency EMLP 7505
- 176 **WITH LOVE** ROGER WHITTAKER/
RCA AFL1 3778
- 177 **LOVE AT FIRST SIGHT** SONNY
ROLLINS/Milestone M 9098
(Fantasy)
- 178 **HOUSE OF MUSIC** T. S. MONK/
Mirage WTG 19121 (A&I)
- 179 **THE GAMBLER** KENNY ROGERS/
United Artists UA 834 H
- 180 **McGUFFEY LANE**/Atco SD 38 133
- 181 **ANY WHICH WAY YOU CAN**
(ORIGINAL SOUNDTRACK)
VARIOUS ARTISTS/Warner/Viva
HS 3499
- 182 **LED ZEPPELIN IV**/Atlantic SD 19129
- 183 **TWISTER** THE TWISTER/Rhino RNPD
905
- 184 **QUICK TURNS OFF BROADWAY**/
Atlantic SD 19286
- 185 **GIDEON** KENNY ROGERS/United
Artists LOO 1035
- 186 **KENNY** KENNY ROGERS/United
Artists LWAK 979
- 187 **OH HOLY NIGHT** LUCIANO
PAVAROTTI/London OS 26473
- 188 **SHARON REDD**/Prelude PRL 12181
- 189 **NEW HOPE FOR THE WRETCHED**
PLASMATICS/Stiff America USE 9
- 190 **CASTLE DONNINGTON** VARIOUS
ARTISTS/Polydor PD 1 6311
(PolyGram)
- 191 **LIVE . . . IN THE HEART OF THE CITY**
WHITESNAKE/Mirage WTG
19292 (A&I)
- 192 **THE RINGS**/MCA 5165
- 193 **HEARTLAND** MICHAEL STANLEY
BAND/EMI-America SW 17040
- 194 **SWEET VIBRATIONS** BOBBY BLAND/
MCA 5149
- 195 **DEE DEE DEE DEE SHARP** GAMBLE/
Phila. Intl. JZ 36370 (CBS)
- 196 **FREEFALL** ALVIN LEE/Atlantic SD
19287
- 197 **MY BABE** ROY BUCHANAN/
Waterhouse 12
- 198 **LOVERBOY**/Columbia JC 36762
- 199 **GREATEST HITS** B.T. EXPRESS/
Columbia JC 36923
- 200 **A MUSICAL AFFAIR** ASHFORD &
SIMPSON/Warner Bros. HS 3458

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- | | | |
|------------|------------|--|
| JAN.
24 | JAN.
17 | |
|------------|------------|--|
- 101 107 **AT PEACE WITH WOMAN** JONES GIRLS/Phila. Intl. JZ
36767 (CBS) (G)
 - 102 132 **THE ROYAL ALBERT HALL CONCERT** CREEDENCE
CLEARWATER REVIVAL/Fantasy MPF 4501 (G)
 - 103 105 **SCARY MONSTERS** DAVID BOWIE/RCA AQL1 3647 (H)
 - 104 130 **BI-COASTAL** PETER ALLEN/A&M SP 4825 (G)
 - 105 117 **SKYYPORT** SKYY/Salsoul SA 8537 (RCA) (G)
 - 106 112 **INHERIT THE WIND** WILTON FELDER/MCA 5144 (H)
 - 107 115 **FAME** (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (H)
 - 108 139 **BORDER LINE** RY COODER/Warner Bros. BSK 3489 (G)
 - 109 118 **THIS IS MY DREAM** SWITCH/Gordy G8 999M1 (H)
 - 110 120 **OFF THE WALL** MICHAEL JACKSON/Epic FE 35745 (G)
 - 111 121 **RUBBER SOUL** BEATLES/Capitol SW 2442 (G)
 - 112 133 **THREE FOR LOVE** SHALAMAR/Solar BZL1 3577 (RCA) (G)
 - 113 104 **ODORI** HIROSHIMA/Arista AL 9541 (H)
 - 114 81 **HAWKS & DOVES** NEIL YOUNG/Reprise HS 2297 (H)
 - 115 74 **CARNAVAL** SPYRO GYRA/MCA 5149 (H)
 - 116 108 **HURRY UP THIS WAY AGAIN** STYLISTICS/TSOP JZ 36470
(CBS) (G)
 - 117 60 **MERRY CHRISTMAS** JOHNNY MATHIS/Columbia CS 8021 (G)
 - 118 131 **THE AWAKENING** REDDINGS/Believe in a Dream JZ
36875 (CBS) (G)
 - 119 88 **REMAIN IN LIGHT** TALKING HEADS/Sire SRK 6095 (WB) (G)
 - 120 122 **THE MANHATTANS GREATEST HITS**/Columbia JC 36861 (G)
 - 121 94 **SWEAT BAND**/Uncle Jam JZ 36857 (CBS) (G)
 - 122 123 **WILD PLANET** B-52'S/Warner Bros. BSK 3471 (G)
 - 123 82 **LATE NIGHT GUITAR** EARL KLUGH/Liberty LT 1079 (G)
 - 124 110 **ANNIE** (ORIGINAL CAST ALBUM)/Columbia JS 34712 (H)
 - 125 143 **CITY NIGHTS** TIERRA/Boardwalk FW 36995 (H)
 - 126 138 **THE JEALOUS KIND** DELBERT McCLINTON/Capitol MSS ST
12115 (G)
 - 127 146 **42ND STREET** (ORIGINAL BROADWAY CAST RECORDING)/
Red Seal CBL1 3891 (RCA) (I)
 - 128 111 **THE IDOLMAKER** (ORIGINAL SOUNDTRACK)/A&M SP 4840 (G)
 - 129 89 **PRETTY PAPER** WILLIE NELSON/Columbia JC 36189 (G)
 - 130 135 **BLACK SEA** XTC/Virgin RSO VA 13147 (G)
 - 131 114 **DIVINE MADNESS** (ORIGINAL SOUNDTRACK) BETTE
MIDLER/Atlantic SD 16022 (H)
 - 132 96 **CHRISTMAS SONG** NAT KING COLE/Capitol SM 1967 (X)
 - 133 128 **FAMILY** HUBERT LAWS/Columbia JC 36396 (G)
 - 134 — **MIND GAMES** JOHN LENNON/Capitol SW 16068 (G)
 - 135 147 **CHANCE** MANFRED MANN'S EARTH BAND/Warner Bros.
BSK 3498 (G)
 - 136 125 **REAL EYES** GIL SCOTT-HERON/Arista AL 9540 (H)
 - 137 141 **HIGHWAY TO HELL** AC/DC/Atlantic SD 19244 (G)
 - 138 144 **CLOUDS ACROSS THE SKY** FIREBALL/Atlantic SD 16024 (H)
 - 139 97 **MERRY CHRISTMAS** ANDY WILLIAMS/Columbia CS 9220 (X)
 - 140 103 **THE CARPENTERS' CHRISTMAS ALBUM**/A&M SP 4726 (G)
 - 141 148 **THE McARTNEY INTERVIEW**/Columbia PC 36987 (X)
 - 142 — **MAGICAL MYSTERY TOUR** BEATLES/Capitol SMAL 2835 (G)
 - 143 142 **MINIMUM WAGE** ROCK & ROLL BUS BOYS/Arista AB 4280 (G)
 - 144 — **PLASTIC ONO BAND** JOHN LENNON/Capitol SW 3372 (G)
 - 145 — **SHAVED FISH** JOHN LENNON/Capitol SW 3421 (G)
 - 146 145 **SPECIAL THINGS** POINTER SISTERS/Planet P 9
(Elektra/Asylum) (G)
 - 147 — **I HAD TO SAY IT** MILLIE JACKSON/Spring SP 1 6730
(PolyGram) (G)
 - 148 90 **MERRY CHRISTMAS** BING CROSBY/MCA 15024 (X)
 - 149 149 **SEAWIND**/A&M SP 4824 (G)
 - 150 136 **MR. HANDS** HERBIE HANCOCK/Columbia JC 36578 (G)

The Record World

1



Strong R&B & disco influence, late on country hits, strong retail influence, MOR potential.

P. Allen: a50 WABC, 25-21 WCAO, 25-23 WFBR, 10-3 WXKS, on F105.

P. Benatar (T): d28 WFBR, on WIFI, a WKBW, a WKYS, 26-19 WPGC, a WYRE, on KFI, d31 KFRC, a KRLA, on KSF, 34-30 JB105, a Q107, a37 ROCK102, a33 Y100.

Blondie (Rap.): on WKTU, d25 WKYS, 1-1 WPGC, on WXKS, on KSF, 33-27 ROCK102, 30-27 Y100.

Blues Brds.: on WIFI, a29 WNBC, 28-26 WXKS, on KFI, 25-23 PRO-FM, 27-23 JB105, on Q107, 29-25 ROCK102.

D. Fogelberg: ahp WABC, 18-11 WCAO, 15-11 WFBR, 29-25 WFIL, d29 WIFI, 20-20 WKBW, 29-23 WNBC, 19-26 WPGC, 20-16 WRKO, d22 WXKS, 28-25 KEARTH, 13-4 KFI, 31-26 KFRC, on KSF, 24-21 F105, 28-26 JB105, on Q107, 9-8 ROCK102, 27-24 Y100, 17-10 14Q.

D. Hall & J. Oates: a WFBR, a WFIL, a WIFI, a WYRE, on KEARTH, a24 PRO-FM.

Jacksons: 9-5 WFBR, d30 WIFI, 7-10 WKBW, d15 WKTU, 8-7 WPGC, 15-1 WXKS, 17-8 KEARTH, on KFI, 26-21 KFRC, a21 PRO-FM, 29-27 JB105, 12-9 ROCK102, 14-13 Y100, a26 14Q.

Kool: 6-5 WABC, a WBBF, 15-15 WCAO, 21-18 WFIL, 10-2 WIFI, 3-2 WKBW, 4-3 WKTU, 14-7 WNBC, 18-20 WPGC, 1-1 WRKO, 6-7 WXKS, 7-5 KEARTH, 12-10 KFI, 9-3 KFRC, 1-1 KSF, 20-16 PRO-FM, 5-3 F105, 3-5 JB105, 6-3 ROCK102, 2-2 Y100, 7-6 14Q.

J. Lennon: hp WABC, a WAXY, d27 WCAO, d25 WFBR, d28 WFIL, 24-16 WIFI, a26 WKBW, 30-25 WNBC, 27-18 WPGC, 23-15 WRKO, on WXKS, d22 WYRE, 25-21 KEARTH, d15 KFI, a KFRC, a KRLA, d18 PRO-FM, a F105, 35-31 JB105, on Q107, 36-32 ROCK102, a32 Y100, 30-25, 14Q.

D. McLean: a WAXY, a WCAO, 30-27 WFBR, a WFIL, a WIFI, a WKBW, on WKYS, a30 WNBC, a28 WPGC, d19 WYRE, a KEARTH, on KFRC, a PRO-FM, 33-29 JB105, a K101, a29 KC101, a29 14Q.

D. McClinton: hp-40 WABC, 22-14 WCAO, 14-7 WFBR, on WFIL, 26-26 WIFI, 26-24 WKBW, 28-24 WNBC, 17-14 WPGC, 9-4 WRKO, 16-15 WXKS, 29-26 KEARTH, 17-16 KFI, 19-17 KFRC, 16-14 PRO-FM, 25-22 F105, 14-8 JB105, on Q107, 24-21 ROCK102, 22-21 Y100, a24 14Q.

R. Milsap: a WCAO, 22-18 WFBR, on WFIL, on WIFI, a WKBW, 28-26 WRKO, d28 KEARTH, a KFI, a PRO-FM, 27-23 F105, on JB105.

D. Parton: hp WABC, 24-18 WCAO, 13-9 WFBR, 25-19 WFIL, 21-13 WIFI, d22 WKBW, 27-18 WNBC, a27 WPGC, 10-6 WRKO, 20-11 WXKS, 23-20 KEARTH, on KFI, 24-18 KFRC, a22 KRLA, a17 KSF, d19 PRO-FM, 20-17 F105, 21-17 JB105, 32-29 ROCK102, 19-12 14Q.

E. Presley: a WFIL, a WKYS, d30 KEARTH, a35 JB105.

C. Richard: 46-44 WABC, 26-22 WCAO, 24-19 WFBR, 28-26 WFIL, on WIFI, 25-23 WKBW, on WKYS, 28-25 WPGC, 27-18 WRKO, a WXKS, a WYRE, on KEARTH, 28-23 KFI, a KFRC, a PRO-FM, d29 F105, 25-21 JB105, a K101, on Q107, 28-22 ROCK102, 24-18 14Q.

Queen (Flash): a WBBF, on WIFI, a WKBW, a WXKS.

E. Rabbitt: 51-26 WABC, 14-8 WCAO, 20-13 WFBR, 20-15 WFIL, 30-20 WIFI, 21-13 WKBW, 26-16 WNBC, 29-24 WPGC, 14-11 WRKO, 20-18 KEARTH, 25-22 KFI, 33-25 KFRC, 17-13 PRO-FM, 19-15 F105, 16-10 JB105, on Q107, 18-13 ROCK102, 20-11 14Q.

REO: hp-41 WABC, a30 WCAO, 26-21 WFBR, on WIFI, 11-6 WKBW, a27 WNBC, 10-4 WPGC, 30-27 KEARTH, on KFI, a KFRC, on KSF, a PRO-FM, d28 F105, 20-18 JB105, on Q107, 11-10 ROCK102, a31 Y100, 22-14 14Q.

B. Scaggs: hp-49 WABC, a28 WCAO, 17-16 WFBR, 26-21 WFIL, d24 WIFI, 19-12 WKBW, 23-19 WNBC, 16-16 WPGC, 26-24 WRKO, 24-20 WXKS, 27-24 KEARTH, on KFI, 35-30 KFRC, d20 KSF, 22-17 PRO-FM, 22-19 F105, 24-22 JB105, 17-17 ROCK102, 21-13 14Q.

Steely Dan: 35-28 WABC, 9-2 WCAO, 6-4 WFBR, 19-13 WFIL, 13-9 WIFI, 12-7 WKBW, 5-3 WPGC, a27 WRKO, 12-12 WXKS, 19-17 KEARTH, 16-13 KFI, 20-16 KFRC, 14-12 KSF, 12-9 PRO-FM, 18-14 F105, 19-19 JB105, on Q107, 4-5 ROCK102, 17-17 Y100, 4-3 14Q.

Styx: a WAXY, a WBBF, a WCAO, a30 WFBR, a WIFI, a WKBW, d26 WKYS, a23 WPGC, a WXKS, a WYRE, a KEARTH, on KSF, a20 PRO-FM, a F105, a32 JB105, a30 KC101, a Q107, a38 ROCK102, a30 Y100.

2



Early on product, rock & roll influence, strong sales influence from both r&b, disco and country records.

P. Benatar: e WANS-FM, a WAYS, d27 WBBQ, a WBSR, e WCGQ, a WCIR, a WERC, a WHHY, a WISE, 39-33 WIVY, 28-24 WQXI, a30 WRFC, a WRJZ, a WSKZ, e BJ-105, d23 KJ-100, e KX-104, d24 KXX-106, d30 Q105, a V100, a Z93, e 92Q, 28-24 94Q.

Blondie: d25 WAYS, a WERC, e WHHY, e WRJZ, 27-21 WSGA, 28-23 KX-104, 20-13 KXX-106 27-24 Q105, 25-21 92Q.

N. Diamond: a WAYS, e WCGQ, a WERC, a WHHY, a WISE, 40-35 WIVY, a27 WQXI, a WRFC, a WRJZ, a33 WSGA, a33 Z102, a27 94Q.

Eagles: 18-13 WAKY, 1-4 WANS-FM, 17-13 WAYS, 29-23 WBSR, 8-5 WCGQ, 10-7 WCIR, 16-8 WERC, 7-5 WHHY, 3-1 WISE, 4-5 WQXI, 10-5 WRFC, 12-5 WRJZ, 22-17 WSGA, 13-12 WSGN, d10 WSKZ, 30-25 BJ-105, 21-15 KJ-100, d30 KX-104, 9-6 KXX-106, 24-22 Q105, 20-17 V100, d26 Z93, 22-17 Z102, a 92Q, 5-5 94Q.

D. Hall & J. Oates: a WANS-FM, a WCGQ, a WCIR, a WISE, d37 WIVY, e WQXI, a WSKZ, e BJ-105, a KX-104, a V100, a Z93, a 94Q.

J. Lennon: 25-17 WAKY, 22-16 WAYS, a30 WBBQ, 3-2 WBSR, 21-19 WBBQ, d27 WHHY, 28-21 WIVY, 26-17 WLCY, a25 WMC-FM, 24-19 WQXI, d29 WRJZ, 26-22 WSGA, d25 WSGN, d18 WSKZ, 38-30 BJ-105, a KJ-100, 26-25 KX-104, 23-19 KXX-106, d27 Q105, 26-22 V100, 27-22 Z93, 27-22 Z102, e 92Q, 24-19 94Q.

D. McLean: a28 WAKY, e WANS-FM, e WAYS, a WCGQ, a WCIR, d25 WERC, d34 WISE, a WIVY, a WLCY, a29 WRFC, e WRJZ, a30 WSGA, a WSGN, e BJ-105, e KX-104, a KXX-106, a Q105, a V100, d24 Z93, a30 Z102, e 92Q, 29-21 94Q.

R. Meisner: a29 WAKY, e WANS-FM, e WBBQ, e WCGQ, e WCIR, a WERC, a WISE, d38 WIVY, d38 WMC-FM, e WRFC, a WRJZ, a KX-104, a KXX-106, d30 V100, a 92Q.

R. Milsap: 36-29 WANS-FM, 24-20 WAYS, 12-11 WBBQ, 22-18 WBSR, a30 WCGQ, 16-13 WCIR, d20 WERC, e WHBQ, 19-16 WHHY, 24-22 WISE, 29-28 WIVY, 18-14 WKIX, 16-9 WLCY, a WMC-FM, 22-15 WQXI, 20-17 WRFC, 8-7 WRJZ, 32-28 WSGA, 22-19 WSGN, d27 WSKZ, e BJ-105, 21-21

Rock

Pat Benatar, John Lennon,
Don McLean, Styx

Disco

None

Hottest:

Radio Marketplace

KX-104, 28-26 Q105, 24-21 Z93, 32-28 Z102, 23-20 92Q, 22-15 94Q.

A. Parsons Project: 24-20 WAKY, 34-31 WANS-FM, a WAYS, 27-22 WBBQ, a WBSR, 18-13 WCGQ, 22-17 WCIR, 29-24 WHHY, 23-20 WISE, 29-25 WIVY, 21-17 WQXI, d28 WRFC, d27 WRJZ, d14 WSKZ, e BJ-105, 6-2 KJ-100, d29 KX-104, 15-12 KXX-106, d25 Q105, 25-21 V100, d29 Z93, d30 92Q, 21-17 94Q.

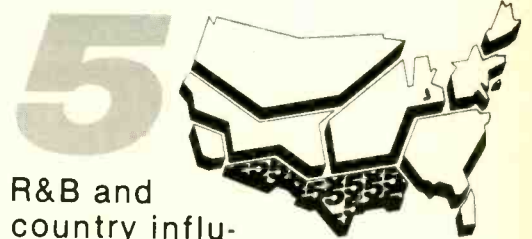
C. Richard: 22-19 WAKY, 33-32 WANS-FM, d29 WBBQ, 31-27 WBSR, 29-25 WCGQ, 27-23 WCIR, 15-13 WERC, 30-26 WHHY, d33 WISE, 27-24 WIVY, a24 WMC-FM, d27 WRFC, a35 WSGA, d16 WSKZ, 29-17 KX-104, 21-14 KXX-106, a Z93, d26 92Q, d30 94Q.

Styx: a30 WAKY, a WANS-FM, a26 WAYS, a26 WBBQ, a WBSR, a WCGQ, a WCIR, a29 WCKX, d26 WERC, a WHBQ, a WHHY, a WISE, a WMC-FM, a28 WQXI, a WRFC, a WRJZ, a31 WSGA, a WSGN, a WSKZ, a BJ-105, d25 KJ-100, a KX-104, a KXX-106, a Q105, a V100, a30 Z93, a31 Z102, a 92Q, a28 94Q.

A. Parsons Project: 29-22 CKLW, 26-23 WDRQ, 21-16 WGCL, 31-29 WIKS, d28 WLS, on WOKY, 30-24 WSKS-FM, 22-20 WYYS, d26 WZUU, 2-3 KBEQ, 20-18 KSLQ, 33-26 Q102, on 92X, 2-2 96KX.

C. Richard: a29 CKLW, d28 WDRQ, 22-21 WFFM, 28-26 WGCL, 26-31 WLS, d30 WOKY, on WZZP, 11-13 KBEQ, 24-22 KSLQ, a21 KXOK, a26 92X, 20-16 96KX.

Styx: a CKLW, a WDRQ, a WFFM, a WGCL, a WIKS, a WLS, a WOKY, a WSKS-FM, a11 KBEQ, a KSLQ, a33 Q102, a23 92X, a28 96KX.



R&B and country influences, will test records early. Good retail coverage.

ABBA: 11-6 WQUE, 15-13 WTIX, a24 KGB, 38-23 KILT.

P. Benatar: d39 WTIX, a KNOE-FM, a KRLY, a KXOA, a B97.

Eagles: 25-22 WQUE, 40-35 WTIX, a KFMK, 32-19 KILT, 21-20 KNOE-FM, 26-23 KRBE, 3-6 KROY-FM, a30 B100, a B97.

A. Franklin: 29-29 WQUE, d38 WTIX, 26-26 KRLY.

J. Lennon: d32 WTIX, a KFMK, a37 KILT, d KNOE-FM, a26 KRBE, a KRLY, 2-1 KROY-FM, d26 KTSA, 20-17 B97.

D. McLean: a WQUE, a WTIX, d KFMK, a39 KILT, a B100.

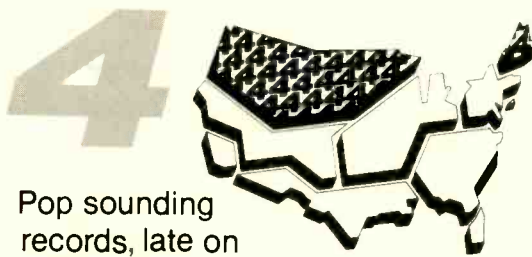
R. Milsap: d35 WQUE, 29-25 WTIX, a KFMK, 3-31 KILT, a KRLY, a24 B100.

Queen: a WTIX, a KNOE-FM, d19 KRBE, d29 KTSA, d29 B97.

C. Richard: 34-31 WQUE, a WTIX, 8-14 KFMK, 33-29 KILT, d KNOE-FM, a KRBE, on KRLY, 28-26 B100, on B97.

Styx: a WQUE, a WTIX, a KGB, a17 KRBE, a KROY-FM, a KTSA, a B97.

S. Wonder: 31-28 WQUE, 23-17 WTIX, 30-22 KFMK, d25 KILT, 28-27 KRLY, a17 KROY-FM, 18-15 B97.



Pop sounding records, late on R&B crossovers, consider country crossovers, react to influence of racks and juke boxes.

P. Benatar: a WGUY, a WSPT, d33 KCPX, a KFXD, d24 KJR, e KJRB, a KMJK, a KYYX.

Eagles: a WGUY, a WOW, 24-19 KCPX, 19-18 KDWB, d26 KGW, e KJR, 18-12 KMJK, e KS95-FM, 27-22 KYYX.

D. Hall & J. Dates: a WOW, d32 KCPX, d28 KJR, a KYYX.

J. Lennon: a WGUY, 27-20 WJBQ, 16-9 WSPT, a KCPX, 29-25 KFXD, 27-23 KJR, 11-11 KJRB, 19-10 KMJK, a KS95-FM, a KYYX, 4-4 KWKN.

D. McLean: d30 WGUY, a WOW, d31 KCPX, a KJRB, a KMJK, a KYYX.

R. Milsap: a WGUY, a WJBQ, 15-12 KCPX, a KFXD, e KJR, d30 KJRB, a KMJK, d29 KYYX, 24-19 KWKN.

A. Parsons Project: e WGUY, 15-11 WJBQ, e WOW, 7-8 WSPT, 21-19 KDWB, 28-24 KFXD, d27 KGW, e KJR, 16-11 KMJK, 17-14 KYYX.

D. Parton: 15-10 WGUY, 31-23 WJBQ, 18-16 WOW, 21-18 WSPT, 8-6 KCPX, 25-22 KFXD, d24 KGW, 24-14 KJR, 19-13 KJRB, d22 KMJK, e KS95-FM, 25-19 KYYX, 14-9 KWKN.

C. Richard: e WGUY, d27 WJBQ, 20-17 WOW, 25-22 WSPT, 18-13 KCPX, 20-16 KDWB, d29 KFXD, d28 KGW, a KJRB, 29-26 KMJK, 21-16 KYYX, 35-30 KWKN.

Styx: a WGUY, a WOW, a WSPT, a KCPX, a20 KDWB, a KFXD, a KJR, a KJRB, a KMJK, a KYYX.



Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.

ABBA: 12-10 CKLW, 12-8 WDRQ, 20-18 WFFM, 26-25 WGCL, a WIKS, d23 WNDE, d26 WOKY, 24-20 WZUU, 17-16 WZZP.

AC/DC: 25-20 WDRQ, 29-19 WGCL, 23-20 Q102, on 92X.

P. Benatar: on WDRQ, a WGCL, a WIKS, a WNDE, a WYYS, a31 Q102, 26-22 92X.

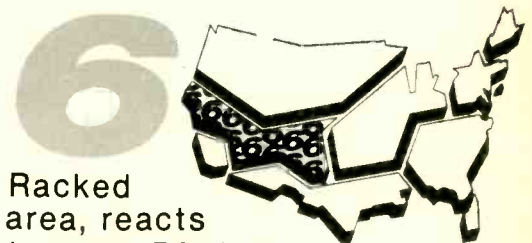
Blondie: a WDRQ, a WGCL, a6 WLS.

D. Iris: 28-17 CKLW, 14-6 WGCL, d30 WNDE, 24-19 96KX.

J. Lennon: a CKLW, d29 WDRQ, 28-27 WFFM, a WGCL, a WNDE, d29 WOKY, a25 WSKS-FM, 26-25 WYYS, a28 WZUU, a7 KBEQ, a KSLQ, a17 KXOK, a30 Q102, 25-21 92X.

D. McLean: a WDRQ, d30 WFFM, a WGCL, a30 WHB, on WNDE, a WOKY, a29 WZUU, a KBEQ, on KSLQ, a25 KXOK.

R. Milsap: a WFFM, a WGCL, 11-11 WHB, 19-19 WNDE, 13-11 WOKY, 33-26 WSKS, 22-12 WZUU, on KSLQ, a20 KXOK.



Racked area, reacts to strong R&B/disco product, strong MOR influences

Eagles: 15-13 KIMN, a KOFM, 29-26 KOPA-FM, e KUPD, e KVIL, 21-20 KZZP.

Jacksons: 25-20 KNUS, d27 KOPA-FM, a KVIL.

J. Lennon: a KIMN, a KOFM, 28-22 KOPA-FM, a KVIL, 22-17 KZZP.

D. McLean: e KIMN, a KOPA-FM, e KVIL, a KZZP.

R. Milsap: 20-14 KIMN, d25 KOPA-FM d25 KVIL, 10-8 KZZP.

A. Parsons Project: 19-12 KIMN, 17-14 KTLK, e KVIL, a KZZP.

D. Parton: 27-26 KIMN, 35-21 KNUS, 9-4 KOFM, a KOPA-FM, 38-30 KTLK, 18-16 KVIL, 20-19 KZZP.

C. Richard: d28 KIMN, 26-23 KOPA-FM, 39-33 KTLK, d22 KVIL, 15-13 KZZP.

Styx: a KIMN, d28 KOPA-FM, a KTLK, a KUPD, a KZZP.

B.O.S.
Lakeside

Country
Dolly Parton

A/C
John Lennon, Don McLean

LP Cuts
Blondie "Rapture"

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ The Wall Street Journal said last September that "black popular music has been propping up the recording industry during the recession" and indicated that, with the industry's slump easing, sales of black pop records will continue to grow. This viewpoint—that black music is the industry's backbone and what happens to it is of import to everyone in this business—will inform my Black Music Report in the months ahead. Also look for more stories in the body of the magazine on the people that create and distribute black music.

Weekly features in BMR will include a Black Singles Chart Analysis (starting next week) and "A Look Back," which will focus on important events in the history of black popular music. Since this column is attempting to be national in scope, everyone involved in the business of black music should feel free to contact this writer by phone or mail with information, news, gossip, criticism, or racing tips (just joking, folks). The relevancy of BMR depends on communication between writer and reader; the responsibility goes both ways. Maurice White says there are "fifty million voices mumbling from the street." So let's hear them talk.

A LOOK BACK: In January 1964 five young men from Detroit released their fifth single on a small local label. They hadn't made much noise before, but "The Way You Do The Things You Do" started **Eddie Kendricks**, **Melvin Franklin**, **Otis Williams**, **Paul Williams** and **David Ruffin** on a remarkable string of hits as the **Temptations**. **Berry Gordy's** little company, Motown, has done all right since then. Try "The Story of Motown" by **Peter Benjaminson** (Grove Press, 1979) and *Record World's* Motown 20th anniversary special for the whole story.

* * *

Because of Rolling Stone's pioneering position in rock criticism and its role as the most prominent consumer music magazine, its views on contemporary music have special importance. Thus this belated review of the revised edition of "Rolling Stone's Illustrated History of Rock & Roll" (Random House, 1980).

On the plus side, it provides a fine overview on pop music's roots in the blues and gospel, while also surveying the careers of several individual black stars. Current Columbia records A&R man **Joe McEwen** is both accurate and entertaining on **Sam Cooke** (McEwen wrote a hard-to-find 1977 biography of Cooke for Chappell Music), **Jackie Wilson**, the sound of Chicago, and Motown. He also contributes a chapter on funk, focusing on **Earth, Wind & Fire** and on **George Clinton's** P-Funk mob. It's good, but too short to capture the influence of the funk style on black music in the '70s.

In contrast, disco is written about at length and not very well by **Tom Smucker**. The black music that fueled the disco explosion is given incomplete discussion in comparison to its impact on the club scene. **John Rockwell's** chapters on the music of New York and Los Angeles totally ignore the Big Apple's many self-contained pop-R&B bands and producers and the presence of **Quincy Jones** and the Solar label in L.A.

Overall, the new edition is slanted toward the trendy sounds in rock, to the detriment of today's black music leaders. Nothing wrong with a chapter on **Elvis Costello** and England's punk movement. But what of the **Isley Brothers**, **Earth, Wind & Fire**, **Parliament/Funkadelic**, the **Jacksons**, **Marvin Gaye**, and **Chic**? This book illustrates the barrier between what rock writers perceive as significant in popular music and what record buyers, white and black, find worthwhile. Moreover, since Rolling Stone influences the mass media's coverage of contemporary music, one detects a pattern that denies black acts the kind of attention their sales and musical importance warrant.

SHORT STUFF: On the elevator in the CBS building a lady was seen with an armful of vintage **Sly Stone** photos. Seems the company is planning a two record anthology of Mr. Stone and his Family's music . . . One isn't surprised when **Lou Rawls** records classics like **Aretha Franklin's** "Think" and **Willie Dixon's** "Hoochie Coochie Man"

(Continued on page 39)

Black Oriented Album Chart

JANUARY 24, 1981

- HOTTER THAN JULY**
STEVIE WONDER/Tamla T8 373M1 (Motown)
- TRIUMPH**
JACKSONS/Epic FE 36424
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- FANTASTIC VOYAGE**
LAKESIDE/Solar BXL1 3720 (RCA)
- GAP BAND III**
Mercury SRM 1 4003 (PolyGram)
- FACES**
EARTH, WIND & FIRE/ARC/Columbia KC2 36795
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (PolyGram)
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- TOUCH**
CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)
- AS ONE**
BAR-KAYS/Mercury SRM 1 3844 (PolyGram)
- IMAGINATION**
WHISPERS/Solar BZL1 3578 (RCA)
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
- LIVE AND MORE**
ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004
- TROMBIPULATION**
PARLIAMENT/Casablanca NBLP 7249 (PolyGram)
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- THREE FOR LOVE**
SHALAMAR/Solar BZL1 3577 (RCA)
- JERMAINE**
JERMAINE JACKSON/Motown M8 948M1
- DIRTY MIND**
PRINCE/Warner Bros. BSK 3478
- THE AWAKENING**
REDDINGS/Believe in a Dream JZ 36875 (CBS)
- THIS IS MY DREAM**
SWITCH/Gordy G8 999M1 (Motown)
- SKYYPORT**
SKYY/Salsoul SA 8537 (RCA)
- CANDLES**
HEATWAVE/Epic FE 36873
- SHINE ON**
L.T.D./A&M SP 4819
- POSH**
PATRICE RUSHEN/Elektra 6E 302
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- HURRY UP THIS WAY AGAIN**
STYLISTICS/TSOP JZ 36470 (CBS)
- LET'S BURN**
CLARENCE CARTER/Venture VL 1005
- CITY NIGHTS**
TIERRA/Boardwalk FW 36995
- I HAD TO SAY IT**
MILLIE JACKSON/Spring SP 1 6730 (PolyGram)
- GREATEST HITS**
MANHATTANS/Columbia JC 36861
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- DIANA**
DIANA ROSS/Motown M8 936M1
- ZAPP**
Warner Bros. BSK 3463
- SHADES OF BLUE**
LOU RAWLS/Phila. Intl. JZ 36774 (CBS)
- BETTER DAYS**
BLACKBYRDS/Fantasy F 9602
- GUILTY**
BARBRA STREISAND/Columbia FC 36750
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/ Capitol ST 12087
- KANO**
Emergency EMLP 7505
- SWEAT BAND**
Uncle Jam JZ 36857 (CBS)
- SWEET VIBRATIONS**
BOBBY BLAND/MCA 5145
- HERE TO CREATE MUSIC**
LEON HUFF/Phila. Intl. NJZ 36758 (CBS)
- THE WANDERER**
DONNA SUMMER/Geffen GHS 2000 (WB)
- GOLDEN TOUCH**
ROSE ROYCE/Whitfield WHK 3512 (WB)
- LA TOYA JACKSON**
Polydor PD 1 6291 (PolyGram)
- HOUSE OF MUSIC**
T.S. MONK/Mirage WTG 19121 (Atl)
- CARNAVAL**
SPYRO GYRA/MCA 5149

PICKS OF THE WEEK

ON THE ONE

MAMMATAPEE—Whitfield WHK 3510 (Warner Bros.)



Mammatapee is bassist Mark Kenoly, keyboardist Walter Downing and guitarist Isy Martin.

Along with veteran producer Norman Whitfield, they present an entertaining eight song package of self-penned songs. Look out for "Dance With Me, Baby," "What You Gonna Do" and the amusing "Monster Fun."

THE GREETINGS OF PEACE

THE FUTURES—Phila. Intl. JZ36414 (CBS)

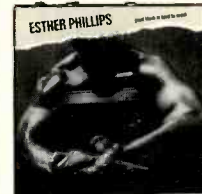


This five-man vocal group displays classic R&B harmonies and interplay while backed by a variety of Philly International producer-

arrangers. Creative remakes of the 1950s doo-wop hit "Silhouettes" and Jerry Jeff Walker's "Mr. Bojangles" are two highlights of an outstanding eight-song collection.

GOOD BLACK IS HARD TO CRACK

ESTHER PHILLIPS—Mercury SRM-1-4005 (PolyGram)



Phillips' distinctive vocals shine on all of this album's nine songs. Producer Benny Golson surrounds her with fine musicians, such as alto saxophonist Hank Crawford, and quality songs.

ELOISE LAWS

Liberty LT-1063



With Linda Creed producing and Thom Bell providing the arrangements, Laws' album has that famous "Philly sound." Among its most interesting moments are "Strength of a Woman," the up-tempo "Search, Find" (written by the Bee Gees) and the classic Creed-Bell composition "You Are Everything," on which Laws duets with Carl Helm.

Record World Black Oriented Singles



JANUARY 24, 1981

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

JAN. 24	JAN. 17		WKS. ON CHART
1	2	FANTASTIC VOYAGE LAKESIDE Solar 12129 (RCA)	8
2	1	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	13
3	3	HEARTBREAK HOTEL JACKSONS/Epic, 19 50959	7
4	4	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	9
5	5	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)	11
6	6	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)	14
7	7	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)	13
8	9	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)	10
9	10	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	8
10	21	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	5
11	14	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	7
12	23	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	6
13	30	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	7
14	15	AGONY OF DEFEET PARLIAMENT/Casablanca 2317 (PolyGram)	8
15	8	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)	16
16	11	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398	10
17	13	YOU EARTH, WIND & FIRE/ARC/Columbia 11 11407	8
18	12	LOOK UP PATRICE RUSHEN/Elektra 47067	11
19	16	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581	13
20	24	TOGETHER TIERRA/Boardwalk 8 5702	8
21	25	MAKE THE WORLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	6
22	22	SHINE ON LTD/A&M 2283	9
23	17	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945	10
24	18	LOVELY ONE JACKSONS/Epic 9 50938	16
25	31	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	4
26	19	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570	14
27	32	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581	6
28	39	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	5
29	26	HAPPY ANNIVERSARY RAY, GOODMAN & BROWN/ Polydor 2135 (PolyGram)	10
30	27	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (E/A)	9
31	43	WHO SAID? ISLEY BROTHERS/T-Neck 6 2293 (CBS)	3
32	41	8TH WONDER SUGARHILL GANG/Sugarhill 753	4
33	44	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	2
34	36	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942	7
35	33	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS)	10
36	37	INHERIT THE WIND WILTON FELDER/MCA 51024	9
37	34	DO ME RIGHT DYNASTY/Solar 12127 (RCA)	10
38	20	UPTOWN PRINCE/Warner Bros. 49559	15



39	28	PROVE IT MICHAEL HENDERSON/Buddah 623 (Arista)	9
40	42	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499	7
41	51	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/ Prelude 8023	3
42	55	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041	3
43	47	HERE'S TO YOU SKYY/Salsoul 2132 (RCA)	4
44	46	I'M READY KANO/Emergency 4504	9
45	53	BE ALRIGHT (PART I) ZAPP/Warner Bros. 49623	2
46	52	GLAD YOU CAME MY WAY JOE SIMON/Posse 5005	3
47	49	PASSION ROD STEWART/Warner Bros. 49617	5
48	48	STRENGTH OF A WOMAN ELOISE LAWS/Liberty 1388	6
49	54	DANCE SILVER PLATINUM/Spector Intl. 00009 (Capitol)	3
50	50	SO YA WANNA BE A STAR MTUME/Epic 19 50952	5
51	56	WHAT WE HAVE IS RIGHT BLACKBYRDS/Fantasy 904	3
52	66	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	2
53	65	TURN OUT THE LAMPLIGHT GEORGE BENSON/Qwest/WB 49637	2
54	57	JESUS IS LOVE COMMODORES/Motown 1502	3
55	58	STRETCH B.T. EXPRESS/Columbia 11 11400	3
56	62	I AIN'T JIVIN', I'M JAMMIN' LEON HUFF/Phila. Intl. 63122 (CBS)	2
57	63	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/ Mirage 3780 (Atl)	2
58	68	FANCY DANCER TWENNYNINE FEATURING LENNY WHITE/ Elektra 47087	2
59	59	ONE CHILD OF LOVE PEACHES & HERB/Polydor/MVP 2140 (PolyGram)	3
60	67	LOVE CALLING ZINGARA/Wheel 5001	2

CHARTMAKER OF THE WEEK

61 — THIGHS HIGH (GRIP YOUR HIPS AND MOVE)
TOM BROWNE
Arista/GRP 2510



62	64	BABY, LET'S RAP NOW MOMENTS/Sugarhill 758	4
63	29	MUG PUSH BOOTSY/Warner Bros. 49599	9
64	35	IT'S MY TURN DIANA ROSS/Motown 1496	9
65	38	FEEL MY LOVE MICHAEL WYCOFF/RCA 12108	7
66	—	I WANT YOU NARADA MICHAEL WALDEN/Atlantic 3783	1
67	—	UNDERSTANDING TRUTH/Devaki 4002	1
68	—	I'LL NEVER LOVE THE SAME WAY TWICE BARBARA MASON/WMOT 8 5352	1
69	69	LIKE SISTER AND BROTHER FRANK HOOKER & THE POSITIVE PEOPLE/Panorama 12132 (RCA)	2
70	70	ANOTHER ONE BITES THE DUST QUEEN/Elektra 46031	21
71	60	YOU OUGHT TO BE DANCING PEOPLE'S CHOICE/ Casablanca 2322 (PolyGram)	4
72	40	WHAT CHA DOIN' SEAWIND/A&M 2274	12
73	73	DON'T SAY GOODNIGHT FIRST LOVE/Dakar 4566 (Brunswick)	4
74	—	MESSING WITH MY MIND LENNY WILLIAMS/MCA 51033	1
75	45	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534	20

Black Music Report (Continued from page 38)

on his new "Shades of Blue" LP (Phil. Intl. JZ 36774). But some combinations of players and songs are more provocative. On the **Clash Nu-Disk** (Epic 4E 36846) there is a cover of **Booker T. & the MGs'** "Time Is Tight," reflecting this British new wave band's interest in '60s black music. Meanwhile, any **Nitty Gritty Dirt Band** fans out there may want to compare the Futures' version of "Mr. Bojangles" (Phil. Intl. JZ 36414) with the hit of several years back . . . Detroit's Twenty Grand Lounge, where **Berry Gordy** and **Jackie Wilson** once relaxed and the Motown house band jammed, has re-opened, with **Quentin Perry** doing the booking . . . The **Reddings'** success on Believe In A Dream records has led many people to remember the greatness of **Otis Redding**. Yet few know that Otis' brother, **Rogers**, is also involved in the music biz. Rogers manages soul singer **Clar-**

ence Carter, whose career is experiencing rebirth. Cat Carter is popular on the soul revival circuit and has an album, "Let's Burn" (Venture VL 1005), on RW's Black Oriented Album chart . . . New York's **WBLS** is running a "Frankie Crocker Rides Again" promotion, suggesting that the flamboyant program director will soon end his "vacation" from the airwaves . . . The last few months have been quite productive for PIR producer-writer-keyboardist **Dexter Wansel**. He produced **Teddy Pendergrass'** "Love TKO" single; executive produced the **Stylistics'** "Hurry Up This Way Again" (JZ 36470) LP and wrote the popular title cut; and produced and/or wrote five songs on the **Jones Girls'** most successful album to date, "At Peace With Woman" (JZ 36767). His next solo album is due shortly.

MIDEM Set To Open

(Continued from page 3)

everyone has had time to adjust, to make whatever changes were necessary, and to cope with business the way it is. I think it will be very business-like this year in Cannes. There will be less hype, people will probably be more realistic about advances and royalties. And this is healthy. People have been adjusting, to cope with the recession."

While Nathan said he couldn't foresee any sort of musical trend at this year's MIDEM, he said that the dozens of independent labels registered should be very visible. "There are a substantial number of new small labels this year," said Nathan. "There are quite a few people that left majors in the

last year who will be reappearing with new companies." Nathan said that he was not only talking about the "large" indies, such as Handshake and Boardwalk, but that such small labels as Polish and Emergency would also make their presence felt. "There will be a lot of small labels with solid product to license," said Nathan. "This will make things exciting."

Galas during the five days of MIDEM will feature performances by the Fania All Stars, Billy Preston and Syreeta, and (tentatively) Boz Scaggs. "Green Ice," a British film starring Ryan O'Neal and Omar Sharif, with music by Bill Wyman, will be shown during the week.

No Boom Yet in Germany, But Revenues Up in 1980

By JIM SAMPSON

■ MUNICH — The German music market remained resilient in 1980. A preliminary estimate by the industry association Phonoverband shows record/tape revenues were up one or two percent over 1979, despite a drop in annual unit sales of around three percent and the lack of unusually good year-end business. Occasional price increases and higher demand for super-high-priced TV albums accounted for the revenue hike.

In response to a *RW* year-end survey, most managing directors pointed to home taping, the lack of new musical trends, an excess of TV product and the generally weak German economic climate as factors limiting market growth. Teldec MD Gerhard Schulze remarked that while there has been no boom here, Germany also has been spared the recent sharp recession experienced in the U.S. and U.K. CBS's Jorgen Larsen added, "It is a typical sign of a soft market that top of the chart material sells as well as could be anticipated, whereas everything else seems to sell less than in previous years."

TV merchandising has become the most controversial marketing issue in Germany, as the increasing number of promotions outpaces consumer demand. In addition to specialists K-tel and Arcade, Ariola, CBS, EMI, Metro-nome, Phonogram, Teldec, RCA and especially DG/Polydor turned to expensive broadcast

advertising to stimulate sales . . . The German market is oversaturated with TV albums," explained Ariola marketing head Albert Czapski. "Thus, the product has lost some appeal, and profit margins are diminished." But none of the directors responding to *RW*'s survey planned

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MIDEM Attendees Discuss This Year's Convention

■ NEW YORK—With MIDEM set to start this week, *Record World* polled industry executives on their thoughts about this year's forum. While the international meeting is known primarily as a publishers' gathering, many independent label executives, managers, and even radio programmers find the yearly trip to Cannes profitable. Following are comments from some of this year's attendees as they prepared to depart:

Good To 'Touch Base'

Herb Eiseman, president 20th Century Fox Music Publishing Group: I go to MIDEM differently than most others. We have 22 sub-publishers around the world and 18 or 20 show up at MIDEM. We're not looking to buy, sell or make deals as such. We touch base with each other and renew any contracts that might be up. It's a great meeting ground (and an alternative to) going to the territories separately. It serves a great purpose. We have individual meetings with the sub-publishers to play songs and present new songwriters and artists we've signed.

Daniel Glass, VP, Sam Records:

We've been very successful overseas with product that didn't necessarily do well here. We'll be setting up new distribution in a number of countries (following a year and a half as a Columbia subsidiary) and in the last three months there have been new inquiries on the basis of our records by Rhyze and Conversion, which are our biggest in three years. We have new music to play, and I expect to hear very good product. It's fortunate for us that major labels ignore the twelve-inch. The only companies that do good business in the cities are indies . . . if they pick up a good master.

Going To Say Hello

Stan Hoffman, co-owner, Prelude Records: We'll be going just to visit and say hello to our licensees. Internationally, we're doing well, so European producers will be looking for us. When we started out, it was absolutely imperative for us to be there to make deal . . . if there's a great piece of product, we'll pick it up, (but this year) most of our deals are set.

Leeds Levy, VP and executive assistant to the president, MCA Music: MIDEM is like a "musical checkup" that gives us a chance to summarize the trends of the last six months and what we expect to do in the next six. It also gives us a chance to talk with our representatives from overseas offices and find out where they're at as far as new trends and product. Most American lawyers close deals at MIDEM or shortly thereafter; it gives us a chance to be in the running for international publishing. It will be another six months before we see the results of this MIDEM. On music, I'm chasing up some reggae . . . Black music as we know it in the States is not as important overseas; reggae is what they dance to and think of there as black music . . . I don't know if it will get a foothold here in America. We've also got some reports from England that A/C is beginning to pick up some response there; that would be another place to go with our material. Barry Manilow, for example, is just beginning to break over there. Country music is also slowly making progress, (includ-

(Continued on page 42)

MIDEM Agenda

January 23

Opening Day Party, with the Fania All Stars

January 24

Gala featuring Billy Preston and Syreeta

January 25

Filming for French TV special on MIDEM, with appearances by Charles Aznavour and others

January 26

Jazz Gala, with appearances by Gerry Mulligan, Ahmad Jamal and Max Roach

January 27

Performance by Boz Scaggs (tentative)

January 28

Gala featuring French-language performers from Canada and France



CBS recording artist Bobby Bare recently headlined a landmark concert at Nashville's Exit/In that was broadcast via satellite to Radio Luxembourg and then transmitted throughout Europe. The two-hour "Country Music Spectacular," with performances by a number of Nashville-based recording artists, was hosted by Luxembourg disc jockey Bob Stewart, who also conducted live onstage interviews during the program. Pictured in performance are, from left: Bare; Billie Jo Spears; Dobie Gray; and Charlie McCoy.

England

By VAL FALLOON

■ LONDON—Predictions for 1981 are already on record. The only optimistic people are those in independent radio and video. **Ron White**, Music Publishers' Association president, expects a little improvement and says he is cautious in his outlook. **Chris Wright**, new chairman of the **BPI**, is optimistic but says the industry is going to have to help itself. Retailers claim that the only way business can go is up . . . The live scene looks promising, despite last year's claims by promoters that the tour circuit was too full. Artists announced for U.K. tours include **Bruce Springsteen**, **Diana Ross**, the **Stranglers**, **Elvis Costello**, **Status Quo**, **Glen Campbell**, **Leo Sayer**, **Neil Sedaka**, **Manhattan Transfer**, possibly **Bowie**, the **Climax Blues Band** and many more . . . The good news: The HMV shop in Oxford street reports record-breaking musicassette sales before Christmas, over 100,000 pounds . . . But the bad news is that PRT (formerly Pye) is cutting its factory work force by 30 percent. PRT recently moved its record staff from the London offices down to the factory premises and cut some London personnel . . . The bid for a tape levy to compensate for home copying has had an unexpected boost. The Consumers' Association, publishers of the magazine, *Which?*, has quite independently come out with a supportive editorial which says, among other things, "music lovers will suffer in the long term if record companies go out of business," and goes on to say that a levy of some kind is the only solution. This comment follows last week's news that a government green paper is expected soon.

BACK IN BUSINESS: Paul Watts, formerly EMI International general manager, has returned with a new consultancy company based in London. Called Music International Marketing Enterprises (MIME), it will specialize in advising U.K. labels on international placement of catalogues, and its services are available to U.S. companies looking for European deals. Advice on other aspects of the business is also on offer . . . **John Cooper**, formerly of Arista and lately of Fabulous Records, has appeared again at Waterloo Records, a new label run in partnership with **Mike Ashwell**, ex-Non Stop, the export company. The launch is in February and two of six acts under consideration have been signed—**Gilly Elkins** and **Metro Jetz**. Initially operating as a production house, Waterloo will place product individually and is now looking for an international publishing deal . . . **Larry Uttal** has signed his Earlobe Records to Pinnacle for distribution, kicking off with **Noosha Fox's** new single "More Than Molecules" . . . Earlobe was previously with PRT . . . **Robin Blanchflower's** new CBS-backed label Kaleidoscope has announced its first signing: **Not Cuisine**, a sheffield soul band . . . A&M has set up a major assault via the airwaves for **Styx**, with three weeks of 60-second radio ads on all 26 indie stations. The LP, "Paradise Theatre," has been released simultaneously in 15 countries and the B-side is laser etched. The first laser etched single, "Best of Times," is out too. The band will be here in October . . . **Richard Kerr** is currently writing songs with **Tim Price**. Kerr, published by Rondor, has no special project planned, but this could prove an interesting partnership . . . **Kiki Dee's** first single for Ariola is out here on January 25 titled "Star" . . . RCA has signed the three Carlin Music labels—Flamingo, Badge and Feelgood for distribution.

England's Top 25

Singles

- 1 **IMAGINE** JOHN LENNON/Capitol
- 2 **(JUST LIKE) STARTING OVER** JOHN LENNON/Geffen
- 3 **HAPPY XMAS (WAR IS OVER)** JOHN & YOKO AND THE HARLEM COMMUNITY CHOIR/Apple
- 4 **STOP THE CAVALRY** JONA LEWIE/Stiff
- 5 **ANT MUSIC** ADAM AND THE ANTS/CBS
- 6 **NO ONE QUITE LIKE GRANDMA** ST. WINFRED SCHOOL CHOIR/MFP
- 7 **DE DO DO DO DE DA DA DA** POLICE/A&M
- 8 **EMBARRASSMENT** MADNESS/Stiff
- 9 **SUPER TROUPER** ABBA/Epic
- 10 **RUNAWAY BOYS** STRAY CATS/Arista
- 11 **BANANA REPUBLIC** BOOMTOWN RATS/Ensign
- 12 **LIES** STATUS QUO/Vertigo
- 13 **TO CUT A LONG STORY SHORT** SPANDAU BALLET/Reformation
- 14 **FLASH** QUEEN/EMI
- 15 **RABBIT** CHAS & DAVE/Rockney
- 16 **DO NOTHING SPECIALS**/2 Tone
- 17 **TOO NICE TO TALK TO** BEAT/Go Feet
- 18 **THIS WRECKAGE** GARY NUMAN/Beggars Banquet
- 19 **LOVE ON THE ROCKS** NEIL DIAMOND/Capitol
- 20 **LADY** KENNY ROGERS/United Artists
- 21 **DO YOU FEEL MY LOVE?** EDDIE GRANT/Ice/Ensign
- 22 **CELEBRATION** KOOL & THE GANG/De-Lite
- 23 **WHO'S GONNA ROCK YOU** NOLANS/Epic
- 24 **THE TIDE IS HIGH** BLONDIE/Chrysalis
- 25 **OVER THE RAINBOW/YOU BELONG TO ME** MATCHBOX/Magnet

Albums

- 1 **SUPER TROUPER** ABBA/Epic
- 2 **DOUBLE FANTASY** JOHN LENNON/YOKO ONO/Geffen
- 3 **KINGS OF THE WILD FRONTIER** ADAM AND THE ANTS/CBS
- 4 **ZENYATTA MONDATT** POLICE/A&M
- 5 **MANILOW MAGIC** BARRY MANILOW/Arista
- 6 **DR. HOOK'S GREATEST HITS**/Capitol
- 7 **BARRY BARRY** MANILOW/Arista
- 8 **GUILTY** BARBRA STREISAND/CBS
- 9 **THE VERY BEST OF DAVID BOWIE**/K-Tel
- 10 **NOT THE NINE O'CLOCK NEWS** ORIGINAL CAST/BBC
- 11 **ABSOLUTELY** MADNESS/Stiff
- 12 **FLASH GORDON** QUEEN/EMI
- 13 **TWENTY GOLDEN GREATS** KEN DODD/Warwick
- 14 **AUTOAMERICAN** BLONDIE/Chrysalis
- 15 **SOUND AFFECTS** JAM/Polydor
- 16 **HOTTER THAN JULY** STEVIE WONDER/Motown
- 17 **FOOLISH BEHAVIOUR** ROD STEWART/Riva
- 18 **YESSHOWS** YES/Atlantic
- 19 **SCARY MONSTERS AND SUPER CREEPS** DAVID BOWIE/RCA
- 20 **REGGATTA DE BLANC** POLICE/A&M
- 21 **CHART EXPLOSION** VARIOUS ARTISTS/K-Tel
- 22 **THE JAZZ SINGER** NEIL DIAMOND/Capitol
- 23 **SIGNING OFF** UB40/Graduate
- 24 **CLASSICS FOR DREAMING** JAMES LAST/Polydor
- 25 **INSPIRATION** ELVIS PRESLEY/K-Tel

(Courtesy: Record Business)

Germany

By JIM SAMPSON

■ **MUNICH**—Metronome marketing/A&R head **Ruediger Litza** is coming to MIDEM with one of the most ambitious domestic productions in years: **Milva's** "Ich Habe Keine Angst," produced by his predecessor **Klaus Ebert** and featuring music by **Vangelis**. German release is set for next Monday (26). Litza says the album will be Metronome's key project for the next three months, backed by massive promotion and advertising. Possible exploitation in other markets, in German or French versions, will be discussed, as will new albums on the **Brain Rock** label. **New Electric Sun** and **Grobschnitt** sets are ready. And the group **Accept** is in the studio, preparing a new album for Brain. Also at Metronome, **Peter Maffay's** label debut album, "Revanche," will pass the one million sales mark next week at the latest, giving Metronome its first-ever double platinum album.

WEA STARTS VIDEO AGE: On January 7, WEA in Hamburg began accepting orders for video cassettes, become the first German record distributor to enter the video software market. WEA's first offering, which does not include recent films such as "Superman" or "10," is available in both the original and German versions. All orders must be signed, and contract conditions include a ban on any form of rental or loan. WEA claims special markings on its product will make piracy difficult. The first shipment of WEA video product is expected early next month.

HILDEBRAND FETES TEN: Chappell Music MD **George Hildebrand** is celebrating ten years with the company, which he joined as assistant to the director in 1971. **Garland Jeffreys, Bob Seger, Roger Chapman, and Earth, Wind and Fire** owe part of their German success to Hildebrand's continuing commitment to their music. He also played a key role in the development of German bands **Randy Pie** and **Duesenberg**.

TEUTONIC TELEX: X-Records, the new Frankfurt-based rock label run by **Peter Hauke** and **Ingo Schantz**, is being distributed by Teldec. The first albums are by **Einstein**, the new band **Stuttgart**, and U.S. synthesizer trio **Moebius** . . . Francis, Day & Hunter MD **Peter Ende** has renewed his long-termer with **Ric Dixon** of St. Annes Music, covering **Barclay James Harvest, 10cc, Sad Cafe** and others . . . Peer Music MD **Michael Karnstedt** says he's already packed Germany's hottest domestic group of 1980, the **Goombay Dance Band**, in most major markets. But this and other new material should keep him busy. Karnstedt, production manager **Michael Boettcher** and repertoire manager **Adrian Wolf** have high hopes for the groups **Dee Jay** and **Panoptikum**, plus sensuous actress **Laura Gemser** . . . CBS reports a neat trick. The first **Police** album, "Outlandos D'amour," is about to turn gold for 250,000 units in Germany. But the album has never made the "Musikmarkt" top 75 sales chart. The other two **Police** albums were charted, and have both gone gold . . . **The Michael Holm/Rainer Pietsch** label **Autobahn** switches distribution from Phonogram to RCA . . . Although Phonoverband Reports claim budget sales are slipping in Germany, MCA subsidiary Miller International completed a satisfactory business year in 1980. Particularly strong was the children's catalogue, which accounts for 60 percent of the low-price company's sales. Last year, Miller MD **Harald Kirsten** was awarded nine golds and a platinum for children's productions.

Germany's Top 10

Singles

- SUPER TROUPER**
ABBA—Polydor
- ANGEL OF MINE**
FRANK DUVAL—Telefunken
- WOMAN IN LOVE**
BARBRA STREISAND—CBS
- SANTA MARIA**
ROLAND KAISER—Hansa
- UEBER SIEBEN BRUECKEN MUSST DU GEH'N**
PETER MAFFAY—Metronome
- ELDORADO**
GOOMBAY DANCE BAND—CBS
- SOME BROKEN HEARTS NEVER MEND**
TELLY SAVALAS—Papagayo
- FELICIDAD**
BONEY M.—Hansa Int'l
- (JUST LIKE) STARTING OVER**
JOHN LENNON—Geffen
- JOHNNY AND MARY**
ROBERT PALMER—Island

Albums

- HITPARADE DER SCHLUEMPFE**
DIE SCHLUEMPFE—K-Tel
- SUPER TROUPER**
ABBA—Polydor
- TRAEUMEREIN 2**
RICHARD CLAYDERMAN—Teldec
- REVANCHE**
PETER MAFFAY—Metronome
- LIEDER DER BERGE**
HEINO—EMI
- DOUBLE FANTASY**
JOHN LENNON—Geffen
- GUILTY**
BARBRA STREISAND—CBS
- THE TURN OF A FRIENDLY CARD**
ALAN PARSONS PROJECT—Arista
- STAR UND STIMME**
ALEXANDRA—Polystar
- DER JAHRHUNDERTBALL**
VIENNA PHILHARMONIC—Arcade

(Courtesy: Der Musikmarkt)

MIDEM Attendees

(Continued from page 40)

ing MCA's Don Williams) and cowboy and western dress is being picked up as a piece of Americana.

Jeffrey Miller, music director for Bonneville Broadcast Consultants, syndicators of beautiful music programming for radio: I go to MIDEM each year to look for new beautiful music product, both in the orchestral and group vocal categories. We've also recorded a great library of similar music in London for our own programming use and I'll be trying to sell it. All of it is available for licensing in territories outside the United States, for release on records, for radio programming or for background music uses.

MIDEM is an essential meeting place for executives who want to keep on top of the music industry throughout the world.

Sandy Miller, Chappell-International repertoire coordinator: Since I am responsible for acquiring sub-publishing rights for American writers' catalogues for Chappell companies outside the United States, MIDEM is an excellent opportunity for me to see all my affiliates at one time, to speak to them about prospective deals we are acquiring or have acquired and, most importantly, to have them make contact with the U.S. lawyers and publishers that I deal with year-round. In this business, contact is so important and the face-to-face contact that we make with the people that we deal with and represent is a very important advantage of MIDEM. This will be my fifth MIDEM and I always find attending is informative, since each time I'm there I meet more people, expanding my contacts on an international basis. Chappell-International represents many major catalogues of American artists, writers and other publishing companies: we represent Pink Floyd, Bob Dylan, Barry Manilow, Neil Diamond, 20th Century Music and Famous Music on a worldwide or territory by territory basis. We find that we are approached by so many U.S. publishers and lawyers because of our good work and because these representatives have met the Chappell affiliates at MIDEM and have remembered them when wanting to do a deal for their clients.

I always find it fascinating and very exciting to be at MIDEM where I can meet with people from all over the world and get ideas and an understanding of how the music industry operates in various countries.

Ann Munday, vice president/general manager, Chrysalis Publishing: I've always found it valu-

able—even if I don't make any deals at MIDEM itself, I always meet new people there with whom I do business at a later date.

I'll be signing a new deal with Desert Songs, an English company while I'm there, and I'll also be introducing overseas publishers to the songs of newly signed writers J.D. Nicholas, a member of Heatwave, and Gary Benson, who wrote John Travolta's first U.S. gold single.

It's so much better to do it in person than by letter. In the last couple of years, there have been fewer people at MIDEM, but I feel that the people who are there are more serious about doing business. There aren't as many peripheral people as there were before.

Jeff Rosen, professional manager, Special Rider Music: For most of our catalogue (which includes Bob Dylan's songs) we already have sub-publishing agreements. I look forward to talking with our sub-publishers, keeping up contacts with the international publishing community. Now, more than ever, it's important to keep up these relationships. I'm also looking forward to getting international reaction to some of our newer material.

Glen Lo Russo, international manager, Salsoul Records: I expect a quiet MIDEM for us. Most of our deals are concluded already, so we'll be meeting people and saying hello to licensees; some contracts for European licenses will be concluded. I expect to hear a lot of pop-reggae, mainly because of the influence of Bob Marley's tour, which was tremendous and a lot of new wave. I don't believe I'll hear any disco from France; if it's coming from anywhere, it'll be Italy.

Marty Scott, president, JEM Records: I'm looking forward to meeting our licensees, and hopefully picking up new licensees for new product of ours. I think that this is a very important year for MIDEM, the organization. MIDEM in 1980 was very so-so. If this one isn't successful, it may fall apart. I don't know if I want to miss another Super Bowl in order to go to MIDEM unless it's very worthwhile to go.

Harold Seiden, president, United Artists Music: Primarily because we are an international publishing company, most of our overseas deals are of a long-standing nature. MIDEM provides an opportunity to review activities with licensees, and coordinate activities between ourselves and the licensees and among the licensees. We may also pick up some catalogue deals for some other countries and perhaps pick up a new trend . . . (I can't forecast specifically) but I'd just hope to hear good music.

Cover Story:

The 'Real Reality' of Prince's Music

By NELSON GEORGE

■ With controversial lyrics, striking musical ability, and an eye-popping stage presentation, Prince is one of the most intriguing figures in pop music today. His latest Warner Bros. album, "Dirty Mind," cracked the Black Oriented Album top ten; the single "Uptown" reached #5 on the BOS chart, while also garnering considerable disco play.

But Prince's appeal doesn't end on the dance floor. Critics from Village Voice, Rolling Stone, the Soho News, and the Real Paper have all praised him. A typical comment is that he is a mix of Smokey Robinson's falsetto sexuality, Jimi Hendrix's rock sensibility, and Sly Stone's on-stage outrageousness.

Prince himself sees his music "as an expression of myself and my experiences. I always write truthfully about myself. Some don't understand what I'm saying, but I find when I speak to people that I'm saying things they think, but couldn't say. It reflects what my generation is about, I think."

Despite his musical prowess (he plays 26 instruments), Prince's lyrics, especially on "Dirty Mind," have attracted the most attention—and sparked controversy. For example, "Sister, Sister" deals with incest, hardly an everyday topic for a pop songwriter.

Prince says the song is "a plea to my sister to be my friend" and it is "only strange by weak people's standards." His position on all his material, be it the anti-draft "Party Up" or the sexually explicit "Head," is that, "as long as it deals with real reality and not some imaginary place," any song is right.

Many of his lyrics are improvised in the studio. In fact, his entire recording process is haphazard in comparison to many

acts. "I just get a burst of energy and creativity and do it," he says. His three Warners albums ("Dirty Mind," "Prince," and "For You") were recorded in an average of 12 days and mixed in about the same time. Because of this approach, he says he finds it easier to play all the instruments on his albums. Later he teaches his five-piece touring band the parts.

Prince grew up in Minneapolis, Minnesota. His father was a musician and Prince experimented on the family piano. Songwriting came easy to him, and he slowly began learning other instruments. Minnesota radio "was so slow we'd be six months behind the rest of the country," so his musical taste became insular. "Today I really don't listen to anyone special. It keeps me from being influenced by others."

At 18 he signed with Warners, becoming probably the youngest artist to ever produce his own album. His "Prince" album spawned the million-selling single "I Want To Be Your Lover."

Prince says he enjoys touring "but we still haven't done enough. Touring is the difference between writing a letter and visiting someone in person." When not on the road he lives in Minnesota. "I don't have my own place," he says. "I live with various people, freeloading, and staying inside most of the time."

MCA Inks Alicia Myers

■ LOS ANGELES — Alicia Myers, former lead vocalist with One Way, has been signed to MCA Records, it was announced by Bob Siner, president of the label.

Debut LP Set

Myers will debut as a solo recording artist with the album "Alicia," scheduled for the first week of February.

TEC Acquires W.M.O.T., Montage

■ LOS ANGELES — Philadelphia based Total Entertainment Concepts, Inc. has acquired the assets of W.M.O.T. Enterprises, Inc. and the Montage Music Group. David Chackler, former chairman of the Montage Music Group, will assume the position of president and chief operating officer of TEC, Inc. and vice chairman of W.M.O.T. Records.

The terms of the acquisition call for TEC Records and W.M.O.T. Records to merge. All new product will be released under the W.M.O.T. Records banner through their CBS Records pressing and distribution arrangement. Coinciding with this move, W.M.O.T.'s label operations will now be based in Los Angeles. TEC's corporate offices will remain in Philadelphia.

Other executives named under this new arrangement are: Steve Bernstein, president of W.M.O.T. operations division; Eric Doctorow, vice president of TEC, Inc. and senior vice president and gen-

eral manager of W.M.O.T. Records; Alan Rubens will remain president of W.M.O.T. Records; Nick Martinelli, vice president of TEC, Inc. and vice president, creative A&R for W.M.O.T. Records; Jonathan Black, vice president and legal counsel of TEC, Inc.; and Marv Dorfman, vice president of sales and distribution for W.M.O.T. Records.

The promotion department will now have co-national directors. Reggie Barnes and Jack Shields will jointly run the department from both the east and west coasts respectively. Promotion staffers will include Ronnie Jones in the northeast region and Diane Douglas in the southeast. Further appointments will be announced at a later date.

First-quarter releases will include product by Barbara Mason, Heaven and Earth, Cecil Parker, Captain Sky (aka Darryl Cameron), Slick, Frankie Smith, and Major Harris.

W.M.O.T.'s new offices in Philadelphia will be located at 307 S. 13th Street. The Los Angeles office will remain at 326 N. La Cienega Blvd.

Village Recorder Names Joel Fein

■ LOS ANGELES—Joel Fein has been appointed manager of studio and video operations at the Village Recorder, it was announced by Dick LaPalm, executive vice president.

Fein will manage the studio complex's new musical post-production and audio-video facility for motion pictures and television.

Before joining the staff at the Village Recorder, Fein served in the post-production sound departments at 20th Century-Fox, Samuel Goldwyn Studios, Todd-A-O and Ryder Sound Studios.

Wolf & Rissmiller Taps Margaret Holmes

■ LOS ANGELES — Margaret Holmes has been named administrative assistant at Wolf & Rissmiller Concerts.

Promotion to joining the concert promotion company, Holmes had worked in an administrative capacity with Elliot Roberts of Lookout Management. Before that she had been associated with Hartmann & Goodman Management and with Clover Records.

Trombipulating at KACE



Casablanca recording group Parliament recently paid a visit to Los Angeles radio station KACE to promote their new LP, "Trombipulation." Pictured from left to right are Phillipe Wynne and Bootsy of Parliament; Roger Troutman of Zapp; Cal Shields of KACE; and George Clinton of Parliament.

The Jazz LP Chart

JANUARY 24, 1981

1. **WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
2. **GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
3. **CARNAVAL**
SPYRO GYRA/MCA 5149
4. **LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079
5. **NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia JC 36793
6. **ODORI**
HIROSHIMA/Arista AL 9541
7. **INHERIT THE WIND**
WILTON FELDER/MCA 5144
8. **CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020
9. **FAMILY**
HUBERT LAWS/Columbia JC 36396
10. **SEAWIND**
A&M SP 4824
11. **REAL EYES**
GIL SCOTT-HERON/Arista AL 9540
12. **POSH**
PATRICE RUSHEN/Elektra 6E 302
13. **MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
14. **80/81**
PAT METHENY/ECM 2 1180 (WB)
15. **THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
16. **LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
17. **4 X 4**
MCCOY TYNER/Milestone M 55007
18. **TWENNYNINE WITH LENNY WHITE**
Elektra 6E 304
19. **TOUCH OF SILK**
ERIC GALE/Columbia JC 36570
20. **MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
21. **RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
22. **RODNEY FRANKLIN**
Columbia JC 36747
23. **THE HOT SHOT**
DAN SIEGEL/Inner City IC 1111
24. **THE CELESTIAL HAWK**
KEITH JARRETT/ECM 1 1175 (WB)
25. **CHICK COREA AND GARY BURTON IN CONCERT**
ECM 2 1182 (WB)
26. **NIGHT SONG**
AHMAD JAMAL/Motown M7 945R1
27. **LOVE AT FIRST SIGHT**
SONNY ROLLINS/Milestone M 9098 (Fantasy)
28. **WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
29. **LITTLE MOVEMENTS**
EBERHARD WEBER, COLOURS/ECM 1 1186 (WB)
30. **BETTER DAYS**
BLACKBYRDS/Fantasy F 9602

Album Picks (Continued from page 44)



CON SABOR RANCHERO

LEO DAN—CBS DCS 931

Con arreglos de Pedro Ramirez, la voz argentina de Leo Dan se va fuerte a lo ranchero en este repertorio eminentemente comercial y que aplica a las grandes masas. "Fueron tres años," (J.P. Marin) "Inventame cariño," (T. Paiz) "Tu solamente eres tú" (L. Dan) y "Yo sé." (L. Dan)

■ With arrangements by Pedro Ramirez, Leo Dan from Argentina delivers a strong package of rancheras. Very commercial. "Sin decirte adiós," (Ferrusquilla) "Mi peor Fracaso," (R. Montiel) and "Por tu amor." (L. Dan)

MI TIERRA

BETTY MISSIEGO—Alhambra ACS 53

En producción de Fernando Moreno y dirección musical de J.L. Navarro, la infinita voz de Betty Missiego predispone al romance y la emotividad en esta nueva pieza discográfica. Se crece en "Nunca camines. (Julio Pericón) Otros temas son "Mi tierra," (F. Moreno-Jiménez-Fat) "El amor es usted," (Nieb Z. Moich Strong-Krajewski-Kdzikowski-Moreno) "Por una sola vez" (Moreno-R. Ferro) y otras. Muy buena foto en la portada pero terrible impresión.

■ Produced by Fernando Moreno under the musical direction of J. L. Navarro, the mellow and romantic voice of Betty Missiego should captivate more and more fans. Superb! "Don José," (Moreno-Navarro) "Dulces recuerdos," (Russell-Moreno) and "Dos perlas." (Ferro-Moreno)



PUPI PA' BAILAR

PUPI LEGARRETA—Vaya JMVS 89

En producción de Ray Barretto y con arreglos de Legarreta, Pupi Legarreta se luce ampliamente en la flauta, el violín y como vocalista en esta grabación en la cual, excelentes músicos salseros están presentes. Ritmo, melodía y baile en máxima expresión. "Sabroso como el guarapo," (M. Perdomo) "Seis lindas cubanas," (Herrera-Castillo) "Mulato rumbero, (I. Piñeiro) y "Deuda-Amalia Batista" (L. Marquetti-R. Prats-A. Rodríguez)

■ Produced by Ray Barretto, with his own arrangements, Pupi Legarreta proves his talents as a flute-violin player and contagious singer in this new package of very danceable Cuban music. "Me voy Pa' Abijan," (D.R.) "El Niche," (F. Reina) and "Canallón." (F.A. Ferrer)

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

to their family on January 10. **Dana Anne Schulman** checked in at eight pounds, four ounces.

JOCKEY SHORTS: On January 5 the United States District Court for the Central District of California awarded **Daryl Hall** and **John Oates** a preliminary injunction enjoining **Frank Touch**, Visual Records and Creative Image Productions from selling, transferring, playing or in any other way utilizing a videotape of Hall and Oates in concert at the Agora Ballroom in Cleveland on December 3, 1979. The judge found that the defendants had likely infringed on Hall and Oates copyrights. Simcom, the cable distribution company that originally distributed the videotape, has placed all monies arising from the sale of the tape into an escrow account pending the final outcome of the case . . . touring: **Eddie & the Hot Rods**, coming to New York on January 24 for a date at Privates and returning on February 6 (Rock Lounge) and February 7 (Irving Plaza) . . . studio stuff: the **Psychedelic Furs** are back in England rehearsing new material for their second LP. **Steve Lillywhite** will produce. A late April release is expected. Current plans call for a three-week tour of England upon the album's release, followed by a return tour of the U.S. . . . An Australian tour is scheduled for July, to be followed by a visit to Japan. . . . **Martin Birch** will produce the next **Blue Oyster Cult** album at Kingdom Sound Studios in Long Island . . . Sound-mixers Studios in New York is currently housing the **Police's Sting**, who's recording songs for a new RSO motion picture soundtrack with producer/engineer **John Pace**, assisted by **Eddie Garcia**; also at Soundmixers, **Bernard Purdie**, producing a solo LP with engineer **Neal Ceppos** and assistant **Vern Carlson**.

The Reddings and BID Records Hit It Big The First Time Around

By NELSON GEORGE

■ NEW YORK—The success of the Reddings' single "Remote Control" and their debut album "The Awakening" has been one of the more pleasant recent stories in black music. The two sons of Otis Redding, Dexter and Otis III, and cousin Mark Locket, have parlayed their musical heritage and talent into media attention, air play, and sales figures ("Remote Control" peaked at #4 on the Record World BOS chart).

Beginnings

Equally heartening is the tale of the Reddings' label, Washington, D.C.-based Believe In A Dream Records, distributed nationally by CBS, which has scored with its first release. BID president Russell Timmons says the label's genesis came in 1979 when, as Epic Records' director of progressive A&R, he was asked into a meeting by Al DeMarino, the label's vice president for artist development.

Oliver Cowen

There he met Oliver Cowen, owner of a 24-track studio in Washington, who'd brought tapes of several local groups to New York for DeMarino's consideration. "We passed on the groups and explained to Cowens why," Timmons told RW, "but Cowens and I stayed in contact. He later asked me to join him in his operation as a partner. I had always wanted to have my own business. All during my seven years at CBS that had been on my mind."

Enter the Reddings

After some negotiation, Timmons and Cowen formed the partnership that resulted in BID. They had the original studio redesigned by the Los Angeles firm Westlake company; aside from the Reddings, performers Gil Scott-Heron and Stacy Lattisaw have also recorded there.

The Reddings had come into Timmons' life before he left CBS and once again, Marino was the conduit. "Zelma Redding (Otis' wife) had send Al a tape and I listened to it. We passed on the boys then, not because they

didn't have talent, but a corporation like a CBS doesn't have time to nurture a group and let them develop." At that time Dexter and Otis fronted a band named Father's Pride, often performing at Zelma Redding's Macon club, New Directions. Mark Locket hadn't joined the band yet.

Trial and Error

Timmons says that when he started his label "my first trip was down to Macon to talk with Zelma and the boys." He signed the trio of Redding relatives to his fledgling company, bringing them back to Washington for a year and a half of daily practices and study. "It was really a long period of trial and error, because we didn't know what musical direction to go in or what vocal sound they'd have. So we learned together."

Second-guessing

If the developmental process was time-consuming, Timmons found the actual making of "The Awakening" positively nerve racking. "It was my first time producing a record and I found I was constantly second-guessing myself, saying maybe I should hire a more experienced producer. However, the boys and Zelma held me together, giving me the encouragement I needed. They even said they'd refuse to record if I didn't produce them.

Responsibility

"The most imposing thing about producing is that if you blow it, you're not just hurting yourself, but you have someone else's career in your hands too." Timmons gives engineer Tom (Continued on page 49)

BMI Celebration Set

■ LOS ANGELES — Broadcast Music Inc., in conjunction with LASS and West L.A. Music, will salute the 150th anniversary of the signing of the first Copyright Act on Tuesday, February 3, at West L.A. Music, 7001 Hollywood Boulevard, from 6 to 9 p.m.

Radio Action

Most Added Latin Record

(Tema más programado)

(International)	(Regional)
"Todo Se Derrumbó Dentro de Mí" *	"Feliz Cumpleaños Mi Amor"
(M. Alejandro-A. Magdalena)	(Manuel Eduardo)
EMMANUEL	YOLANDA DEL RIO
(RCA-ARCANO)	(RCA-ARCANO)
* Third Time-Tercera Vez	

Brilliant Chopin Concerto

By SPEIGHT JENKINS

■ NEW YORK—One of the most impressive of the younger pianists is Poland's Krystian Zimerman. Both on his earlier recordings and in performance in New York, he has impressed listeners as a serious, romantic artist with brilliant technique and a strong ability to communicate his feelings about the music he plays. Last season he played the Chopin Second Concerto with Zubin Mehta and the New York Philharmonic. It was a brilliant, moving performance in which the many moods of the work were clearly indicated and the overall romanticism sounded out full and rich. Now comes an even better performance of the same piece on Deutsche Grammophon, with Carlo Maria Giulini leading the Los Angeles Philharmonic.

The record is an absolute delight, almost as much for the conducting and orchestral playing as for the pianist. In fact, Giulini manages, without overstepping his bounds, to make the orchestra much more important in this virtuosic piano concerto than is normally the case. The Los Angeles sound is much richer and better defined than in their other recordings, and Giulini clearly has a feel for the work.

But it is Zimerman's show, and from his first entrance he has command of the piano. His tone

is something bright, often sweet and lyrical, never less than interesting. The second movement has rarely been played with any more singing virtuosity, with the pearly scales and glowing trills more than memorable. The finale is a study in variety of tempo and mood. So often that movement is just played quickly and virtuosically. Zimerman brings to it all the speed it needs, but he varies the tempos enough so that one is struck first with the brilliant exploration of piano possibilities by Chopin, then with Zimerman's fast, accurate playing. There is thought in every bar, but the flow and the passion are never inhibited.

To fill out the record there is the original version of Chopin's "Andante Spianato" and "Grande Polonaise Brillante," the last with orchestral accompaniment. The smooth ripples of the Andante Spianato have just the right sound, and Zimerman tears into the Grande Polonaise with bravura laced with charm. The glitter of the piano, here as in the concerto, does not efface the thoughtful performance or the musical construction of every page the pianist plays. This is some of the most interesting Chopin to have been recorded in some time.

Classical Retail Tips

■ The big news for January from Philips, indeed from all of PolyGram, is a new recording of Verdi's *Falstaff*, conducted by Herbert von Karajan. It's been some time since a *Falstaff* has appeared, more than a decade in fact, and it marks the conductor's return to a score that he recorded a long time ago with a marvelous cast headed by Elisabeth Schwarzkopf as Alice Ford and Tito Gobbi as the Fat Knight. Now Karajan comes for the first time to Philips for a cast led by Giuseppe Taddei, who has sung *Falstaff* in Italy and Austria in recent years with great success. Francisco Araiza, the young tenor who made such a success as Tamino in Karajan's recording of *Die Zauberflöte*, will sing Fenton, and Rolando Panerai, one of the stalwarts of the Italian opera scene for many years, will por-

tray Ford. Raina Kavbaivanska sings Alice Ford, and—best of all—Christa Ludwig will be heard as Mistress Quickly. Any recording with Miss Ludwig is one to anticipate, and her previous forays into comedy certainly whet the appetite for her "Reverenza."

Riccardo Chailly's performance as conductor of London's *William Tell* has been highly praised here and elsewhere; now the young maestro will be heard on Philips in two Mendelssohn Symphonies, Nos. 2 and 3. Listeners should be reminded that Chailly has been so successful not only in the *Tell* but earlier in DG's *Werther*. The Dutch company has had success in the past with the Quartette Italiano, and the group's new recording is one of the most popular of all of Schubert, *Death and the Maiden* coupled with *Quartettsatz*.

Classical Retail Report

JANUARY 24, 1981

CLASSIC OF THE WEEK



VERISMO ARIAS
LUCIANO PAVAROTTI
London Digital

BEST SELLERS OF THE WEEK

- LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital
- BELLINI: I PURITANI—Cabelle, Kraus, Muti—Angel
- JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA
- MOZART: COMPLETE SYMPHONIES, VOL. IV—Hogwood—L'Oiseau Lyre
- ROSSINI: WILLIAM TELL—Freni, Pavarotti, Milnes, Chailly—London
- BEVERLY SILLS: A FAREWELL—Angel

SAM GOODY/EAST COAST

- GALWAY: FRENCH FLUTE CONCERTOS—RCA
- GOLDMARK: QUEEN OF SHEBA—Hungaraton
- MASSENET: LE ROI DE LAHORE—Sutherland, Milnes, Bonyng—London
- MOZART: COMPLETE SYMPHONIES, VOL. IV—L'Oiseau Lyre
- PACHELBEL: KANON—Paillard—RCA
- PAVAROTTI: O SOLE MIO—London
- PAVAROTTI: VERISMO—London
- PUCCINI: LE VILLI—Scotto, Domingo, Maazel—CBS
- SILLS: A FAREWELL—Angel
- VERDI: LA TRAVIATA—Callas, Kraus, Ghione—Angel

KING KAROL/NEW YORK

- BELLINI: I PURITANI—Angel
- GALWAY: FRENCH FLUTE CONCERTOS—RCA
- GOLDMARK: QUEEN OF SHEBA—Hungaraton
- MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
- PAVAROTTI: VERISMO—London Digital
- ITZHAK PERLMAN AND ANDRE PREVIN PLAY A DIFFERENT KIND OF BLUES—Angel
- BEVERLY SILLS: A FAREWELL—Angel
- STRAUSS: ALSO SPRACH ZARATHUSTRA—Mehta—CBS Digital
- TCHAIKOVSKY: PIANO CONCERTO NO. 1—Gilels, Mehta—CBS Digital
- VERDI: STIFFELIO—Sass, Carreras, Gardelli—Philips

CUTLER'S/NEW HAVEN

- BEETHOVEN: SONATAS—Bilson—Nonesuch
- BEETHOVEN: SYMPHONY NO. 3—Mehta—CBS Digital
- BELLINI: I PURITANI—Cabelle, Kraus, Muti—Angel
- BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
- MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
- PAVAROTTI: O HOLY NIGHT—London
- PAVAROTTI'S GREATEST HITS—London
- ROSSINI: WILLIAM TELL—London
- SCHUBERT: WINTERREISE—Fischer-Dieskau, Barenboim—DG
- VERDI: AIDA—Freni, Carreras, Karajan—Angel

LAURY'S/CHICAGO

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- BRAHMS: COMPLETE SYMPHONIES—Solti—London
- GLENN GOULD 25TH ANNIVERSARY ALBUM—CBS
- MUSSORGSKY: PICTURES AT AN EXHIBITION—Solti—London Digital
- NEW YEAR'S IN VIENNA—Boskovsky—London Digital
- PACHELBEL: KANON—Paillard—RCA
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: VERISMO—London Digital
- STRAUSS: ALSO SPRACH ZARATHUSTRA—Mehta—CBS Digital
- VERDI: REQUIEM—Ricciarelli, Domingo—Abbado—DG

DISCOUNT RECORDS/ SAN FRANCISCO

- BELLINI: I PURITANI—Cabelle, Kraus, Muti—Angel
- GALWAY: FRENCH FLUTE CONCERTOS—RCA
- GOUNOD: MIREILLE—Freni, Vanzo, Plasson—Angel
- MOZART: COMPLETE SYMPHONIES, VOL. IV—L'Oiseau Lyre
- MONTEVERDI: RITORNO D'ULISSE IN PATRIA—Stade, Stillwell, Leppard—CBS
- PAVAROTTI: VERISMO—London Digital
- ROSSINI: WILLIAM TELL—London
- SILLS: A FAREWELL—Angel
- STRAUSS: INTERMEZZO—EMI (Import)
- VERDI: A TRAVIATA—Callas, Kraus, Ghione—Angel

TOWER RECORDS/SEATTLE

- BACH: FUGUE, TOCCATA AND PASSACAGLIA—Richter—Archiv
- BEETHOVEN: SONATAS—Buchbinder—Telefunken
- LIONA BOYD ON GUITAR—CBS
- GLENN GOULD 25TH ANNIVERSARY ALBUM—CBS
- MOZART: COMPLETE SYMPHONIES, VOL. IV—L'Oiseau Lyre
- MUSSORGSKY: PICTURES AT AN EXHIBITION—Solti—London Digital
- PAVAROTTI: O HOLY NIGHT—London
- PAVAROTTI: VERISMO—London Digital
- ROSSINI: WILLIAM TELL—London
- STRAUSS: ALSO SPRACH ZARATHUSTRA—Mehta—CBS Digital

Gospel Time

By PAM LEE

■ **Andrae Crouch** has been busy with numerous television appearances—his next will be on the Tomorrow Show . . . **Jessy Dixon** is scheduled for two appearances on "Barbara Mandrell and the Mandrell Sisters" and three guest hosts spots on the "PTL" show.

Lumina Records, a new label created by Lexicon Music, Inc. to specialize in black gospel artists, will release its first albums in early February by **Infinity**, **New Bethel COGIC Radio Concert Choir**, and **James Moore** . . . Con Brio Productions has announced a nationwide distribution pact with Broadman Record division covering the release of **Jeanine Walker's** first gospel album, "Reach For The Hand Of The Lord."

Capping off Word Distribution's annual sales meeting in December was the presentation of the salesman of the year award for 1980 to **Steve Sutton**, Word representative in the midwest. The runnerup award went to **Doug Elliot**, who works the northeast area . . . **Dean Arvidson** took over sales for Word Distribution in Colorado, northern California, Alaska, Utah, and part of Wyoming on Jan. 5. Lexicon Music has added three new staff members: **Bo Bevis** as west coast field representative, **Jean Slagter** as customer service manager, and **Debra Gubrud** as incoming sales calls representative.

Sparrow Music has released two "firsts" to the Christian print music marketplace with folios featuring the songs of **Phil Kaegy** and **Keith Green**.

Sparrow Names Conine

■ LOS ANGELES—Sparrow Records president Billy Ray Hearn has announced the appointment of **Bill Conine** to the newly-created position of vice president of sales.

Background

Conine comes to Sparrow from Word Records, where he served as sales representative in northern California, Nevada, Alaska, Utah and Colorado. His appointment came after **Steve Portratz**, Sparrow's former vice president of marketing, announced his intention to leave the company to open his own Christian bookstore in San Luis Obispo.

New Gospel Label Signs Young Delegation

■ PHILADELPHIA — Kenneth Gamble and Leon Huff, co-chairmen of the board of Philadelphia International Records and The Sound of Philadelphia Records, have announced the signing of **Tony Beck** for Son of Man Productions and local group The Young Delegation to Salvation Records, a new label specializing in gospel music.

Hawkins, Green Set For Gospel Cable Show

■ NASHVILLE — Edwin Hawkins and Al Green are scheduled to appear on "The Bobby Jones Gospel Show," a new Black Entertainment Television series

Lexicon Music

Opens New Warehouse

■ WINONA LAKE, IND.—Lexicon Music has announced the opening of a new warehouse here in conjunction with the company's move toward direct marketing to retail stores of printed music product. The warehouse will house print music and shipping facilities, while the Woodland Hills, California warehouse will store and ship solo tracks, tapes, general artist product, promotional items and a limited supply of music.

New Computer

A new computer, to begin operating in several months, will transmit sales orders from the west coast to Winona Lake for shipment the same day. The new computer includes functions for accounting, sales, invoicing and accounts payable.

While Word, Inc. will continue to handle Light Records sales and distribution, Lexicon Music orders may be made to (800) 423-5401 in the continental U.S.; to (800) 382-3618 in California; to (213) 704-6035 in Hawaii and Alaska. Customer service can be obtained at (805) 496-5414.

shown in 521 cable markets.

Hawkins taped here Friday (16) for a show to be aired Feb. 15. Green is set to tape Jan. 23 for a March 1 air date.

Gospel 'Celebration' in Washington Coincides with Reagan's Inauguration

By PAM LEE

■ WASHINGTON, D.C. — This week's "Presidential Inaugural Celebration . . . With Love" is the result of five months of planning on the part of eight to 10 volunteers. Set for Monday and Tuesday (19 and 20), it is the city's largest gospel event since last April's "Washington For Jesus," which drew several hundred thousand people.

Dr. James Johnson, former undersecretary of the Navy and the first black appointed to Ronald Reagan's California cabinet, initiated the idea for the inauguration celebration as an alternative to the usual inaugural ball for the

city's Christian community.

Artists who agreed to appear were the Imperials, the Edwin Hawkins Singers, Dave Boyer, Danny Gaither, Howard and Vestal Goodman (the Happy Goodmans), Dino and Debbie, James Blackwood, the Sharretts, the Heritage Singers, Lulu Roman, Sharalee, and Tom Netherton. All acts donated their talent to the show.

Ken Cox, a D.C. firefighter who plans monthly gospel shows in the greater Washington area and who coordinated the music for the inaugural show, stressed that

(Continued on page 49)

Contemporary & Inspirational Gospel

JANUARY 24, 1981

JAN. 24	JAN. 10		
1	1	EVIE FAVORITES, VOL. I EVIE TORNQVIST-KARLSSON/ Word WSB 8845	
2	2	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)	20 27 HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
3	5	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	21 15 NEVER THE SAME EVIE TORNQVIST-KARLSSON/ Word WSB 8806
4	9	EMMANUEL, A CHRISTMAS PRAISE ALBUM MARANATHA SINGERS/ Maranatha MM0071 (Word)	22 40 I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
5	3	CHRISTMAS WITH THE IMPERIALS DaySpring DST 4020 (Word)	23 33 YOUNG MESSIAH NEW LONDON CHORALE/ Myrrh MSB 6658 (Word)
6	6	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	24 26 FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015
7	7	BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)	25 25 KIDS PRAISE ALBUM Maranatha MM0068 (Word)
8	8	COME ON, RING THOSE BELLS EVIE TORNQVIST-KARLSSON/ Word WSA 8770	26 37 COME TO THE QUIET JOHN MICHAEL TALBOT/ Birdwing BWR 2019 (Sparrow)
9	4	IN HIS TIME, PRAISE IV MARANATHA SINGERS/ Maranatha MM0064 (Word)	27 10 ARE YOU READY? DAVID MEECE/Myrrh MSB 6652 (Word)
10	21	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)	28 35 PRAISE STRINGS IV Maranatha MM0067 (Word)
11	11	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	29 30 GIFT OF PRAISE II MARANATHA SINGERS/ Maranatha MM0065 (Word)
12	12	THE BIRTHDAY PARTY CANDLE/Birdwing BWR 2024 (Sparrow)	30 31 AMY GRANT Myrrh MSB 6586 (Word)
13	13	THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061	31 23 STRAIGHT AHEAD JAMIE OWENS-COLLINS/ Sparrow SPR 1035
14	14	WITH MY SONG DEBBY BOONE/Lamb & Lion LL 1046 (Benson)	32 38 I CAN'T LET GO KRISTLE MURDEN/Light LS 5765 (Word)
15	28	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson)	33 36 ROAR OF LOVE 2ND CHAPTER OF ACTS/ Sparrow SPR 1033
16	29	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	34 32 DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Benson)
17	17	IN CONCERT B. J. THOMAS/MCA/Songbird 5155	35 39 YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)
18	18	SAVED BOB DYLAN/Columbia JC 36553 (CBS)	36 22 GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Benson)
19	16	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)	37 24 FOR THE BEST B. J. THOMAS/MCA/Songbird 3231
			38 19 CELEBRATE ARCHERS/Light LS 5773 (Word)
			39 20 PHILIP SIDE PHIL KAEGGY/Sparrow SPR 1036
			40 34 SEEDS OF CHANGE KERRY LIVGREN/Kirshner NJZ 36567 (CBS)

Gospel Album Picks



IT IS WRITTEN

GLENN GARRETT—*Greentree R3741 (Benson)*
Garrett's debut album presents him as a unique songwriter and a first-rate vocalist. Variety in material and musical styles combined with Brown Bannister's exceptional production create an excellent package sure to appeal to contemporary listeners. "The Liar," "I'm Born Again," and "Stephen" are prime.



THINGS WE SAY AND DO

HARRY ROBERT BROWNING—*Dolybeck CP-80-2095*
A country/rock flavor prevails here with harmonica, banjo, and fast-moving piano licks creating an interesting contemporary sound. Laury Boone provides pleasing, complementary harmonies on most songs. "Love Everybody," "Wishin' Well," and "Family" are standouts.



JAMES CLEVELAND PRESENTS: A PORTRAIT OF HENRY JACKSON

Savoy SGL 7054 (Arista)
This album spotlights Jackson's smooth, clear vocals. The Greater Faith Community Baptist Choir supplies the perfect background vocals to make this an exciting collection of songs high in praise. Best cuts include "It's Alright With Me," "He'll Understand and Say Well Done," and "I Sure Do Love The Lord."

Gospel Grammy Nominees Announced

■ **NEW YORK**—Andrae Crouch, Tramaine Hawkins and James Cleveland lead the gospel category as multiple nominees for the prestigious 23rd annual Grammy awards, to be presented at Radio City Music Hall here Feb. 25.

Nominees and their categories are:

Best Gospel Performance, Contemporary or Inspirational: "The Builder," Michael & Stormie Omartian; "It's Gonna Rain," Andrae Crouch; "The Lord's Prayer," Rebo Rambo, Dony McGuire, B. J. Thomas, Andrae Crouch, the Archers, Walter & Tramaine Hawkins, Cynthia Clawson; "Never Alone," Amy Grant; "One More Song For You," Imperials.

Best Gospel Performance, Traditional: "Crossin' Over," the Rambos; "In His Presence," Kenneth Copeland; "Interceding," the Speers; "Make A Joyful Noise," Lanny Wolfe Trio; "We Come To Worship," Blackwood Brothers; "Worship," Jimmy Swaggart.

Best Soul Gospel Performance, Contemporary: "I Can't Let Go," Kristle Murden; "I Feel Like Going On," the Rance Allen Group; "Rejoice," Shirley Caesar; "Tramaine," Tramaine Hawkins; "You Don't Know What God Has Done For Me," the Dynamic Disciples.

Best Soul Gospel Performance, Traditional: "Ain't No Stopping

Us Now," the Gospel Keynotes; "God Can," Dorothy Norwood; "He Chose Me," O'Neal Twins; "Lord, Let Me Be An Instrument," James Cleveland & The Charles Fold Singers; "Please Be Patient With Me," Albertina Walker with James Cleveland; "A Praying Spirit," James Cleveland & the Voices of Cornerstone.

Best Inspirational Performance: "Everything Always Works Out for the Best," B. J. Thomas; "Family Bible," Willie Nelson; "Jesus Is Love," Commodores; "Saved," Bob Dylan; "With My Song I Will Praise Him," Debby Boone.

Gospel in D.C.

(Continued from page 48)
the event was non-partisan, non-political, and non-denominational. Tickets sold to the public were \$10 for Monday's show and \$15 for Tuesday's show. Plans for the show included security precautions for a possible presidential visit. "Advanced registration was required for all ticket purchasers," Cox told RW. "Full names and social security numbers were taken and run through a Secret Service computer."

A trust fund with the National Heritage Foundation has been formed to accommodate profits from the show, according to Cox. "Dr. Johnson designated a needy children's fund to receive any proceeds from the event."

Soul & Spiritual Gospel

JANUARY 24, 1981

JAN. 24	JAN. 10		
1	4	KEEP ON CLIMBING PILGRIM JUBILEE SINGERS/ Savoy SL 14584 (Arista)	21 31 A PRAYING SPIRIT JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)
2	2	RISE AGAIN GOSPEL KEYNOTES/Nashboro 7227	22 21 TELL IT MILDRED CLARK & MELODY- AIRES/Savoy SL 14571 (Arista)
3	16	THE LORD WILL MAKE A WAY AL GREEN/Myrrh MSB 6661 (Word)	23 26 GOD SAID IT SOUL STIRRERS/Savoy SL 14569 (Arista)
4	1	REJOICE SHIRLEY CAESAR/Myrrh MSB 6646 (Word)	24 — JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS Savoy SGL 7059 (Arista)
5	5	MOTHER WHY? WILLIE BANKS & MESSENGERS/ Black Label BL 3000 (HSE)	25 15 IT'S A NEW DAY JAMES CLEVELAND & SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)
6	38	MIRACLE JACKSON SOUTHERNAIRES/ Malaco 4370	26 27 LOVE ALIVE II WALTER HAWKINS & LOVE CENTER CHOIR/Light SL 5735 (Word)
7	3	EVERYTHING'S ALRIGHT CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14580 (Arista)	27 27 CAUGHT UP BOBBY JONES & NEW LIFE/ Creed 3102 (Nashboro)
8	17	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)	28 23 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
9	10	TRAMAINÉ TRAMAINÉ HAWKINS/Light LS 5760 (Word)	29 13 I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
10	8	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)	30 22 COME TO JESUS NOW MYRNA SUMMERS/Savoy SL 14575 (Arista)
11	11	GOD CAN DOROTHY NORWOOD/Savoy SL 14557 (Arista)	31 — TRUE VICTORY REV. KEITH PRINGLE/Savoy 7053 (Arista)
12	12	HE CHOSE ME O'NEAL TWINS/Savoy SGL 7049 (Arista)	32 33 ALL ABOUT JESUS SENSATIONAL NIGHTINGALES/ Malaco 4398
13	36	THE HAWKINS FAMILY WALTER HAWKINS/Light LS 5770 (Word)	33 24 CHANGED MAN SWANEE QUINTET/Creed 3099 (Nashboro)
14	14	GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS/New Birth 7048	34 40 HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)
15	6	I'M COMING LORD CANTON SPIRITUAL/J&B 80028	35 34 JESUS WILL NEVER SAY NO FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista)
16	33	AIN'T NO STOPPING US NOW WILLIE NEAL JOHNSON & GOSPEL KEYNOTES/Nashboro 27217	36 37 CHANGING TIMES MIGHTY CLOUDS OF JOY/ City Lights/Epic JE 35971 (CBS)
17	—	ONE DAY AT A TIME REV. THOMAS L. WALKER/ EGL 655	37 28 SAVE THE LOST GOSPEL MUSIC WORKSHOP MASS CHOIR/Savoy SGL 7043 (Arista)
18	18	REMEMBER ME REV. E. L. MCKINNEY/J&B 0005	38 35 AT THE MEETING ERNEST FRANKLIN/Jewel 0151
19	19	THIS GOSPEL REV. E. L. MCKINNEY/J&B 80026	39 29 PEOPLE GET READY SUPREME ANGELS/Nashboro 7226
20	20	THANK YOU LORD REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy SGL 7055 (Arista)	40 30 STAND UP AND TESTIFY SALEM TRAVELERS/Creed 3100 (Nashboro)

BID Records Scores

(Continued from page 46)

McCarthy credit for much of the LP's success, since he captured the "open" sound the producer sought. McCarthy, in fact, got a writing credit for his technical contribution to the title cut.

It is no coincidence that CBS distributes BID. Timmons concedes that "CBS was my first choice, because I knew my association with them would help. I mean I'm not just another associated label to them. I'm Russell. It's like we're part of an extended family. It also means I know what makes sense and what doesn't from a CBS viewpoint, so I don't ask for things they can't provide."

Did his previous employment at CBS help the promotional effort? "I like to think so," he says, smiling. "Part of human nature is to perhaps subconsciously give extra effort to those you know.

But my relationship wouldn't mean anything if they hadn't been given something worth promoting."

The Reddings won't tour until after the release of their second album this spring. "I expect to have them on the road by June playing smaller 2,500 to 3,000 seaters, hopefully as a headliner," Timmons says. "I know the media and the public are expecting a lot from the boys. Many will remember their father and make comparisons between them. So we want to give them their money's worth. Not to be good, but to be perfect when we get out there.

"The Reddings will not be recording any of their father's songs on the second album," he added. "Maybe on the third." Chances are good, however, "that they'd do one live as a treat."

Sister Sledge's Benefit



Cotillion recording artists Sister Sledge recently co-sponsored a special show to raise funds for the benefit of research into lupus disease. Proceeds from the event, which took place at the Philadelphia Civic Center, are going towards establishing a diagnostic study and research center for lupus disease at the city's Jefferson Hospital. The Sledge family's involvement was prompted by the sudden death last July of Gary Cooke, a member of Sister Sledge's backing band, who was a victim of lupus. In addition to Sister Sledge, performers at the benefit included fellow Cotillion artist Stacy Lattisaw, Ben Vereen, and Grover Washington, Jr. Shown at the fund-raising event are, from left: Kim Sledge, Debbie Sledge, Stacy Lattisaw, Joni Sledge and Kathie Sledge.

The Coast (Continued from page 18)

to Tampa . . . The first week in February will see the release of a Rufus album without Chaka Khan. Called "Party 'Til You're Broke" (some message, huh?), it will be on the MCA label. Since the last album the band did without Khan, "Numbers," was released during the confusing period when MCA was acquiring ABC Records, Rufus' original label, they're looking at this as their first real test without her . . . When an abandoned airplane containing 1.6 tons of marijuana and 1.2 million quaaludes (an amount that might last, oh, an hour or two in this business) was discovered in Long Beach, North Carolina recently, the cops were understandably curious. When they found the group **REO Speedwagon's** logo on the outside of the plane, along with the nickname "The Flying Tuna," they were really curious. It turns out the group hasn't gone into a new line of work, though; they simply had chartered the craft for a 1978 tour in support of their album "You Can Tune a Piano, But You Can't Tuna Fish." We'll let you off this time, boys, but . . . A San Francisco band called **Romeo Void** has just signed with that city's 415 label—and with a name like that, they can't be bad. We like the part in the 415 press release that says that Romeo Void's sound "has been favorably compared to the **Psychedelic Furs**, the **Cure**, **Joy Division** and **U-2**." Now those are some heavy credentials, man.

WHO IS PAUL DREW?—is a question that few people in the industry have ever had to ask, but to refresh our memories, a 14-page booklet titled "Who Is Paul Drew?" arrived in our mailbag last week, a limited edition numbered and signed by the gentleman in question. "Who Is Paul Drew?" is chock full of celebrity photos of such diverse personalities as **Mike Curb**, **Jerry Brown**, **Bette Midler** and **Pink Lady**, all caught in the act of pecking, bussing, hugging, glad-handing or otherwise expressing their affections for the Real World Records prexy. Only a thousand of the booklets were printed, so if you didn't get one, well, you're out of luck.

NOTES: **Freida Parton** is in L.A. to record her debut LP for Bears-ville Records and to get a little familial support from her sisters, **Dolly** and **Stella**. The latter pair of Partons will be singing background vocals on Freida's rock-gospel tune, "Teach Me How To Pray," which she co-wrote with her husband, **Mark Anderson** . . . **Leo Sayer** is currently considering expatriating himself from his native England. If he makes the move, he'll settle in L.A. because "L.A.'s got the best hamburgers in the world," he claims. In town recently to promote his "Living In A rantasy" album, Leo visited most of the sleazier burger joints in town, including Fat Jack's, Astroburger, Fatburger, Irv's Burgers and Pink's, but the highlight of the visit, he says, was "this great teriyaki burrito I ate at Danny's Oki Dog in Hollywood at 3:00 a.m." Sounds great, Leo, but we'll pass on that lunch. . . . Congratulations to MCA Records president **Bob Siner**, whose contract with the label has just been renewed . . . Producer/engineer **Dennis Kirk** and **Stephanie Spring**, an independent artist relations consultant, are celebrating the January 7 birth of their son Jesse Daniel . . . Producer **Rob Fraboni** and wife Myel are celebrating the birth of son Nello Americo, born December 3 in L.A.

DiMatteo To Head CBS Records Canada

■ NEW YORK — Allen Davis, president, CBS Records International, has announced the appointment of Bernard DiMatteo as president, CBS Records Canada, Ltd.



Bernard DiMatteo

In 1977, while vice president, operations, CBS Records International, DiMatteo played a major role in the founding of CBS Dischi S.P.A. in Italy. He also supervised the establishment of uniform standards for costing systems at CRI manufacturing facilities throughout the world, and directed the establishment and development of CBS's manufacturing facilities in Aylesbury, England and Rio de Janeiro, Brazil.

Since last February, DiMatteo has been vice president, operations, on the staff of M. Richard Asher, deputy president and chief operating officer, CBS/Records Group. He joined CBS in 1966 as a senior financial analyst for the CBS/Columbia Group, and subsequently became manager of the corporate budget unit. In 1970 he joined CBS Records International as director, financial analysis, and in 1973 was named vice president, administration and development, CRI. In 1977 DiMatteo was appointed vice president, operations, CRI.

British Video Mag

(Continued from page 30)

The magazine will be free to software retailers. At present there are seven video consumer papers in the U.K., with more schedules for the new year.

Assets Offered

This news follows an announcement last week that Norman Garrod's Garrod and Lofthouse printing company is seeking to dispose of its interest in Record Business. The company placed an advertisement in the Financial Times offering to dispose of assets in the paper. Said Record Business managing editor and director, Brian Mulligan: "The directors feel that the future of Record Business can be better accommodated within the environment of an established publishing house rather than continuing to go it alone."

Boardwalk Names Three

■ LOS ANGELES — Boardwalk Entertainment Company president Neil Bogart has announced the expansion of his company's administrative structure. Joining the business affairs department, under the supervision of vice president David Shein, are Tony D'Anna, controller; Stan Lenarsky, director of administration; and Pat Garrett, bookkeeper.

D'Anna, who will serve as Boardwalk's chief financial operating officer, previously held the posts of controller, treasurer, auditor and head of business management during ten years at Motown Records. He has also been controller for Stevie Wonder's Black Bull Music.

Lenarsky and Garrett join Boardwalk from posts at Casablanca, where Lenarsky most recently served as director of administration. He has also worked at Warner Bros. Records.

German Revenues Up

(Continued from page 40)

to reduce their number of broadcast promotions in 1981.

Parallel imports are less of a problem than three years ago. And while the threat posed by record piracy is serious and continuing, significant progress has been made in this area. But home taping remains a cause of increasing concern. While Teldec says its cassette sales are up, other firms are looking for ways to make pre-recorded tape more attractive to consumers. Said Metronome's Heino Wirth, "It's high time to stop the tape sales slide through marketing action." At Phonogram, Roland Kommerell is studying "a number of technical, financial and marketing aspects" and expects to see results this year.

Video

Of course, video could more than make up for the decline in cassette turnover. WEA has just entered the video software market, soon to be followed by EMI Electrola. At PolyGram, a spokesman says to expect an official announcement soon on a new video marketing company in Germany. For the moment, Ariola is still leaving video to its sister company UFA-Film, in Dusseldorf.

Asked to comment on their sales development in 1980, the following German companies answered: Teldec, up about 14 percent; WEA, up 14 percent; Metronome, up clearly over 10 percent; CBS, up 35 percent (through October); DG/Polydor, barely under '79 levels; Phonogram, somewhat weaker, primarily in domestic singles and full-price LPs; Ariola, up five to six percent.

Dealers Record Successful Fourth Quarter

(Continued from page 3)

variety of catalogue and esoteric product during the final six weeks of the quarter than they had during the first six.

Generally the final quarter of the year has in the past had two relatively slow periods, the first coming during the initial weeks of October, the second during the first two weeks of December immediately following the first flurry of Christmas buying. This year a majority of accounts reported steadily-increasing sales from the beginning of October, with the peak period coming during the week after the tragic slaying of John Lennon on December 8. Sales resumed at a brisk pace the week after Christmas to bring the quarter to a successful conclusion.

Although the variety and depth of quality product has been cited as a key factor in the Christmas sales boom (*ibid.*), a number of retailers feel that both they and their customers made some critical adjustments during 1980 which, had anyone been paying attention, would have foretold the fourth-quarter surge. Aside from buying more cautiously on major releases to minimize post-Christmas returns, dealers also took time to find out what other types of recorded music consumers seemed interested in this year and coupled these selections with "Give the Gift of Music" campaigns to emphasize the broad range of choices available. Conversely, consumers, having adjusted to the economic conditions of the moment, appear to have earmarked more dollars for music.

Also, the weather—always a tangible component of the sales picture at any time of the year—was a positive factor. Coast to coast, retailers were giving thanks for the absence of any major storms or cold fronts, particularly during the early weeks of the quarter when one or two off-days might have perceptibly affected the entire month's tallies.

Typical of the comments heard during a *Record World* survey of retail accounts throughout the country were those of King Karol's Ben Karol, who reported that the chain had its best quarter in history with a 20 percent-plus increase over last year. It was expected, said Karol. "That's the way business has been going lately. This year was especially good because all of the last three months were strong. This is unusual because at World Series time the bottom falls out—don't ask me why—but this year it didn't. It was strong in October, picked up a little bit more in

November and got even stronger in December. Our strength, of course, and the secret of our success, is in being a full-line record store. This season proved it: we sold a little bit of everything."

Record and Tape Collectors in Baltimore was up 15 percent over last year, according to Wayne Steinberg. "All areas of our business were up," Steinberg explained. "The last few Christmases have been lacking in catalogue sales. This year catalogue was up, and I attribute a lot of that increase to the various \$5.98 lines and the public awareness of those lines. New releases were also strong, and that's always good to see."

Because Kemp Mill in Washington, D.C. had added stores during the year, Howard Appelbaum declined to compare the accounts' performance this year with that of '79. He added, however, that Kemp Mill had exceeded its projections for the period. "One thing I have to keep in mind for next Christmas," he said, "is the fact that records that were very hot in August, September and October, and had reached their peaks in those months, were on a lot of people's shopping lists in December. It makes me believe the kids were hanging back saying, 'I want this, this and this' at Christmas-time."

"We showed vast improvement over 1979's fourth quarter," offered Ira Rothstein of Record World/TSS, "because of our merchandising techniques and the way we lay out things in the store. I believe all the stores beat their last year's figures for the first two weeks of the year, too. There were many fresh, new releases; the \$5.98 lines were a big factor;

adults came back into the stores as well as the teenagers; and blank tapes sold well, too. There was a lot of merchandise to sell this year."

With a 12 percent increase over '79 (projected to be 10 percent), Jason Cutler, of Cutler's in New Haven, was obviously pleased. "I've talked to other retailers," he said, "and I've heard some really crummy stories. A lot of guys bit the dirt. No matter what their fourth quarters were like, they never made up the deficits incurred during the first three quarters."

Don Simpson of Fathers and Sons said the midwest account had recorded a good fourth quarter primarily because "we've learned how to do business with the economy the way it is.

"It was mostly a hit-oriented Christmas," Simpson added, "but we did have a very successful run with the \$5.98 and budget lines that we carry. As far as the regular priced catalogue is concerned, the cream of the crop experienced an upswing but the depth wasn't there for us."

"The company in general had its best Christmas ever" is how a spokesman for Disc-O-Mat in New York described the fourth quarter. "December was great. The fourth quarter was just fair prior to that, but December was much better than we anticipated."

Stu Schwartz of Harmony Hut said the 24-store chain had a "sensational" fourth quarter, with an increase of 30 percent over 1979's fourth quarter. "Our stores are very broad-based and catalogue-oriented," Schwartz said, "and being in malls, we get and go after a lot of people that otherwise might not be con-

sidered in the mainstream of the record buyers. We're shooting for that 25-44 age group. In the past we could look to one or two or three sensational hits that brought people out, but I think that there were an awful lot of things this year for people to buy."

A "slight" dollar increase over '79 was reported by Martin Gary of Gary's in Richmond, Virginia. "I'm real happy at this point," Gary added. "The Christmas season, as always, made the quarter for us. We bought cautiously this year, but even going into the last week before Christmas we were still looking at a lot of catalogue sitting in bins. Then the last four days just cleaned us out. It was a very pleasant surprise."

Although the Handleman Company is actually in the third quarter of its fiscal year, John Kaplan advised that the last three months of 1980 were "exceptionally good," with the increased business coming as a result of Handleman adding 700 accounts during the year and doing higher volume per-store. "Product was outstanding in the last quarter," Kaplan added. "I would like to believe that the last quarter indicated a turnaround and shows that the industry is beginning to grow again. However, to a great extent it may be due to the product that was available, so we may have to wait and see what happens in the first three or four months."

Ripp Forms New Label

■ LOS ANGELES—Artie Ripp has announced the formation of a new record label, Rippchord Records, Inc. Ripp will be president and chief operating officer of the company, with Phyllis Ripp as executive vice president.

The former Buddah and Kama Sutra president is currently interviewing for the positions of vice president/general manager and directors of promotion, marketing and artist development.

Distribution of the label in the U.S. and Canada will be announced shortly. Ripp says he plans to negotiate for the rest of the world at MIDEM.

Almo/Irving Signs Ron Kersey

■ LOS ANGELES—Lance Freed, president of Almo/Irving Music Corp., has announced the signing of Ron Kersey to an exclusive long-term songwriter agreement.

Kersey was a member of the Trammps, and wrote and co-produced their hit song "Disco Inferno."

Romantics on the Air



Backstage following the most recent broadcast in the "Schaefer Rock City" series are Nempere recording artists the Romantics who starred with Steve Forbert on the DIR Broadcasting show. Pictured from left are: Joel Zuckermann, Romantics management; Jimmy Marinos of the Romantics; Al DeMarino, vice president, artist development, Epic Records; Rich Cole of the Romantics; Wally Palmer of the Romantics; Arnie Tenzer, Romantics management; Bob Kaminsky, director of production, DIR Broadcasting; Peter Kauff, executive vice president, DIR Broadcasting; and Bob Meyrowitz, president, DIR Broadcasting. Foreground: Patrick Clifford, Nempere Records.

CES

(Continued from page 3)

Of the three videodisc systems, only the MCA optical system, now known as Laservision, has thus far been marketed to consumers. Magnavox, whose Magnavision optical sets were the first videodisc machines available to consumers, has now been joined by U.S. Pioneer Gold Star and Fisher in the Laservision camp. Although Pioneer chose not to exhibit at the CES, the optical disc system was represented by an elaborate Magnavision display, a Gold Star display and an exhibit of a Fisher Laservision prototype linked to an experimental component television. The component TV features separate speakers, an amplifier and a monitor, all enclosed in a wooden cabinet. The stereo TV system could be ready for the marketplace, a Fisher representative claimed, within the year.

By far the most aggressive stance in the videodisc field was taken by RCA, whose exhibit featured a giant 14-foot-high structure containing 84 of the firm's new CED videodisc players. Each of the sets was programmed with a different feature film, emphasizing the large-inventory of software titles that will be readily available from the company's SelectaVision subsidiary when the national marketing campaign for the CED is launched on March 22. RCA sales reps stood closely by an additional half dozen of the machines, giving personal demonstrations of the device's easy-to-use operation. As the firm has been quick to trumpet, the CED player will be the most economical of the three systems, with the machine list-priced at \$499. and software expected to sell for from \$14.98 to \$27.98.

RCA's Jack Sauter, vice president and general manager of the corporation's consumer electronics division, describes the marketing thrust of the CED player as being aimed at the average income American family. At a press conference, Sauter said his projected customer for the CED is "the broad segment that built the television business to 1980's level of 16 million annual unit sales."

RCA has committed \$24 million to its March CED campaign and has projected sales of 200,000 players and two million discs in 1981.

RCA has been joined in the manufacture of the CED by such major hardware firms as Sanyo, Toshiba, Hitachi, Zenith and Radio Shack, all of whom displayed their own CED models and noisily touted the relative superiority of their machines' features. Hitachi, for example, demonstrated its CED device alongside an RCA machine, pointing out such fea-

tures as two-speed visual search in both forward and reverse (compared to RCA's single speed) and the "stereo-readiness" of its device, facilitated by additional wiring and a jack added to the rear of the machine. The CED system is not presently capable of stereo playback, although RCA claims that future models will offer stereo capabilities.

The third and newest videodisc system is the VHD (Video High Density) developed by JVC and sporting features that make the device appear to be a hybrid between the CED and Laservision systems. Like the CED, the VHD is a capacitance system utilizing a stylus for information retrieval. Unlike the CED, the VHD does not pose the problem of the stylus wearing down the groove, relying instead on an electro-tracking process that is free of friction. Like the Laservision optical system, the VHD is capable of stereo playback and, at the CES, was demonstrated at one exhibit alongside a device called AHD (Audio High Density), which utilizes grooveless digital audio disc for what might well prove to be the audio system of the future. Choosing sides with JVC in the VHD camp are such manufacturers as Yamaha, General Electric, Panasonic, Quasar and Thorn-EMI. (Sansui, which demonstrated a VHD player at the CES, has licenses to produce both the CED and the VHD but has not yet decided which system it will manufacture.)

By most estimates, the VHD

Summer CES Set

■ LAS VEGAS—The 1981 International Summer Consumer Electronics Show will be held May 31 through June 3 in Chicago, it was announced by William T. Glasgow, vice president, CES. Attendance is expected to equal or surpass last year's 55,000. Applications for exhibitor space are due next Monday (26).

CES exhibits are generally grouped by product category and will include: audio component and compact systems, audio tape equipment, car audio, calculators, security systems, television, videotape/disc systems, video games and a wide range of accessories.

CES conferences, workshops and seminars will devote some 10-12 hours of discussion to important industry issues.

Applications for space should be sent to: William T. Glasgow, Consumer Electronics Show, Two Illinois Center — Suite 1607, 233 N. Michigan Avenue, Chicago 60601. Phone: (312) 861-1040.

system will not be ready for the marketplace until this Christmas at the earliest. The VHD player is also not yet accompanied by a line of software, as are the Laservision and CED systems, although the entry of Thorn-EMI into the VHD camp could result in the availability of product from that firm's film, television and record operations.

As is the case with video cassette recorders, which were in evidence at the CES more in conjunction with the introduction of new titles in pre-recorded cassettes than new lines of hardware, the videodisc will at first be utilized largely for home playback of feature films. Eventually, how-

ever, with only about 120 features being released each year by the major studios, the need for new and different programming will be acute. At the CES Video Conference, a panel consisting of RCA's Sauter, Andre Blay of Magnetic Video, Robert Whitehouse of Sharp Electronics Corp. and Bill Campbell of Magnavox Consumer Electronics addressed itself to the problem of new programming. "Eventually, we can look forward to new programs coming from a variety of sources," Sauter said. "New programming will be coming from the networks and the record companies. And down the line, we may see the emergence of a new art form."

NARM Stresses Sales Crossover at CES

By ELIOT SEKULER

■ LAS VEGAS—In an exhibit keyed to cross-merchandising between hardware and software retailers, the National Association of Recording Merchandisers—in cooperation with the Recording Industry Association of America—displayed examples of the latest developments in video and audio technologies at last week's Winter Consumer Electronics Show here. The NARM booth featured videodisc, videocassette and digital audio disc systems as well as more conventional forms of audio hardware and software.

"The purpose of the cross-merchandising booth is to show how an audio store or a record store can set up hardware and software together to expose both products to the buying customer," explained NARM's Stan Silverman, who manned the sizeable display area. "Sales can often be increased if both software and hardware are available in the same place."

The exhibit also included a step-down record rack, stocked with a number of popular titles

and designed to illustrate how audio hardware stores, by sacrificing a minimal amount of space, can carry software inventories. "Our role here is not only to demonstrate how hardware and software can be cross-merchandised, but also to expose our member companies to the people who attend CES," Silverman continued. "A lot of them don't know, for example, where to buy record rack fixtures, so we tell them where they can find whatever merchandising materials they may need. If they're interested in racking their store, we make our member companies available to them. And we educate them as to what a rack jobber can do for their store."

Silverman declined to comment on whether he believed that video and audio software retailing would soon become a single industry, but he revealed that a full day of the upcoming NARM convention, set for April 11-15 in Hollywood, Fla., would be devoted to the impact of the new video technologies.

The Kings Were There



Elektra/Asylum recording artists the Kings recently appeared at the Whisky in Hollywood as part of their tour supporting "Are Here," the quartet's Bob Ezrin-produced debut LP. Pictured backstage after the opening show are, standing, from left: Marty Schwartz, E/A's national album promotion director; Kenny Buttice, vice president/A&R; Kings keyboardist Sonny Keyes; Ted Habeck, music director, KWST-FM/Los Angeles; Bill Smith, national singles promotion director; Sherry Goldsher, director of film/video operations; and Jerry Sharrel, vice president/creative services. Pictured in the foreground are, from left: Burt Stein, vice president/promotion; Denny Mosesman, Dallas promotion manager; Bryn Bridenthal, vice president/public relations; Kings lead vocalist/bassist David Diamond and guitarist/vocalist Aryan Zero; and Scott Burns, Western promotion manager.

Concert Merchandising: A Thriving Business

By JOSEPH IANELLO

■ NEW YORK—For years, Americans of all ages have attended concerts as a ritualized fulfillment of their need for entertainment, communal spirit or personal satisfaction. Now, more than ever before, concert-goers are extending that experience beyond the actual event by purchasing record quantities of souvenir merchandise. And while the record industry looks back on 1980 as a year of modest gains, its not-so-distant cousin, the concert licensing and merchandising business, continues to thrive.

Plagued by bootleggers, stiff competition, high percentage fees paid to concessionaires, fewer concerts, and a bear economy, concert merchandisers contacted in a *Record World* survey nevertheless reported business growth that ranged from "improved" to "quadrupled" during the past year. The reasons given by each firm for their successes varied, but almost everyone agreed that one factor—the gradual process of educating the public so audiences come to concerts prepared to buy—has been instrumental in making 1980 a boom year.

"We've created our own market," said Peter Lubin, president of Brockum International. "What's happened is that because merchandise became available to kids at concerts, more and more come to shows to buy souvenirs. Five years ago there were three merchandisers in the country and now there's several." Brockum is licensed to merchandise at concerts for 18 bands, including Pink Floyd, Yes, The Who and Queen. Unlike other merchandisers, they do much of their business internationally.

Improved Merchandise

An important aspect of creating a market lies in offering quality merchandise. This is another area where merchandisers agree that recent gains have helped stimulate business. When a band shops for someone to merchandise apparel with its name and logo on it, the competitive nature of the business demands that only quality materials are used. Thus the style, artwork, and materials used have improved from the early days of concert T-shirts when a band member's brother-in-law would hawk 100 percent cotton silk-screens in the lobby. "The one thing we've been especially keen on is quality," said Derek Sutton, manager of Styx. "I think business is increasing because the quality of the items is far superior." And Sutton's experience in tour merchandising has been a profitable one. Styx' last tour

generated over \$1.5 million in business from concert merchandise and the current 140-date schedule is expected to turn a whopping \$2.5 million or up to 25 percent of the total profits.

Styx, like most groups, is paid an upfront royalty fee by the merchandiser (Rock Tours Ltd.), who in turn provide the merchandising service. The final product is approved by Sutton and/or band members before reaching the public. Some artists have in-house operations that handle tour merchandising. One of the biggest and most sophisticated is Krage & Co., which saw 1980's net from tour merchandising better '79's by four times. Gordon Bennett, who heads Krage's licensing and merchandising division attributes that phenomenal growth to "a better merchandising system, a better product and the rising popularity of Kenny Rogers." Bennett suggests that a big reason why Rogers' fans purchase more souvenirs than other concert-goers is because his audience is "about as broadly-based as you can get." With that in mind, Bennett sees business doubling again in 1981.

Other in-house operations have been equally successful. Good Vibrations, Charlie Daniels' tour merchandising arm headed by Ron Huntsman, grew from a quarter of a million dollars to a million in business last year. "We decided to approach tour merchandising from the standpoint of growing with it through actual experience rather than contract an outside company to do it," said Huntsman. "The knowledge we've gained over the past couple of years—in ordering, stocking, and the transporting of goods on the road—is partially responsible for that jump in volume of sales," he added.

Another important point made by Huntsman, Lubin, Bennett and others is that business is to a large part determined by the popularity of the act. While Rogers, Daniels, Pink Floyd and others enjoyed one of their biggest years ever, some merchandisers work with bands whose fortunes are not as bright. "All the money is paid to the bands upfront," Lubin remarked. "A single mistake on any rock tour can be fatal." The importance of having big-name acts has generated large-scale bidding wars among merchandisers that have taken big bites out of profits while subsequently raising the cost of souvenir items. "The more intense the following (an act) has, has a direct relationship to the sale of concert merchandise," said Rick Smith, VP of Fame/Holly-

wood (Poco, Jefferson Starship, Air Supply).

An artist with one of the most intense followings, Bruce Springsteen, recently was the object of an equally intense bidding war for the right to merchandise his current tour. The winner was the nation's largest full service merchandising company, Bill Graham's Winterland Productions. Winterland, headed by Dell Furano, reportedly does close to 25 percent of the tour merchandising business (over \$14 million in '79).

Furano sees the current concert souvenir craze as a direct result of the movement away from "anti-commercialism" which he feels dominated rock 'n' roll in the late '60s and early '70s. "To do anything commercial was considered very exploitative of the audience, so when we first started with the Grateful Dead in '74 we went way in the corner of the lobby and were very inconspicuous," he recalled. "Now if you don't have your 20 vendors in the lobby the minute the door opens you get into trouble from the opposite direction."

Winterland is the only merchandising company that's also completely automated for screen printing—they print all their own shirts where most others buy from a third party—and are completely self-contained. With an artist roster that numbers over 30, Winterland works with a good cross-section of acts. While Furano claims that the heavy metal bands sell the best ("the reason is very simple—they have a younger demographic"), he quickly admits that the Springsteen tour has been a record-breaker in terms of total sales.

Like most of the other concert merchandisers, Furano is optimistic about the future. And one reason is the recent progress made in stopping bootleggers. Furano, along with Krage, Lubin, Root Beer Rags (Billy Joel's merchandising firm) and several others, has been successful in

obtaining federal court injunctions against T-shirt bootleggers (RW 11/1/80). "We were losing a good 30 to 40 percent of our business to the pirates," said Furano, "but in the last six months we've been able to come up with really effective ways of stopping these people. Piracy has been cut by 70 percent in the last six months so instead of grossing \$10 thousand at Madison Square Garden, for instance, we do \$35 to \$40 thousand."

Another problem faced by merchandisers where little or no progress has been made, and many fear will never be solved, is the percentage paid to concessionaires at venues. Each concert hall throughout the nation contracts a concessionaire—a few large corporations dominate the market—to sell concessions at major concerts and sporting events. The concert merchandisers must pay the concessionaire a negotiable fee—it ranges between 20 and 50 percent of every item sold in the venue. Merchandisers claim that this fee is too high since the concessionaire does nothing other than sell the product. "I feel we're being held ransom by these people, these vendors," said Gordon Bennett. "There should be a standard reasonable percentage of something in the region of 15 percent that all the halls should charge and everyone would then be assessed the same fee."

"One of the biggest problems is that previously, rates in secondary markets were lower," Furano added. "We were content but not happy with paying 40 percent in large cities like Chicago and Detroit. But now secondary markets like Dayton have raised their rates saying 'we know what you pay in the bigger cities so why not pay it here'. Many of the artists are starting to get much more selective, where it's possible and realistic, on what facilities they play. If the rates are too high they'll avoid it. It's a coming trend."

Totoian Named At CBS Associated Labels

■ NEW YORK—Richard Totoian has been appointed associate director, national promotion, CBS Associated Labels, it was announced by Gordon Anderson, director, national promotion.

Totoian previously served as director, national album promotion, A&M Records, for six years. Before that he held national promotion positions at Bell Records and Windfall Music Management. Prior to that he worked at Columbia Records as regional promotion manager, west coast, and at Epic Records as director, national promotion, based in New York.



Richard Totoian

How Do Country Programmers Decide What To Play?

(Continued from page 20)
and the acceptability of the overall sound of the record to fit within our format." WMAQ's playlist includes 67 records, according to Benson, who described her station's sound as "mass appeal, today country."

"Occasionally we will take a chance. The most recent song that we have used our judgment on is Fats Domino's 'Whiskey Heaven.'" She said the song, which as of Jan. 14 was "not over" at WMAQ, rated "the highest in our request totals for adds, and was number 21 in our sales research."

WMC (Memphis), Jay Phillips, MD: "If you feel you've got an ear, and you're in touch with your market, you're gonna be wrong some times, but most times you'll be right. If we think it's a good record, it fits Memphis, and it fits our format, we play it," Phillips said.

CRS Deadlines Set

■ **NASHVILLE**—The 12th annual Country Radio Seminar has announced deadlines for materials submitted for judging in its air-check tape, videotape recording, and printed matter categories.

Aircheck tapes should be mailed by Feb. 9 to Bob English, WUBE, P.O. Box 1232, Cincinnati, Ohio 45201.

Videotape recordings, such as station promotional spots for TV, should be mailed to Chris Collier, KYTE, 2040 SW 1st Street, Portland, Ore. 97201 by Feb. 28.

Printed matter such as T-shirts and bumper stickers should be mailed by March 1 to Frank Mull, c/o Country Radio Seminar, P.O. Box 120548, Nashville, Tenn. 37212.

The CRS will be held March 13 and 14 at the Hyatt Regency Hotel here.

Phillips, who said he works closely with PD Les Acree ("Les has a lot of heavy knowledge about the market") in selecting new music, said he watches the weekly playlist of WDAF (Kansas City, Mo.) "more than anybody, because they're very similar to us in structure."

Phillips said he doesn't think research or testing gave an accurate picture of a record's potential before the record is played. "I think people's opinion can change about a song after they've heard it three or four times." He said WMC researches records after they have been added, with call-outs.

The MD said his station, which is "pretty mainstream country, with a lot of MOR flavoring," doesn't take "a whole lot of chances." But he cited FMC's play of such recent releases as Wayne Kemp's "I'll

Leave This World Loving You" ("Les really liked it, and it was a smash here"), Rita Coolidge's "Fool That I Am" ("we played that out of the box—before it was a single, in fact"), plus Frizzell and West's "You're the Reason God Made Oklahoma" and the Bayou City Beats' "Cotton Eyed Joe," both from the "Urban Cowboy II" soundtrack.

WDAF (Kansas City, Mo.), Stephanie Pflumm, MD: "First and foremost is the sound of the record: how wide is its appeal, how country is it, how pop is it? Secondly, we sometimes run little tests on records, playing it on the air, then giving listeners a chance to call in and vote for or against it. We also check local jukebox and store activity."

Pflumm said she works closely with PD Moon Mullins in considering new records. "We make

mistakes, going on records too soon or too late sometimes. But basically we use a gut feeling. I think that's the best way to go." She added that she occasionally uses other stations' playlists for research, including FMC (Memphis) and WDCY (Minneapolis).

"A record has to fit in our format," she stressed. "We want it to be fairly country, but not 'whiney.' We're a metropolitan station — but we don't want to sound pop, either." She said WDAF does not often go out on a limb for a new record, but said the station did go earlier than usual on Terri Gibbs' "Somebody's Knockin'."

WEPP (Pittsburgh), Barry Mardit, MD and assistant PD: "Being in a competitive situation, we want to make sure that a record will do well for us. There's no way to make sure of that, but taking a wait-and-see attitude does prevail for us in most situations.

"It helps if an artist has had hits before," Mardit said. "The toughest hurdle for an artist is to get played on this station the first time. Once he or she is proven, we will more readily take a chance on them the next go-round." Mardit, who said he has no direct competition in his area, said he watches national charts, takes call-ins, tests records on the air occasionally, and tracks the playlists of a few other stations, including country stations from around Chicago, Cleveland, and New York. "What's goin' on at stations in those areas is probably more important to us than what's going on in, say, Bakersfield, California," he explained. "Pittsburgh is something like a cross between what's going on in (Continued on page 55)

Nashville Report

By AL CUNNIFF

■ **IT'S OFFICIAL**—Norro Wilson is on staff as an RCA producer. His first project is Jerry Reed. Pat Carter has left the label to pursue independent production projects and other interests outside music.

Pat Rolfe of Chappell Music called to let us know that Moe Bandy is another artist who went top 10 in RW's Country Singles chart the first time out, with his "I Just Started Hatin' Cheatin' Songs Today" (May 1974, GRC Records). Call or write if you can think of other artists who have matched this feat. (We've already mentioned Terri Gibbs, Johnny Rodriguez and Zella Lehr.)

Patti Page was cutting songs at a furious pace last week for Plantation Records. Patti, who's been with the label for about a month, recorded about 40 songs under the direction of producer Shelby Singleton, Jr. Part of the project included recording Patti's "golden hits," which Plantation will release as two greatest-hits packages. An album of originals will also be pulled from these sessions. Patti, accompanied by her long-time manager, Jack Rael, still has a voice strong enough to match anybody on the charts. Incidentally, Shelby and Patti worked together when Patti was on Mercury in the 1960s.

RCA Records is servicing Elvis's new single, "Guitar Man," to pop stations as well as country. . . Is George Burns the oldest person ever (Continued on page 57)

PICKS OF THE WEEK

SINGLE CONWAY TWITTY & LORETTA LYNN, "LOVIN' WHAT YOUR LOVIN' DOES TO ME" (prod.: Ron Chancey, Conway Twitty & Loretta Lynn) (writers: J. Crouch, T. Dae) (Sawgrass, BMI) (2:37). Country stations will jump on this bright, bouncy cut with a simple, direct message. Twitty and Lynn cook on this song, one of their best releases in some time. MCA 51050.

SLEEPER KING EDWARD IV AND THE KNIGHTS, "DIXIE ROAD" (prod.: Harold Thompson) (writers: M. A. Kennedy, P. Rose, D. Goodman) (Window/Little Jeremy, BMI) (3:17). Appealing vocals and clean, catchy instrumental sounds highlight this offering, sung by a man whose thoughts drift down a dusty Dixie road back to the woman he left behind. Soundwaves 4626.

ALBUM HANK WILLIAMS, JR., "ROWDY." The title is apt, as Hank Jr. delivers material that is typically outspoken, tough-edged, and deserving of repeated listening. Outstanding cuts include "Dixie On My Mind," the country-blues "Ain't Much More," a raunchy "You Can't Find Many Kissers," and covers of "Tennessee River" and "Are You Sure Hank Done It This Way." Elektra 6E-330.



Bullish on Brown



Jim Ed Brown recently debuted the two new members of the Jim Ed Brown Show at a reception hosted by Brown's Top Billing booking and management agency. Shown at the reception are, from left: Brown, Dianne Morgan, Top Billing president Tandy Rice, and Christy Russell. Russell, a native of Oklahoma City, Okla., and Morgan, from Nashville, will, together with Brown, head a seven-piece road act.

Country Radio Survey (Continued from page 54)

Chicago and New York.

'Novelty Fringe'

"We listen to everything we get, which is very time-consuming, but we wouldn't want to miss something good. I'll occasionally go on something out of the box. I did that with 'Soap,' by O. B. McClinton because it had local significance (it referred to the Steelers football team). That peaked at about 60 nationally, but it was big here—it's still in our oldies rotation."

Mardit said records his station goes on quickly "tend to be on the novelty fringe." He cited the McClinton record, as well as Jim Stafford's "Cow Patti," Floyd Cramer's "Dallas," and "Who Shot J.R.?"

WCXI (Detroit), Dan Dixon, MD: "I like to break 'em, but the management upstairs doesn't always like that. I use national surveys, but once in a great while I hear one that I know would do well here. I'll jump on something new if I put it on the turntable and it just knocks me out."

Dixon said he uses "six different national surveys" in compiling his playlist. "I don't watch any other stations' lists." He described his station's sound as "solid country radio, with a little western swing, a little old-timey flavor."

"I like to break 'em," he stressed. J. W. Thompson's 'Two Out of Three Ain't Bad' really fits in with what we're doing. I went on Fats Domino's 'Whiskey Heaven' and listed it, but management came down on my case."

The MD said his picks which have enjoyed regional success without corresponding national success have included Pat Garrett's "Sexy Old Lady" and Ricky Scaggs' "Sweet Temptation," featuring Emmylou Harris.

KMPS (Seattle), Ron Norwood, PD and MD: "I'll pick up a new

record basically if I like it and if I think my audience will like it. And that is regardless of the stature of the artist." Norwood, who said KMPS' playlist includes 60 records, said his station went early on Terri Gibbs' "Somebody's Knockin'," and Roger Bowling's "Yellow Pages," and that he is already playing Don McLean's "Crying."

"I don't really pay attention to other stations' playlists. We have had a call-out service here for about two years. I've been in country music in the northwest for about 10 years now, and I modestly think I've got a pretty good handle on what people in this area want to hear."

Norwood uses the term "modern traditional" to describe the KMPS sound. "I've ever heard anybody else use it, but I think it pretty well sums up what we play. Our audience likes music which is simple, has a good beat, and is understandable. Start putting in a fancy wah-wah lead guitar, and that turns them off. We're not playing Dolly Parton's '9 to 5,' even though it's a hit all over the country. I'm not getting requests for the record, though it's being played on all the pop stations."

KHJ (Los Angeles), Charlie Cook, PD: "I don't take a lot of chances on records. I don't

(Continued on page 56)

Lavender, Jennings Set State Fair Pact

■ NASHVILLE — Shorty Lavender, president of the Shorty Lavender Talent Agency, and Doug Piggott, GM of Utopia Productions, Waylon Jennings' tour management company, have announced an agreement by which Lavender's agency will represent Jennings exclusively for state fair bookings in 1981.

Country Hotline

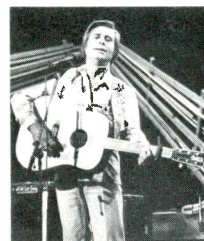
By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Don McLean — "Crying"

Brenda Lee — "Every Now and Then"

Conway & Loretta — "Lovin' What Your Lovin' Does To Me"



George Jones

One of the top records of 1981 will certainly be the **Don McLean** remake of the Roy Orbison classic "Crying." It's already strong at KIKK, WPNX, KMPS, WMZQ, WFAI, WQIK, KGA, KEBC, WTSO, KRMD, WBAM, WJQS, KWJJ, WZZK, KSSS, WSM, WCMS, KSOP, WWVA.

With his title tune from the "Any Which Way You Can" movie still bulleting in the charts, Capitol has released another choice for **Glen Campbell** lovers. "I Don't Want To Know Your Name" is playing at WESC, WSLC, WFAI, KCKC, WWVA, WBAM, KRMD, KSO, WJQS, KVOO, WQIK, KSOP.

Newcomer **Douglas** draws attention to his "Have Another Drink" at KWKH, KRMD, KEBC, WFAI, KYNN, KSOP. **Carl Chambers** has play on "Take Me Home With You" at WIRK, WGTO, KDJW.



Ann J. Morton

Johnny Cash shows spins on "Without Love" at WCXI, KSOP, KVOO, WFAI, KSSS, KFDI, KRMD, WMNI, WMAY, KKYX, WTOD, WWVA.

Carmol Taylor's "Sugar Creek Bottom" playing at WFAI, KRMD, KFDI, KSOP. **Curtis Potter's** "Texas Proud" is predictably good in Texas with adds at KIKK, KDJW, KBUC, KKYX, as well as KFDI and KVOO.

SUPER STRONG: **Sylvia, John Conlee, Jacky Ward, Willie Nelson, Bellamy Brothers, Elvis Presley, George Jones.**

The **Nashville Super Pickers** are showing with "New York Cowboy" at WTOD, KVOO, KFDI, WIVK, KWKH. **Ann J. Morton's** "You Got The Devil in Your Eyes" is added at KEBC, WSLC, KVOO, KRMD, KFDI.

SURE SHOTS

Marty Robbins — "Completely Out of Love"

Brenda Lee — "Every Now and Then"

Gene Watson — "Any Way You Want Me"

LEFT FIELDERS

King Edward Smith IV and the Knights — "Dixie Road"

Dave & Sugar — "It's A Heartache"

Leon Rausch — "Hold 'em Cowboys"

AREA ACTION

Larry Hawkins — "Working Girl" (KRMD, WPNX, KEBC)

Wyvon Alexander — "Frustration" (WDEN, KFDI, KEBC, WYDE)

Lanny Browning — "My Baby Don't Love Me Anymore" (KFDI, KBUC, KVOO)

Stan Strickland Joins Top Billing

■ NASHVILLE — Kathy Hooper, Top Billing's director of creative services, has announced the appointment of Stan Strickland to the position of tour publicist and national radio coordinator.

Strickland was formerly employed by Atwell Advertising in Panama City, Fla. as an advertising sales account executive.

Brandwood Studio Open

■ NASHVILLE — Ansley Fleetwood has announced the opening of the Brandwood Recording Studio at 4206 Lone Oak Road here. Fleetwood, who heads the new operation, said the studio's first production is an album by "Hee Haw" star Archie Campbell.

Fleetwood, formerly a member of Joe Stampley's band, wrote and published the Moe Bandy and Joe Stampley hit "Just Good Ol' Boys."

Country Single Picks

COUNTRY SONG OF THE WEEK

BRENDA LEE—MCA 51047

EVERY NOW AND THEN (prod.: Ron Chancey) (writers: S. Dolan, R. Killough) (Tree, BMI) (3:12)

Brenda's touching vocal delivers this sensitive lyric to a full, mellow instrumental backing. It's a solid cut on a strong country ballad.

DEBBY BOONE—Warner Bros./Curb 49652

PERFECT FOOL (prod.: Larry Butler) (writer: D. Pfeifer) (Brightwater/Strawberry Patch, ASCAP) (2:15)

Boone's distinctive, pure vocal presents a sad lyric couched in a happy sound, as she and producer Butler present a highly programmable tune.

GENE WATSON—Warner Bros./Viva 49648

ANY WAY YOU WANT ME (prod.: Snuff Garrett & Russ Reeder) (writer: L. Ofman) (Senor/Cible, ASCAP) (2:49)

Singers need love, too, Watson says on this ballad pulled from the soundtrack to Clint Eastwood's "Any Which Way You Can."

MARTY ROBBINS—Columbia 11-11425

COMPLETELY OUT OF LOVE (prod.: Eddie Kilroy) (writer: M. Robbins) (Mariposa, BMI) (3:05)

This very commercial self-penned ballad is enhanced by a strong beat, dobro licks, and Kilroy's production.

HANK WILLIAMS, JR.—Elektra 47102

TEXAS WOMEN (prod.: Jimmy Bowen) (writer: H. Williams, Jr.) (Bocephus, BMI) (2:26)

Piano and mandolin contribute colorful lines to Williams' lyrical tribute to Texas females. Also deserving attention is the flip, "You Can't Find Many Kissers," a sincere but provocative cut that may generate airplay of its own.

DAVE & SUGAR—RCA JH-12168

IT'S A HEARTACHE (prod.: Jerry Bradley & Dave Rowland) (writers: Scott, Wolfe) (Pi-Gem, BMI) (2:38)

Dave and Sugar lend their trademark vocal treatment to this proven crossover hit, alternating wispy harmonies with powerful vocal deliveries.

JIM WEATHERLY—Elektra 47096

THE LOVE THAT WENT AWAY (prod.: Jim Ed Norman) (writer: J. Weatherly) (KECA, ASCAP) (3:17)

This is a soft, intimate cut about a pair of dreamers who come to realize there's more to life than dreams.

TERRY ADEN—B. B. 920

STEALIN' THE FEELIN' (prod.: Greg Trampe) (writers: T. Aden, G. Trampe) (Bridger, BMI) (2:40)

Programmers should give this pleasant cut a listen—it has a catchy hook, an easy lead vocal, and a toe-tappin' beat that changes from an easy start to a quick-paced finish.

Don Gant Bows New Publishing Firm

■ NASHVILLE — Nashville publisher and producer Don Gant, formerly senior VP at Tree International here, has announced the formation of Don Gant Enterprises, parent company of Old Friends Music (BMI) and Golden Bridge Music (ASCAP).

Also joining the firm is Chris Dodson, who will serve as the company's professional manager and assist Gant in the creative development of writers, and Kathy Lee, who assumes administrative assistant duties involving copyright administration and accounting. Jimmy Gunn will handle the company's tape library.

Gant's 20-year business career in the music industry began at Acuff-Rose Publications, where he was a professional manager and producer of such acts as Mickey Newbury, Roy Orbison, Don Gibson, John D. Loudermilk, and others. Gant later headed ABC Records' Nashville branch.

Gant said priorities for his new company will include connecting it "internationally with the publishing world."

Don Gant Enterprises is located at 1225 16th Avenue South, P.O. Box 121076, Nashville, Tenn. 37212. Phone is (615) 329-0490.

Country Radio Survey

(Continued from page 55)

think that's a good idea in a market of this size. I'm very careful—I would probably never be the first station on a record."

Cook said KHJ bases most of its new record decisions on its own research: "We have a panel of listeners that we've researched, and make about 25 calls a week to them." He said his station, which changed to a country format on Nov. 7, 1980, also does sales checks and request checks, reads national trade charts, and keeps close watch over what is being played by local competitors KLAC and KBBQ.

Sound is the Key

WBAM (Montgomery, Ala.), Diane Brennan, MD: "Basically, I add records by the way they sound. I try not to look at national charts, because I like to base everything I play on what's happening in this market. We do research, but only on sales and call-ins. I weigh the local audience a whole lot more than a record's national performance. And I look at the track record of the artist here.

"We don't do call-outs. I don't believe in passive research. I go to honky tonks here and listen to what's being played. I tried to get jukebox operators here to give me information on how many times certain songs are being played, but they said that was too much trouble."

Taking Chances

Brennan said Leon Rausch's "You Can Be Replaced" was "number one here, but nowhere else I know of. I played Con Hunley and Alabama early in their careers." The MD said she also picked up on Leon Everette and Lacy J. Dalton

from their initial releases.

"I used to watch what WIVK in Knoxville played, because they seemed to be like our market. But I don't follow any other stations now."

'Tailoring'

WKHK (New York), John Brejot, MD: "Our primary criterion is the way a record sounds, and whether it fits our market. Like most markets, ours is made up 80 percent of Eddie Rabbitt, Dolly Parton, Moe Bandy, and so on.

"Then there are certain things outside of that which we want to tailor to our market." What does the "tailoring" involve? "That's what we're working on," said Brejot, whose station changed to a country format on Sept. 8, 1980.

Playlist

The MD, who said his playlists includes about 50 records, said he went on Ed Bruce's "Girls, Women and Ladies" "before the box—we went off the album. We played Steve Wariner's 'Your Memory' early, and Rodney Crowell's 'Heartbroke,' which has been good for us, though no one else is going on it." Brejot said his station is playing "New York Cowboy," which Randy Barlow customized for the station. In fact, WKHK plans to use the song on its TV commercial.

As for other stations whose playlists he watches, Brejot said he follows stations that "are part of our chain—KIKK in Houston, and WMZQ in Washington, D.C." Brejot said he can't describe WKHK's local research, "because we're a new station, and we're still establishing that."

Watson Visits Mama's



MCA Records staffers rolled out the red carpet recently for a Gene Watson performance at Mama's Country Showcase in Atlanta. Included among the industry representatives who attended the showcase were, from left: Gray Black of Lieberman; John Langlois of "Video and Music;" Watson; Larry Coates of WPLO Atlanta; and MCA southeast regional promotion director John Deters.

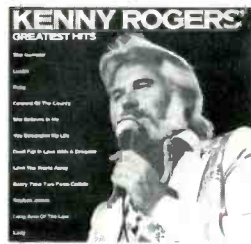
Record World Country Albums

JANUARY 24, 1981

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

JAN.
24

JAN.
17



WKS. ON
CHART

1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (12th Week)	14
2	2	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	16
3	3	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	20
4	4	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002	36
5	6	HORIZON EDDIE RABBITT/Elektra 6E 276	28
6	5	THE OAK RIDGE BOYS GREATEST HITS/MCA 5150	11
7	7	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	14
8	10	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	24
9	8	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	89
10	9	RONNIE MILSAP'S GREATEST HITS/RCA AHL1 3772	14
11	11	STARDUST WILLIE NELSON/Columbia KC 35305	140
12	13	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	7
13	14	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	109
14	18	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	11
15	20	GIDEON KENNY ROGERS/United Artists LOO 1035	40
16	19	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	111
17	23	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	31
18	15	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	33
19	16	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	17
20	38	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/ Warner/Viva HS 3499	6
21	25	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	160
22	24	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5139	11
23	17	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	14
24	12	PRETTY PAPER WILLIE NELSON/Columbia JC 36189	15
25	27	URBAN COWBOY II (ORIGINAL SOUNDTRACK)/Full Moon/ Epic SE 36921	3
26	21	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	18
27	31	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Gasablanca NBLP 7239 (PolyGram)	15
28	32	ENCORE MICKEY GILLEY/Epic JE 36851	10
29	26	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	66
30	36	KENNY KENNY ROGERS/United Artists LWAK 979	69
31	30	BEST OF EDDIE RABBITT/Elektra 6E 235	61
32	34	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	94
33	22	LIGHT OF THE STABLE—THE CHRISTMAS ALBUM EMMYLOU HARRIS/Warner Bros. BSK 3484	12
34	37	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)	23
35	29	I AM WHAT I AM GEORGE JONES/Epic JE 36586	18
36	35	THE BEST OF THE KENDALLS/Ovation OV 1756	5
37	28	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	32
38	41	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	88
39	42	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037 (PolyGram)	258
40	47	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	61
41	33	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	35
42	46	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	63
43	43	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland International JE 36786	14
44	45	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024 (PolyGram)	52
45	44	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	45
46	50	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	92
47	48	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207 (PolyGram)	42
48	49	TOGETHER OAK RIDGE BOYS/MCA 3220	46
49	40	CHRISTMAS CARD STATLER BROTHERS/Mercury SRM 1 5012 (PolyGram)	16
50	39	CHRISTMAS WITH SLIM WHITMAN/Epic JE 36847	4
51	53	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	23
52	55	A WOMAN'S HEART CRYSTAL GAYLE/Liberty LOO 1080	7
53	51	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/ Epic JE 36492	29
54	54	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/ MCA 6101	21
55	56	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	93
56	65	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	88
57	59	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107	43
58	63	ELECTRIC HORSEMAN FEATURING WILLIE NELSON (ORIGINAL SOUNDTRACK)/Columbia JS 36327	53
59	57	DREAMLOVERS TANYA TUCKER/MCA 5140	12
60	62	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	86
61	64	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	65
62	70	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/ Curb 6E 278	31
63	61	BEST OF BARBARA MANDRELL/MCA AY 1119	101
64	52	THE LEGEND OF JESSE JAMES VARIOUS ARTISTS/A&M SP 3718	8
65	66	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	46
66	60	RAZZY BAILEY/RCA AHL1 3688	20
67	67	SOUTHERN RAIN MEL TILLIS/Elektra 6E 277	6
68	58	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36760	8
69	69	GEORGE BURNS IN NASHVILLE/Mercury SRM 1 6001 (PolyGram)	2
70	68	LOOKIN' GOOD LORETTA LYNN/MCA 5148	11
71	71	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	29
72	72	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	22
73	75	HARD TIMES LACY J. DALTON/Columbia JC 36763	16
74	74	SONS OF THE SUN BELLAMY BROTHERS/Warner/Curb BSK 3491	6
75	73	TOGETHER AGAIN GEORGE JONES & TAMMY WYNETTE/ Epic JE 36764	11

Nashville Report *(Continued from page 54)*

to be nominated for a Grammy? The Mercury artist, whose "I Wish I Was Eighteen Again" earned him a Grammy nomination for best country male vocal performance, is 85.

April/Blackwood Music has signed Sunbird artist and writer Earl Thomas Conley to a long-term publishing agreement . . . Speaking of Sunbird, that label has moved its offices to 21 Music Circle East here. Their phone remains (615) 255-7744 . . . Warner Bros. Music has signed artist Gary Morris to a writer's agreement.

IN THE STUDIO: Here's the most complete list you'll find anywhere on who's been working in local studios within the past few days: Audio Media (Roger Bowling, Dobie Gray), CBS (David Houston for Excelsior, John Anderson, Charly McClain, Johnny Rodriguez, "Take This Job and Shove It" soundtrack), Fireside (Jeannie C. Riley, Ronnie Robbins), Island (Larry Burton, Paula Postell), LSI (Sammi Smith), Chips Moman (Tammy Wynette), Quadrophonic (Don King, Kris Kristofferson mixing), RCA (Jerry Reed, Janis Carnes), Marty Robbins Studio (the Winters Brothers), Sound Emporium (Don Williams,

Bandera, Chris Waters, Sonny James), Soundshop (Van Stevenson and Kathy Barnes produced by Bob Montgomery, T. G. Sheppard), Young'un Sound (Wayne Kemp, Thomas Cain, Lawler and Cobb), Woodland (Conway Twitty, Connie Cato, Eddie Rabbitt overdubbing Miller Beer commercials, Joe Simon produced by Porter Wagoner), Sound Stage (the Rambos, Sonny Curtis, Leona Williams, Hank Williams Jr., the Wright Brothers).

Bill Rice is producing sessions for Stan Hitchcock, star of the syndicated Stan Hitchcock Show. The cuts will be released on Ramblin' Records . . . In case you're confused—there is no more Owepar Publishing. Dolly Parton and Porter Wagoner continue to pursue their publishing interests through Velvet Apple (BMI) and Song Yard (ASCAP), both Dolly's; and Porter Music (BMI) and W&N Music (ASCAP), both Porter's. All four companies are managed by Carla Scarborough, at 811 18th Ave. South here . . . Plough Broadcasting is cohosting the CMA luncheon for Atlanta ad and media community Feb. 4.



Record World Country Singles

JANUARY 24, 1981

TITLE, ARTIST, Label, Number

JAN. 24	JAN. 17		WKS. ON CHART
1	3	BEAUTIFUL YOU OAK RIDGE BOYS MCA 51022	10
2	1	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	11
3	6	9 TO 5 DOLLY PARTON/RCA 12133	8
4	5	DOWN TO MY LAST BROKEN HEART JANIE FRICKE/ Columbia 1 11384	12
5	2	I THINK I'LL JUST STAY HERE AND DRINK MERLE HAGGARD/MCA 51014	13
6	10	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC RAZZY BAILEY/RCA 12120	9
7	12	I FEEL LIKE LOVING YOU AGAIN T. G. SHEPPARD/ Warner/Curb 49615	7
8	11	GIRLS, WOMEN AND LADIES ED BRUCE/MCA 51018	11
9	9	DON'T FORGET YOURSELF STATLER BROTHERS/Mercury 57037 (PolyGram)	11
10	14	1959 JOHN ANDERSON/Warner Bros. 49582	9
11	15	I'LL BE THERE IF YOU EVER WANT ME GAIL DAVIES/ Warner Bros. 49592	8
12	19	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic 19 50948	8
13	17	YOUR MEMORY STEVE WARINER/RCA 12139	10
14	7	GIVING UP EASY LEON EVERETTE/RCA 12111	14
15	20	FOLLOWING THE FEELING MOE BANDY & JUDY BAILEY/ Columbia 11 11395	8
16	16	ACAPULCO JOHNNY DUNCAN/Columbia 1 11385	11
17	21	SOUTHERN RAINS MEL TILLIS/Elektra 47082	6
18	22	ANY WHICH WAY YOU CAN GLEN CAMPBELL/Warner/ Viva 49609	9
19	24	DON'T YOU EVER GET TIRED OF HURTING ME WILLIE NELSON & RAY PRICE/Columbia 11 11405	8
20	4	ONE IN A MILLION JOHNNY LEE/Full Moon/Asylum 47076	13
21	25	SILENT TREATMENT EARL THOMAS CONLEY/Sunbird 7556	9
22	8	IF YOU GO, I'LL FOLLOW YOU PORTER WAGONER & DOLLY PARTON/RCA 12119	11
23	28	HILLBILLY GIRL WITH THE BLUES LACY J. DALTON/ Columbia 11 11410	6
24	30	ARE YOU HAPPY BABY DOTTIE WEST/Liberty 1392	6
25	29	DON'T LOOK NOW (BUT WE JUST FELL IN LOVE) EDDY ARNOLD/RCA 12136	7
26	31	CAN I SEE YOU TONIGHT TANYA TUCKER/MCA 51037	5
27	13	GOODBYE MARIE BOBBY GOLDSBORO/Curb 9 5400	13
28	33	COUNTRYFIED MEL McDANIEL/Capitol 4949	8
29	36	YOU BETTER MOVE ON GEORGE JONES & JOHNNY PAYCHECK/Epic 19 50949	7
30	37	CUP OF TEA REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49626	6
31	41	ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON/Columbia 11 11418	3
32	38	WILLIE JONES BOBBY BARE/Columbia 11 11408	6
33	18	A BRIDGE THAT JUST WON'T BURN CONWAY TWITTY/ MCA 51011	14
34	39	WHAT'S NEW WITH YOU CON HUNLEY/Warner Bros. 49613	5
35	23	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	15
36	40	NOBODY'S FOOL DEBORAH ALLEN/Capitol 4945	9
37	42	WANDERING EYES RONNIE McDOWELL/Epic 19 50962	5
38	59	DO YOU LOVE AS GOOD AS YOU LOOK BELLAMY BROTHERS/Warner/Curb 49639	2
39	43	WHEN IT'S JUST YOU AND ME KENNY DALE/Capitol 4943	10
40	45	ANYTHING BUT YES IS STILL A NO STEPHANIE WINSLOW/ Warner Bros. 49628	6
41	46	YELLOW PAGES ROGER BOWLING/Mercury 57042 (PolyGram)	7
42	65	GUITAR MAN ELVIS PRESLEY/RCA 12158	2
43	47	I JUST WANT TO BE WITH YOU SAMMI SMITH/Sound Factory 425	7
44	49	KILLIN' TIME FRED KNOBLOCK & SUSAN ANTON/ Scotti Brothers 609	5
45	51	YOU ARE A LIAR WHITEY SHAFER/Elektra 47063	6
46	61	IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES/Epic 19 50968	2
47	48	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE DANNY WOOD/RCA 12123	7



48	50	CAROLINA (I REMEMBER YOU) CHARLIE DANIELS BAND/ Epic 19 50955	4
49	55	YOUR GOOD GIRL'S GONNA GO BAD BILLIE JO SPEARS/ Liberty 1395	3
50	80	DRIFTER SYLVIA/RCA 12164	2
51	53	WHISKEY HEAVEN FATS DOMINO/Warner Bros. 49610	5
52	63	READY FOR THE TIMES TO GET BETTER JOE SUN/Ovation 1162	4
53	56	SONG OF THE SOUTH JOHNNY RUSSELL/Mercury 57038 (PolyGram)	7
54	54	I FALL TO PIECES PATSY CLINE/MCA 51038	5
55	62	A LOSER'S NIGHT OUT JACK GRAYSON/Koala 328	6
56	75	THIRTY-NINE AND HOLDING JERRY LEE LEWIS/Elektra 47095	2
57	58	GETTIN' OVER YOU TIM REX & OKLAHOMA/Dee Jay 107	5

CHARTMAKER OF THE WEEK

58	—	WHAT I HAD WITH YOU JOHN CONLEE MCA 51044	1
59	60	COW PATTI JIM STAFFORD/Warner/Viva 49611	3
60	70	I HAVE A DREAM CRISTY LANE/Liberty 1396	2
61	26	NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER) DEAN DILLON/RCA 12109	12
62	87	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650	2
63	88	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic 19 50972	2
64	73	I'VE LOVED ENOUGH TO KNOW JIM RUSHING/Ovation 1161	3
65	—	SOMETHIN' ON THE RADIO JACKY WARD/Mercury 57044 (PolyGram)	1
66	94	TOO LONG GONE VERN GOSDIN/Ovation 1163	2
67	—	PEACE OF MIND EDDY RAVEN/Dimension 1017	1
68	27	DANCE THE TWO STEP SUSIE ALLANSON/Liberty/Curb 1183	11
69	34	THERE'S ALWAYS ME JIM REEVES/RCA 12118	9
70	32	THAT'S ALL THAT MATTERS MICKEY GILLEY/Epic 9 50940	16
71	57	LOST IN LOVE DICKEY LEE/Mercury 57036 (PolyGram)	11
72	78	DARE TO DREAM AGAIN PHIL EVERLY/Curb ZS6 5401	4
73	74	BYE BYE LOVE BILLY WALKER & BARBARA FAIRCHILD/ P.A.I.D. 107	4
74	84	ROCKABILLY REBEL ORION/Sun 1159	4
75	72	SILVER EAGLE ATLANTA RHYTHM SECTION/Polydor 2142 (PolyGram)	7
76	66	I AIN'T GOT NOBODY ROY CLARK/MCA 51031	7
77	90	RAININ' IN MY EYES MIKI MORI/Starcom 1001	2
78	44	NO ONE WILL EVER KNOW GENE WATSON/Capitol 4940	13
79	—	DIXIE MAN RANDY BARLOW/P.A.I.D. 116	1
80	52	SMOKEY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	15
81	35	LOVERS LIVE LONGER BELLAMY BROTHERS/Warner/Curb 49573	15
82	64	THE BEST OF STRANGERS BARBARA MANDRELL/MCA 51001	15
83	67	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca 2305 (PolyGram)	15
84	93	SEVEN BRIDGES ROAD EAGLES/Asylum 47100	2
85	91	20/20 HINDSIGHT BILLY LARKIN/Sunbird 7557	3
86	86	CAFFEINE, NICOTINE, BENZEDRINE (AND WISH ME LUCK) JERRY REED/RCA 12151	5
87	—	MY TURN DONNA HAZARD/Excelsior 1004	1
88	92	SHE'S A FRIEND OF A FRIEND THE BURRITO BROTHERS/ Curb 6 5402	2
89	89	I KNOW AN ENDING (WHEN IT COMES) B. J. WRIGHT/ Soundwaves 4624	3
90	68	I CAN SEE FOREVER IN YOUR EYES REBA McENTIRE/ Mercury 57034 (PolyGram)	14
91	71	BEERS TO YOU RAY CHARLES & CLINT EASTWOOD/ Warner/Viva 49608	9
92	—	S.O.S. JOHNNY CARVER/Tanglewood 1905	1
93	—	TWO OUT OF THREE AIN'T BAD J.W. THOMPSON/NSD 75	1
94	69	LEAVE THIS WORLD LOVING YOU WAYNE KEMP/ Mercury 57035 (PolyGram)	13
95	95	DIAMONDS AND TEARDROPS WAYNE MASSEY/Polydor 2147 (PolyGram)	3
96	100	THAT'S THE WAY MY WOMAN LOVES AMARILLO/ NSD 72	2
97	—	FOOL THAT I AM RITA COOLIDGE/A&M 2281	1
98	76	WHERE COULD YOU TAKE ME SHEILA ANDREWS/Ovation 1160	8
99	81	LADY KENNY ROGERS/Liberty 1380	15
100	77	YOU ALMOST SLIPPED MY MIND CHARLEY PRIDE/RCA 12100	17



BEAUTIFUL YOU

MCA-51022

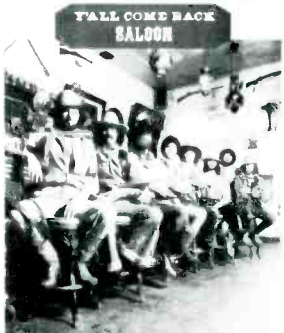
A BEAUTIFUL #1 SINGLE
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TOGETHER
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MORE SOLID OAKS GOLD

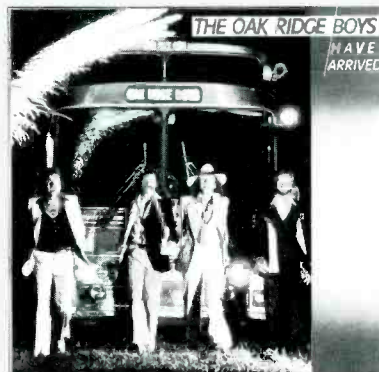
THE OAK RIDGE BOYS



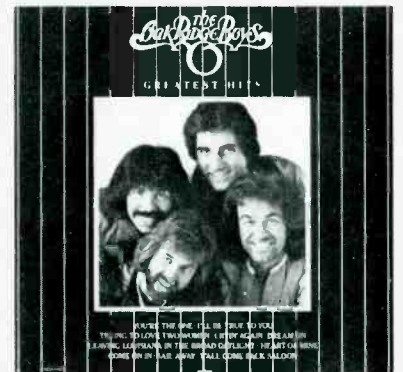
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