

# Record World

JANUARY 17, 1991 \$2.50



**The Police**

## Hits of the Week

### SINGLES

**JOHN LENNON, "WOMAN"** (prod. by Lennon-Ono-Douglas) (writer: Lennon) (Lennon, BMI) (3:30). The impact of this simple, introspective love song is magnified especially by the eternal power of his last line—"I love you now and forever." Geffen 49644 (Warner Bros).

**STYX, "THE BEST OF TIMES"** (prod. by Styx) (writer: DeYoung) (Stygian/Almo, ASCAP) (4:17). Dennis DeYoung continues to progress as a singer / songwriter / guiding force with this initial single from the new "Paradise Theatre" LP. A triumphant chorus hook proclamation is hitbound. A&M 2300.

**PAT BENATAR, "TREAT ME RIGHT"** (prod. by Olsen) (writers: Lubahn-Benatar) (Blackwood/White Dog, BMI) (3:15). Benatar is rapidly ascending the rock-queen throne with an impressive string of hits. This driving rocker spotlights her heated demand and some furious guitar lines. Chrysalis 2487.

**DARYL HALL & JOHN OATES, "KISS ON MY LIST"** (prod. by Hall-Oates) (Allen-Hall) (Hot-Cha/Six Continents/Fust Buzza, BMI) (3:48). Riding high on the success of their top 10 "... Lovin' Feeling," the dynamic duo opt for a bouncy pop sound with heavenly harmonies. RCA 12142.

### SLEEPERS

**RANDY MEISNER, "HEARTS ON FIRE"** (prod. by Garay) (writers: Meisner-Kaz) (Nebraska/United Artists/Glasco, ASCAP) (2:47). Meisner's tenure with Poco & the Eagles was invaluable in providing him with a keen pop-rock sense, as evidenced by this passionate rocker. Epic 19-50964.

**LOVERBOY, "TURN ME LOOSE"** (prod. by Fairbairn) (writers: Reno-Dean) (Blackwood/Dean of Music, BMI) (3:28). The Canadian quintet debuts with this cut from the self-titled LP. Mike Reno's vocal plea, a guitar grind, and marvelous production have won AOR ears. Col 11-11421.

**JOHN COUGAR, "AIN'T EVEN DONE WITH THE NIGHT"** (prod. by Cropper) (writer: Mellencamp) (H. G., ASCAP) (3:20). Cougar's street-wise posturing is multi-dimensional, with plenty of romantic vulnerability displayed on this follow-up to his top-40 "This Time." Riva 207 (PolyGram).

**DON McLEAN, "CRYING"** (prod. by Butler) (writers: Orbison-Melson) (Acuff Rose, BMI) (3:35). Roy Orbison took this nugget to #2 in '61. McLean hopes to follow the same path with a comeback cover from his forthcoming "Chain Lightning" LP. Pop-A/C potential. Millennium 11799 (RCA).

### ALBUMS

**STYX, "PARADISE THEATER."** The title refers to the famous Chicago venue which serves as a loose conceptual framework for this road-and-radio-worthy quintet's new LP. The songs, full of appeal for album and single-oriented radio, will keep them in the platinum category. A&M SP 3719 (8.98).

**MANFRED MANN'S EARTH BAND, "CHANCE."** If early AOR response is any indication, Mann's keyboard-oriented rock is still very popular. "Lies (Through The 80's)" will get frequent AOR spins, and the obligatory sleeper Bruce Springsteen cover version is "For You." Warner Bros. BSK 3498 (7.98).

**NICOLETTE LARSON, "RADIOLAND."** Buoyed by her own successes and her recent hit with the Dirt Band, the winsome singer's latest LP, produced by Ted Templeman, could click with cuts like Allen Toussaint's "Tears..." and Lowell George's "Long Distance Love." Warner Bros. BSK 3502 (7.98).

**APRIL WINE, "THE NATURE OF THE BEAST."** This Canadian quintet made positive U.S. AOR inroads with their last LP, and their newest, encompassing the frenetic guitars of "Future Tense" and the country-influenced harmonies of "Just Between You And Me," will add to the score. Capitol SOO 12125 (8.98).

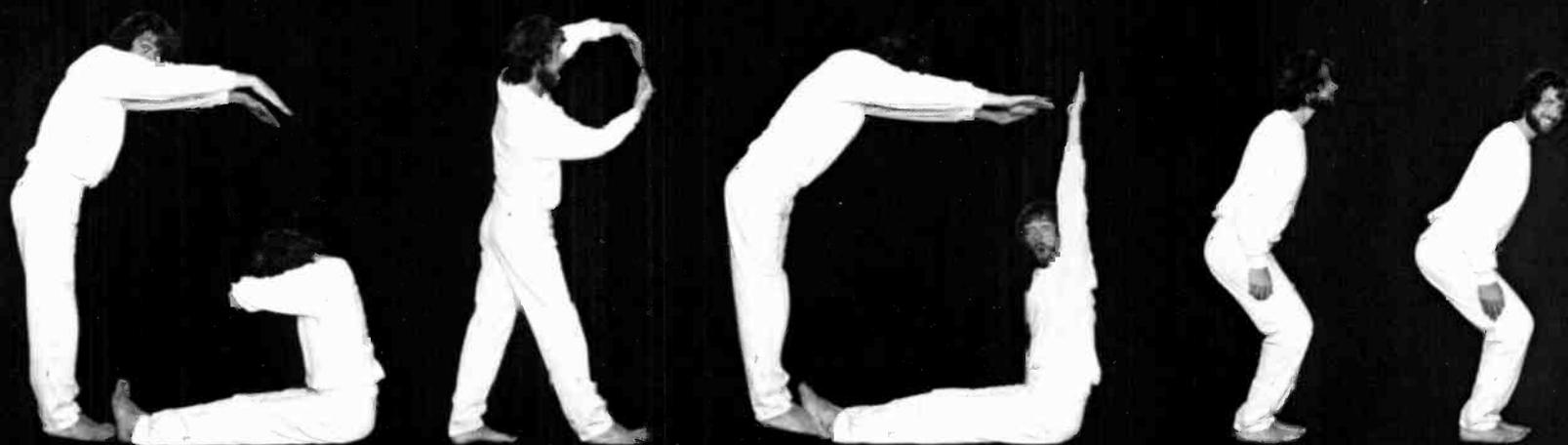


# HENRY GROSS



# WHAT'S IN A NAME

ST-12113

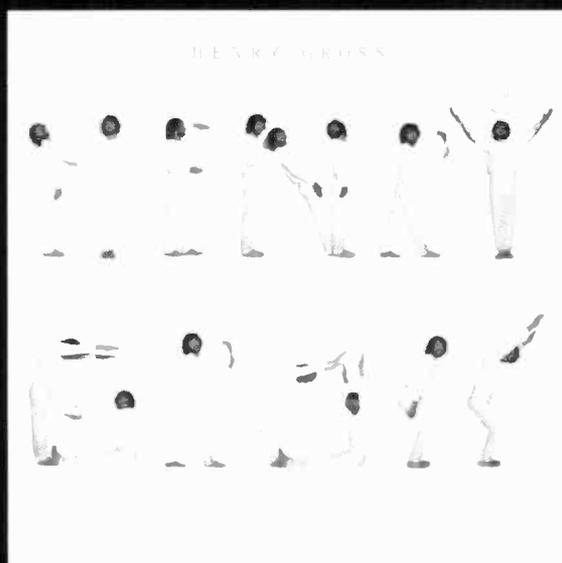


HIS DEBUT ALBUM ON CAPITOL RECORDS AND CASSETTES

Featuring the single "Better Now We're Friends"

4946

Produced by BOBBY COLOMBY except "Claudette" Produced by Ed Mashal & Tony Battaglia



# Record World



JANUARY 17, 1981

## List Price Hikes Set by RCA

By DAVID McGEE

■ NEW YORK — Effective immediately, RCA Records has increased suggested list prices of classical, show, Bluebird and selected catalogue titles by one dollar, in addition to hiking, by one percent of the invoice charge, the fee for picking and packing product to be shipped to a central location.

Approximately 60 catalogue titles have been raised to \$8.98, among them albums by David Bowie, John Denver, Elvis Presley, Waylon Jennings, Ronnie Milsap, Willie Nelson, Dolly Parton, Pure Prairie League, Styx and Roger Whittaker, as well as the "Star Wars" soundtrack and "The Story of Star Wars."

All classical and original cast LPs have been raised from \$8.98 to \$9.98, with multiple-record and boxed sets priced accordingly. The Bluebird series has gone from a \$10.98 list to \$11.98. The Victrola budget classical line has been raised from \$3.98 to \$4.98.

RCA raised its pick and pack fee from one and a half percent to two and a half percent of the total invoice charge.

News of the price hikes met with generally favorable response among dealers, who said they were pleased that the increases are in list and not wholesale price. Some concern was expressed, however, over the practice of raising prices on selected titles without changing those albums' prefixes. Thus chain stores with extensive inventories run the risk of confusing a \$7.98 catalogue LP with one now listing

(Continued on page 17)

## Video Dealers Report Heavy Holiday Season Sales; Software Manufacturers Unveil New Cassette Titles at CES

By SOPHIA MIDAS

■ NEW YORK — With the sale of video software and hardware surpassing—in some cases quadrupling—sales for the same period last year, the holiday buying season came to a resoundingly successful conclusion for the nation's video dealers in 1980.

The brisk sales activity, according to dealers, was the result of a growing national awareness of video technology, as well as the fact that an abundance of software was made available to the consumer this past year. The trend towards home entertainment, dealers noted, also contributed to Christmas sales. One retailer explained: "The American public is beginning to realize that for the money it takes for a family to go to the movies, including the cost of gas, parking, and theater tickets, they could own their own film and see it as many times as they like. The economy is forcing the public to examine alternative means of entertainment."

Video Land's Risa Solomon de-

scribed the flurry of excitement which her outlet experienced during the holidays and commented, "The store was insanely busy over Christmas, and our business doubled from last year. When I first looked at our sales graph, I thought I had made a mistake." Many retailers reported "record-breaking" sales days during the holidays. Video Specialties' John Dinwoodie said: "December was the best month in the history of our company, and the best single day was the day after Christmas. People had received recorders and wanted to buy films for them."

Video dealers whose stores are located in areas which are relatively protected from the nation's recession, notably the sunbelt states, also reported solid Christmas sales. "Business was very, very good," Video Mart's Dave Putnam noted, "and I feel that it's because this part of the country is somewhat recession-

(Continued on page 20)

By ELIOT SEKULER

■ LAS VEGAS — Dozens of new videocassette titles were added to the catalogues of several software manufacturers as the Winter Consumer Electronics Show got underway last week, with a record-breaking number of participants expected to be in attendance.

All the new software titles were in cassette configurations. Companies introducing new product at the CES included CBS Video Enterprises, Warner Home Video, Paramount Home Video, Universal (MCA), Magnetic Video and NFL Films.

CBS Video Enterprises added seven titles to the firm's catalogue, bringing its total of available cassettes to 32. New cassettes available from the company include "Fame," "Oklahoma," "Cruising," "Mutiny on the Bounty" (the 1962 version), "Carny," "Treasure Island" and the first release in the firm's CBS News Collector Series, a taped history of the career of President John F. Kennedy, culled from the CBS News archives. The firm also announced the acquisition of "South Pacific" from the estate of Rodgers and Hammerstein, which will be made available later this year. The CBS Video Enterprises cassettes, marketed under the MGM/CBS Home Video banner, range in price from \$49.95 (for "Treasure Island") to \$89.95 (for "Mutiny on the Bounty"). According to the firm, all

(Continued on page 24)

## FCC May Move This Week To Deregulate Radio Industry

By BILL HOLLAND

■ WASHINGTON—In perhaps its last major policy move under outgoing chairman Charles D. Ferris, the Federal Communications Commission will vote this week on a staff proposal to deregulate the radio industry.

The proposal, if passed, would contain the following main ele-

ments:  
Elimination of the required limit of 18 to 20 minutes of commercials per hour;

Elimination of requirements for a minimum amount of news, public affairs and other non-entertainment programming;

Elimination of the requirement that broadcasters keep precise programming logs.

Even though the Commission has been moving closer to deregulation under Ferris in the past few years, there is caution among some of the commissioners about the extent to which the FCC should adopt a hands-off policy—and whether some station owners would abuse their new freedom.

The FCC wants to make it clear to broadcasters, however, that even though they might not be required to devote at least six percent of their broadcast time to news, public affairs and other

(Continued on page 17)

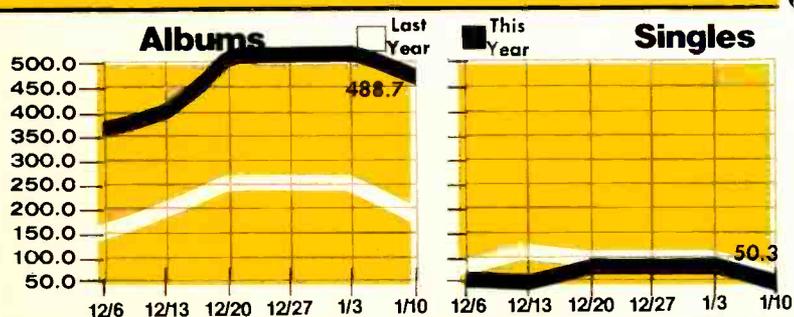
## RIAA Announces '80 Gold, Platinum Totals

■ NEW YORK—The Recording Industry Association of America (RIAA) announced its annual certification awards last week (6) for gold and platinum singles and albums. Among the 269 records certified for 1980 were 68 platinum awards for 65 albums and/or their counterparts on pre-recorded tape, and three singles; and 201 gold awards for 159 albums/tapes and 42 singles.

It is impossible to compare the totals with the 1979 awards, as the 120-day post-release qualifi-

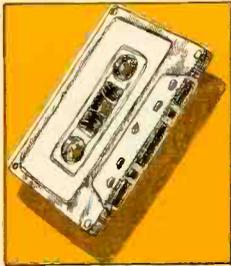
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## Record World Sales Index



\* 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.

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■ **Page 10.** Do commercially prerecorded cassettes measure up to the home taped kind? The question has become the focus of heated debate among manufacturers and retailers, some of whom feel that the way to combat the home taping problem is to boost the quality of pre-recorded tapes. All sides present their cases in this week's issue.



■ **Page 49.** Two years ago it was Rosanne Cash. Last year it was Lacy J. Dalton. In 1981 it appears another potent new female vocalist is ready for the country—country music, that is—and her name is Terri Gibbs. This week RW profiles the MCA artist, whose first single has already entered the top 10.

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## Powerhouse Picks

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

### Dolly Parton (RCA) "9 to 5"

The year-end momentum shows no signs of relenting. Additions, chart moves, sales and the movie's success add further thrust.

## Demand Still Strong For Lennon's Records

■ **NEW YORK** — Strong consumer demand for John Lennon and Beatles records has continued at the retail level, a full month after the ex-Beatle was tragically gunned down outside of his New York City apartment building.

The eleven Lennon and Beatles albums that were on the *Record World* Album chart at the end of 1980 have all shown significant sales growth in the past few weeks and have been joined by six other LPs on this week's chart. "(Just Like) Starting Over," the first single from the Lennon/Yoko Ono collaboration "Double Fantasy," remained #1 on the Singles Chart, and "Woman," the just-released second single, entered as chart-maker this week at #43 bullet.

Besides "Double Fantasy" which remained at #2 bullet this week, there are seven other Beatles or Lennon records currently bulleting on the Album (Continued on page 17)

## New Talks Set In Musicians' Strike

■ **LOS ANGELES** — As *Record World* went to press, stalled negotiations between striking members of the American Federation of Musicians and the Association of Motion Picture and Television Producers were scheduled to resume this Wednesday (14). Reports indicated that the union had been studying the producers' response to the AFM's latest proposal. The response was delivered to federal mediator Phyllis Cayse last week.

While AMPTP vice president Ed Prelock and spokesman Billy Hunt stonewalled press inquiries, AFM representative Bob Crothers conceded that the producers' response included "new material." The union, he said, would not be able to comment on the latest response from the producers until a more detailed study had been made.

The producers had earlier refused to drop an unfair labor practices claim that had been made against the union.

Originally, the central issue in the musicians' strike was the AFM's demand for payment for re-use of their work for television. The TV issue "has pretty much been pushed into the back now," said Crothers. "It (a settlement favorable to the union) is just not going to be." The main issue now is "the home video market—pay TV, videodiscs, videocassettes and so on," which was introduced into the dispute by the producers, he said.

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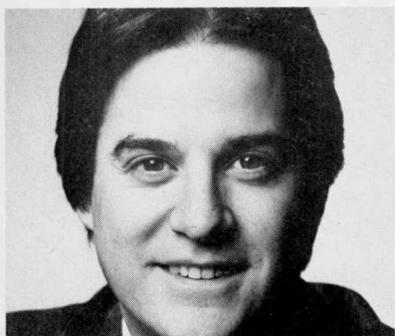
**BMI  
WELCOMES  
HOME**

**BILLY  
JOEL**

**BMI**

WHAT THE WORLD EXPECTS FROM THE WORLD'S LARGEST MUSIC LICENSING ORGANIZATION.

# Andon, Monteiro Named to New Columbia VP Posts; Larry Douglas Replaces Monteiro as Coast VP at E/P/A



Arma Andon

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Arma Andon to the newly created position of vice president, product development, Columbia Records.

### Reports to Mansfield

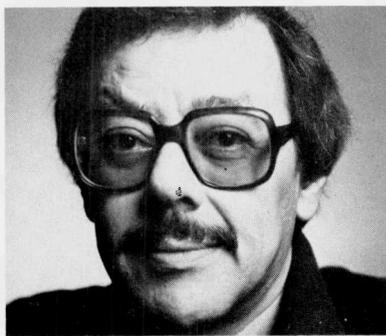
In his new capacity, Andon, who will report to Columbia's marketing vice president Joe Mansfield, will be responsible for overseeing all activities of the label's merchandising, artist development and press and public information departments. Reporting directly to him will be Barbara Cooke, director, merchandising, east coast; Ron Oberman, vice president, merchandising, west coast; Hope Antman, vice president, national press and public information; and the artist development staff.

### Background

Andon has been vice president, artist development, Columbia Records since 1977, working with such artists as Rockpile, Weather Report, Journey, Blue Oyster Cult, the Boomtown Rats and Kenny Loggins. He joined CBS Records in 1972 as associate product manager, moving to product manager; associate director, product management; and director, product management. In 1975 he was promoted to assistant to the vice president and general manager, Columbia Records, and in 1976 he was named assistant to the president, CBS Records.

### Promotions Set At WEA International

■ NEW YORK—Nesuhi Ertegun, president of WEA International, has announced a number of promotions and changes within the company. In WEA International's New York office, Manfred Bormann, formerly director, international projects, has been promoted to vice president, product administration. Ruby Merjan, assistant to the director of international A&R for two  
(Continued on page 40)



Stan Monteiro

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced that Stan Monteiro has been appointed to the newly created position of vice president, Columbia label promotion.

Monteiro, who will be based in New York and report to Joe Mansfield, the label's marketing VP, will be responsible for overseeing all promotional activities for albums and singles released on the Columbia label. Ed Hynes, vice president, national promotion, will report to Monteiro.

Monteiro has been vice president, marketing, west coast, Epic/Portrait/CBS Associated Labels since 1979. He joined Epic Records in 1972 as director, national promotion. In 1975 he moved to the Columbia label as vice president, national promotion. In 1977, Monteiro moved to the west coast as vice president of promotion, publicity and artist development for United Artists Records. He subsequently joined Cash Box as director of marketing.



Larry Douglas

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Larry Douglas as vice president, marketing, west coast, Epic/Portrait/CBS Associated Labels. He replaces Stan Monteiro, who has moved to the Columbia label.

In his new position, Douglas will supervise the activities of E/P/A's west coast promotion, publicity, merchandising and artist development departments, in cooperation with the national department heads. He will report to Ron McCarrell, vice president, marketing, E/P/A, and work closely with Myron Roth, vice president and general manager, west coast operations, CBS Records.

Douglas joined CBS Records in 1978 as director, national promotion, Portrait Records. Prior to that he was with Management III/WindSong Records, where he was vice president of promotion for three years. He began his career in 1964 with A&I Distributors in Cincinnati.

## No Resolution Near In MCA/Tower Dispute

By SAMUEL GRAHAM

■ LOS ANGELES — As the 1981 business year begins in earnest, the dispute between MCA Records and the California-based 29-store Tower retail chain is continuing, with no immediate resolution in sight. Whether the cause of the six-month-old dispute is Tower's refusal to pay several hundred thousand dollars in bills, as MCA claims, or MCA's refusal to accept returns from Tower worth a similar amount, as the retail firm argues, MCA product remains unavailable in all Tower stores.

According to Gene Froelich, head of the MCA Record Group, it is Tower's unwillingness or inability to pay its bills to MCA that is at the bottom of the stalemate. "We stopped selling Tower our merchandise in August," Froelich told *Record World* in a recent conversation, "because they refused to pay their bills at all. We filed suit in November for non-payment of something approximating \$600,000."

There has been "no change in any (billing) procedure from MCA's side, in 1980 or at any other time" during Froelich's 13-year tenure at the label, he added. However, Tower principal Russ Solomon, while noting that "whether it's (a matter of) their refusal to sell or our refusal to buy is academic," told *RW* that "they (MCA) have changed policies. Their main policy (now) is their refusal to take over \$500,000 in returns from us. There are going to be disputed items in any large account," Solomon continued, "but there would be no money owed except for those disputed items, whatever they might be, if the returns were accepted."

In response to Solomon's claim, Froelich said: "It's never been our policy to accept returns from our customers on a credit basis. We accept returns on an exchange basis only, and that has been our policy for a number of years." He added, "Tower is not a customer of ours, and hasn't been since August. We have policies that are in effect (only) for our customers." MCA did accept returns from Tower on an exchange basis "up until the time they refused to pay their bills, at which point we stopped doing business with them," Froelich said.

Solomon called the matter "a family fight that's exploded way beyond where it should be. The people who normally work these things out are not being let work this out, which is a shame. If the people who for 20 years or longer  
(Continued on page 37)

## Regional Breakouts

### Singles

#### East:

Tierra (Boardwalk)  
Stevie Wonder (Tamla)  
Aretha Franklin (Arista)

#### South:

Dolly Parton (RCA)  
Jacksons (Epic)  
Stevie Wonder (Tamla)  
John Lennon (Geffen)

#### Midwest:

Dan Fogelberg (Full Moon/Epic)  
Dolly Parton (RCA)  
Stevie Wonder (Tamla)

#### West:

REO Speedwagon (Epic)  
Dan Fogelberg (Full Moon/Epic)  
Dolly Parton (RCA)  
Alan Parsons Project (Arista)

### Albums

#### East:

Blues Bros. (Atlantic)  
Gap Band (Mercury)  
Whispers (Solar)  
Warren Zevon (Asylum)  
Lou Rawls (Phila. Intl.)  
Yarborough & Peoples (Mercury)

#### South:

Blues Bros. (Atlantic)  
Gap Band (Mercury)  
Whispers (Solar)  
Warren Zevon (Asylum)

#### Midwest:

Blues Bros. (Atlantic)  
Gap Band (Mercury)  
Whispers (Solar)  
Warren Zevon (Asylum)  
Yarborough & Peoples (Mercury)

#### West:

Blues Bros. (Atlantic)  
Gap Band (Mercury)  
Whispers (Solar)  
Warren Zevon (Asylum)

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# Fania All Stars on Tour Europe 1981

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## Current Tour

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**January 21, 1981**

**Concert Barcelona, Spain**

**January 23, 1981**

**Concert MIDEM, France**

**January 24, 1981**

**Concert Paris, France**

**January 25, 1981**

**Concert Holland**

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**Soon To Be Released: New Fania All Stars LP**

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# Given One Wish For 1981, Most A&R Execs Surveyed Want More Exposure For New Music on Radio

By GREG BRODSKY & JEFFREY PEISCH

■ NEW YORK—Last year at this time, *Record World* conducted a survey of A&R executives, asking them what qualities they would be looking for in new artists during the year. Not surprisingly, the survey didn't provide any new answers. "An exciting performance," said many executives. "Solid songs," said others. The answers were probably the same in 1970 and they'd probably be the same in 1990 if the same questions were posed. The point is, A&R people know something is great when they hear it, but they can hardly describe that special quality that they're constantly hoping to discover.

## Concerned About Radio

In this year's A&R survey, *RW* asked executives one question: "If you could have any one wish in 1981 in terms of an A&R discovery or a change you'd like to see in the industry, what would you wish for?" While some of the answers contained the same often-heard lines—"exciting performers," "great songs"—many of the responses were interesting and entertaining.

Over half of the fifteen executives contacted said they wished that radio stations would give more opportunities to new artists. While some execs said that they wished for a new trend to develop, others said they hoped to steer clear of the trend mentality altogether.

Following are the responses, in alphabetical order:

**Ron Alexenburg, president, Handshake Records:** I'd like to see an industry of happiness again, like we had a while ago, when we all pulled for each other. It would be nice to feel like that again. As far as trends, I like the R&B and country cross-over trend and I'd like to see more of that. I'd also wish, at the same time, that people didn't categorize music. All music is good; some music is better than other music. 1981 will be a pivotal year for the industry. I'm approaching it with all the energy and optimism I have.

**Bobby Colomby, VP, A&R, pop division, Capitol Records:** Consumers are looking for something other than new versions of the same type of music that they already own. I'm looking for a, quote-unquote, legitimate new wave.

**Mickey Eichner, VP, national A&R, Columbia Records:** I'd like for us to discover, on behalf of the industry, something fresh, dif-

ferent and original enough to generate the kind of excitement that would bring the industry into a new era of prosperity.

## 'De-top-40-ization'

**Gregg Geller, VP, national A&R, Epic Records:** My wish is for more flexible programming policies at AOR radio—the de-top 40-ization of AOR radio. It's terribly inhibiting for an A&R person to carry around in the back of his mind the thought that there's no place for the good music to be heard. I'd like new music to thrive at the major labels and it can't really thrive until we have something to do with it.

**Dick Griffey, president, Solar Records:** If I could have one wish for 1981, it would be the same wish I'd have for 1982, '83, '84 and '85 and I could say that wish in two words: Stevie Wonder. I'd like him on my label. I think he's the most talented human being in the history of this planet, and the most valuable piece of A&R property anywhere.

**John David Kalodner, A&R for Geffen Records:** I'd probably wish for a new direction in music, as happened with the Beatles and the British invasion, that's both new and musical, which new wave and disco, to a large extent, weren't. They were trends that were more sociological than musical. I'd like to see a trend that puts emphasis on melody and musicality, a trend that belongs to kids and not to the adults and the corporations.

**David Kershbaum, VP, A&R, A&M Records:** I wish that radio, our main source of exposure, would take some chances with

some talented people. So many things that deserve to be heard aren't heard because they don't fit into a format. There's a lot of music that people would like if they got a chance to hear. It gets frustrating when promotion people continually say to us that they can't get records played on the radio.

## 'Talking Heads on WBLs'

**Ken Kushnick, executive VP, Sire Records:** I'd like to discover an entirely new bunch of radio programmers; people who think that radio is about looking forward, not backward. We're (record labels and radio) in very different businesses now. Our aims are different. Maybe they're wrong, but I don't think there are wrongs; there are two rights. Unfortunately, we've fallen into this trap where we're dependent on them. And I'm not even talking about top 40 radio; I'm talking about FM. I don't want to get the Talking Heads on WABC; I want to get them on WBLs.

**Gary LeMel, VP, A&R and publishing, the Boardwalk Entertainment Co.:** I'd wish for a band with the mass appeal and depth and talent of a Led Zeppelin, Pink Floyd or ELO. The key is to find a band that has singles and enough depth for AOR radio. I think we'll find it, too.

**Denny Rosencrantz, VP, A&R, MCA Records:** I'm happy with a combination of mainstream pop with new wave overtones. When some things start off, they're considered really far out. All of a sudden they have some mass ap-

(Continued on page 36)

## Cheap Trick and Playmates



The members of Epic recording group Cheap Trick pose with a couple of Playboy Bunnies backstage at the Los Angeles Forum prior to a recent concert. The concert culminated a month-long radio contest in support of Playboy magazine's 1980-81 music poll. The winning contestants accompanied the group on a mini-tour hosted by Playboy and Cheap Trick. Group members pictured from left, are: Pete Comita, Bun E. Carlos, Rick Nielsen and Robin Zander.

## Alexenburg 'Pleased' With MCA Settlement

■ NEW YORK—Ron Alexenburg and MCA Inc. have reached an out-of-court settlement in the suit and countersuit filed last year arising from MCA's closing of Alexenburg's Infinity label. Although no terms of the settlement were disclosed, Alexenburg told *Record World*: "I'm glad that we were able to work it out and that it's over with; I'm very pleased it's in the past." MCA would not comment on the settlement.

Alexenburg had been seeking \$2 million from MCA Inc. in fulfillment of a contract signed in April 1978, plus an under-terminated amount in damages. MCA had closed Infinity in November 1979, saying that the corporation "could not justify extending its financial commitment to Infinity in the context of present day economic realities."

Three weeks after MCA's decision to fold Infinity, Alexenburg filed his suit, claiming that MCA's move was in "violation and nullification of every provision of the agreement and has destroyed Infinity as an ongoing company."

In January 1980, MCA filed a countersuit, claiming that none of the \$20 million advanced to Infinity had been repaid. In its countersuit, MCA charged that Infinity's poor performance was due to Alexenburg's mismanagement.

Last September, Alexenburg launched Handshake Records, an independent distributed by CBS.

## Atco Names Two Promotion Directors

■ NEW YORK—Reen Nalli, vice president of Atco Records & Custom Labels, has announced the appointment of two directors of the company's promotion staff. Vicki Germaise has been named national director of pop promotion and Sean Coakley has been named national director of album promotion.



Sean Coakley, Vicki Germaise

Both Germaise and Coakley have been active at Atco since the label was re-established in 1978. They are the first official national promotion directors for the re-activated operation.



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# Cassette Quality Debate Continues As 'Audiophile' Lines Makes Debut

By BRIAN CHIN

■ NEW YORK—The broadening popularity of cassettes has been bringing a series of technological advances into consumers' homes, and a sticky, recurring issue to the industry: the question of whether commercially prerecorded cassettes do or can measure up to the home-taped kind.

Arista Records recently announced the use of a "vastly improved" tape formulation to make commercial copies more competitive: the quality gap, according to Arista executive VP and general manager Elliot Goldman, "stems from the technical requirements of high-speed duplicating." He added: "We had been exploring proposals from several manufacturers when CBS (Arista's original duplicator) came up with a tape we found competitive. Rather than change, we decided that they met (our) quality standard." CBS reported that the improved formula tape would be used on Columbia and Epic releases, and was being offered to other companies using CBS facilities.

An informal survey of retailers and manufacturers elicited a surprising range of comments on the relative merits of commercial and home-recorded cassettes, and the small number of "audiophile" cassettes offered by a number of firms. With a widely perceived deterioration in record pressing quality, even the common wisdom that vinyl is always preferable to tape is becoming open to debate. The determining factor in the future of cassettes in general, not surprisingly, continues to be cost.

At the moment, Record Bar buyer Norman Hunter says, requests for the various audiophile cassette lines are "not significant at all." Instead, he suggests, "prerecorded tape should be upgraded without calling them 'audiophile.' If one can make quality recordings at home, it's ridiculous that commercial tapes aren't high quality overall, because they should be. If the industry wants to combat blank tape, they'll have to raise the quality of prerecorded." King Karol tape and accessories buyer Stuart Triff disagrees, insisting that "most prerecorded tapes emanating from major companies today are at least as good as their record counterparts, and in the cases of their audiophile lines, superior," noting that returns on Columbia's 21-title chromium dioxide "Mastersound" cassette line are far outnumbered by their vinyl equivalents.

With inconsistency in reproduction the most-cited disadvantage of normal high-speed (64 to one) cassette duplicating, a number of solutions have been advanced by

the manufacturers of higher-quality tapes: besides the use of chromium dioxide tape, they include slower speed duplicating, most commonly at an eight to one ratio, and more careful quality control. RKO Tape Corporation's Hugh Wallace remarks: "There's nothing to prevent a duplicator from putting out a quality product if time and extra money is put into it. It doesn't take a significant amount and it's not that difficult." RKO manufactures the cassette catalogue of the mail-order Musical Heritage society. "We don't use a special tape, just premium duplicating tape. There's minimal extra expense involved . . . in putting out consistently good quality." RKO's return rate, Wallace reports, is less than a tenth of a percent. But, if as MHS general manager Bob Nissim says, the Society's 600-title cassette line achieves a fully respectable "standard" quality demanded by subscribers, there are other operations that actually go to the length of real-time duplication. In Sync Laboratories, according to head Alan Silver, records each cassette in one to one time, individually aligned and equalized, in a midtown Manhattan studio where twenty running cassettes at a time can be compared directly to the master tape. "We just found high-quality record pressing unattainable in this country," Silver explains, in reference to the company's decision to discontinue its disc line entirely in favor of cassettes. "It costs infinitely less to produce a cassette" (due to art and printing costs), he adds, "and, for a small company, we had to produce a 'Rolls Royce' product in order to survive." In Sync has a 61-title classical catalogue.

From the perspective of a major label, however, inconsistency at playback is just as often due to variation in home equipment. Because of fluctuations in azimuth alignment, Warner Bros.

Records quality assurance director Edwin Outwater states, even if each individual copy were adjusted at the factory, "the chances are 99 percent that they would sound worse because azimuth alignment is usually out of adjustment on the home player. This problem doesn't exist on a cassette recorded and played on the same machine." Outwater adds that, while there have been corporate-level discussions on the possibility of a WEA audiophile line, "people would be amazed if they adjusted their players at how good (commercial) tapes can sound. I don't see a lack of quality."

Many smaller operations do see themselves as providers of a service not always offered by majors. For example, New York-based Inner City Records recently introduced an \$11.98 chromium dioxide line which will include 32 titles by next month. Inner City's Kevin Yaterola observes: "There's a need for jazz cassettes, especially esoteric stuff. Majors might not (handle such material)." Julie Koninz, president of Inner City's duplicator, New Jersey's Cassette Productions, agrees: "Small companies will pioneer (cassette audiophile lines)." Koninz also notes that Vanguard, another of his accounts, has list priced their folk, jazz and classical chromium dioxide line at \$8.98 and \$10.98 for "two-fers," a bold move for a small company. He speculates, "If some companies pay the premium and pass the benefit on to the customer, they may make up the difference in volume. Other companies may have to reconsider pricing and (the chromium cassette) may spread out of the 'audiophile' market."

The simple time, space and financial demands of mass duplication, however, have always been the major stumbling blocks to improving cassette quality. California's Mobile Fidelity Sound Labs, among

the leading firms manufacturing audiophile discs, is introducing their first six high-quality cassettes this week, "exact duplications made with absolute care and precision," according to Mobile Fidelity's Leslie Rosen. Using BASF chrome tape, and transferred from the artist's original master in real time, the tapes will top their record prices by a dollar (titles include albums by Steely Dan, John Klemmer and Zubin Mehta). "It's an expensive process," Rosen says, adding that the maximum run of any title would be 200,000. "We are being very conservative, but very positive too." A large duplicator, who requested confidentiality, confirms that, "for many tape duplicators, cost is a factor. In volume, fractions of pennies add up." Lower quality rollers, pads and windows are a few of the cost-cutting features that have been or might be used by major label manufacturers. Also, according to the duplicator, while new technology has made better equipment available, the bulk and cost of upgrading discourages many a manufacturer from improving his plant. "If you want to remain state-of-the-art, you have to bite the bullet and update your equipment." Still, the duplicator notes that since much of the new technology is reserved specifically for the cassette, the level of cassette capability already can outrun that of the original studio master tape, pointing out further that "records and FM broadcasts especially, have their limitations" as source material for home recording. Cassette Productions' Koninz opines: "(Majors) don't need to do (exceptionally) good work when you're selling the Beatles. Big names will sell regardless." Don Simpson, purchasing director for the Midwest Fathers and Sons chain, remarks that, correspondingly, in the audiophile category, there is certain to be a market "for a 'Dark Side of the Moon' with the best possible sound. Tchaikovsky is harder to sell."

Whether the quality gap between commercial and home-recorded cassettes is real or over-emphasized, clearly, the popularity of the cassette format in all forms continues to eclipse the eight-track in most areas and looms as a serious challenger, in the minds of many, to the disc. While the net effect of home taping on record and tape profits also remains in debate, it's conceded by most retailers and manufacturers that in price and end result, prerecorded tapes do suffer in comparison to home-recorded blanks. "What we're facing," as Warner's Outwater puts it simply, "is mostly a result of people trying to save money."

## Motorhead Meeting



PolyGram recording artists Motorhead recently met in London with label rock department head Jerry Jaffe. Motorhead's first album released in America is "Ace Of Spades," on the Mercury label. Pictured from left are: Motorhead's Lemmy and Eddie Clarke; Lillian Bron of Bronze Records, the group's English based label; Jaffe, and Phil Taylor of Motorhead.



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**Issue Date: February 14  
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Record World

# Single Picks

## Pop

### THE ASSOCIATION—Elektra 47094

**DREAMER** (prod. by Howe) (writer: Martin) (Rocks/Am/Bug, BMI) (3:30)

The originals are back with that same gorgeous sound that ruled the airwaves in the late sixties. The Moon Martin-penned cover is a wise choice for their velvety, layered harmonies. A pretty ballad with strong pop-A/C potential.

### BUZZCOCKS—I.R.S. 9020 (A&M) WHAT DO YOU KNOW? (prod. by Rushent) (writer: Shelly) (Virgin/Chappell, ASCAP) (3:12)

The third single from the quartet's trilogy may be their most commercially successful. The catchy title refrain is radio-right, and an interesting guitar melody sticks long after the first listen.

### MOON MARTIN—Capitol 4963 LOVE GONE BAD (prod. by Martin-Dewey) (writer: Martin) (Rocks/Am/Bug, BMI) (3:20)

Even though Martin has had considerable success with rockers, he is quite adept at writing/singing poignant ballads like this outing from his "Street Fever" LP. Sweet harmony choruses provide captivating backing.

### CHRIS MONTAN—20th Century Fox 2480 (RCA)

**LET'S PICK IT UP (WHERE WE LEFT OFF)** (prod. by Archerd) (writers: Montan-Leib) (Special/Old Sock, ASCAP/Evan/Pall/Leibraphone, BMI) (3:16)

Montan's light, fashionable tenor should get well-deserved air-time on pop and A/C stations. The spunky, percussion-seasoned rhythm adds substance.

### CITY BOY—Atlantic 3789

**YOU'RE LEAVING ME** (prod. by Friese-Greene) (writers: Mason-Slamer-Ward) (Zomba, BMI) (3:55)

The British quartet has realigned for this initial release from the new "Heads Are Rolling" LP. The personnel shift and new producer (Tim Friese-Greene) add up to a rich, textured sound on this dramatic, tear-drenched ballad.

### AMBER—MCA 51009

**DANCIN' TO OUR SONG (IN SOMEONE ELSE'S ARMS)** (prod. by Keller) (writers: Keller-Dilena) (KO, ASCAP) (3:24)

The NYC-based songstress debuts with this sweeping dance ballad. A big band sound from the '40s bids the greeting, followed by Amber's dreamy wistfulness. The Waters lend a backing vocal hand and Terry Harrington blows tenor passion. Well-produced for pop-A/C.

### SPYRO GYRA—MCA 51035

**CAFE AMORE** (prod. by Beckenstein-Calandra) (writer: Catallo) (Harlem/Crosseyed Bear, BMI) (3:50)

Guitarist Chet Catallo displays his many talents on this self-penned piece from the "Carnaval" LP. Jay Beckenstein injects some sax soul into what has become the premiere jazz-rock fusion sound making the rounds today.

### NIELSEN/PEARSON—Capitol 4965

**TWO LONELY NIGHTS** (prod. by Landis) (writers: Nielsen-Pearson) (Third Story/Poorhouse, BMI) (3:27)

Mark Pearson takes the mike on this pop-rocker. Tom Scott's enchanting lyric solo stands out, while Peter Wolf adds piercing Fender Rhodes lines to the rhythm throb. Richard Landis' precise production has multi-format appeal in mind.

### THE BREAKERS—Mr. Brown 668

**RED TOWEL** (prod. by Rieflin-group) (writer: not listed) (Mr. Brown) (2:40)

A dissonant sax plays snake charmer and a bit of kazoo band leader, both rather charmingly, over a sparse herky-jerky rhythm track, while Mark H. Smith's quirky vocals create tension.

### SAUCERS—Gustav 002

**A CERTAIN KIND OF SHY** (prod. by Murphy) (writer: Bell) (Detour, BMI) (4:00)

This wonderful quartet captures much of that lost pop innocence of the early '60s ballads. Confessional spoken interludes work well with the dense rhythm tempo changes.

### LOBO—Elektra/Curb 47099

**FIGHT FIRE WITH FIRE** (prod. by Montgomery) (writers: Lorber-Silbar) (Bobby Goldsboro, ASCAP) (3:14)

This warm, soft pop offering is made-to-order for radio. String confection and Lobo's huggable vocal should have a long life at the top of A/C playlists.

## B.O.S./Pop

### TOM BROWNE—Arista/GRP 2510

**THIGHS HIGH (GRIP YOUR HIPS AND MOVE)** (prod. by Grusin-Rosen) (writers: Browne-Bunch-Smith-Grusin) (Thomas Browne/Roaring Fork, BMI) (3:46)

Browne hit the big time with his #1 BOS smash "Funkin For Jamaica (N.Y.)". This follow-up from his forthcoming "Magic" LP is more deep funk with an added emphasis on Browne's golden horn. The hand-claps and vocal mayhem give stylish appeal.

### THE TWO TONS—Fantasy/Honey 906

**NEVER LIKE THIS** (prod. by Fuqua-Small-Crockett) (writers: Hailey-Robinson) (Jobete, ASCAP) (3:55)

"I've been in love before, but never like this," Izora Armstead and Martha Wash confess with enough desperate passion to make the coldest heart melt. A percussion-clad rhythm fuels the fire, while Artie Webb's flute break adds pop interest.

### ROY AYERS—Polydor 2154

**LOVE FANTASY** (prod. by Ayers) (writer: Ayers) (Roy Ayers Ubiquity, ASCAP) (3:28)

The title track from his latest LP presents Roy as the ultra-cool romancer, with his vocal showcase covering scat/whisper/falsetto territory and everything in-between. Keyboard and bass finesse highlight.

### DEBRA LAWS—Elektra 47084

**BE YOURSELF** (prod. by Ronnie and Hubert Laws) (writers: D. Laws-East) (Hulaws, BMI/New East, ASCAP) (5:00)

Brothers Ronnie and Hubert give Debra a big production/instrumental boost on this optimistic showcase from her forthcoming "Very Special" LP. Prominent keyboard melodies run side-by-side with Debra's vocal enthusiasm.

### A TASTE OF HONEY—Capitol 4953

**SUKIYAKI** (prod. by Duke) (writers: Ei-Nakamura) (Beechwood, BMI) (3:35)

Janice Marie Johnson's luscious vocal fits the must-hear-to-believe category on this gourmet cover of Kyu Sakamoto's #1 smash from '63. Keyboard/string icicles are enhanced by George Duke's production.

### PEOPLE'S CHOICE—Casablanca 2322 (PolyGram)

**YOU OUGHT TO BE DANCIN'** (prod. by Moulton) (writers: Brunson-Thompson) (Douglas Arthur/People's Choice, BMI) (3:46)

The veteran hitmakers strike the funky groove full force. A lyrical bass and melodic keyboards parade around Frankie Brunson's vocal lead with enough flair to give this big pop appeal.

### EUMIR DEODATO—Warner Bros. 49635

**UNCLE FUNK** (prod. by Deodato) (writers: Joanes-Deodato) (Kenya, ASCAP) (3:59)

The keyboard/synthesizer whiz works out on a light funk cushion. The smart tempo shifts and plush, clean melodies are irresistible.

### CON FUNK SHUN—Mercury 76089 (PolyGram)

**TOO TIGHT** (prod. by group) (writer: Cooper) (Val-ie Joe, BMI) (3:16)

The seasoned septet boasts a majestic fleet of falsettos that glide over a crisp rhythm base on this attractive spin from the "Touch" LP. Guitar and keyboard solos add well-crafted class for extended radio action.

### R. J.'s LATEST ARRIVAL—Buddah 625 (Arista)

**WIND ME UP** (prod. by Rice) (writer: Rice) (Big Seven/Arrival, BMI) (3:46)

The Detroit-based quartet is fronted by Ralph Rice and wife Dierdre. The funk is thick and straight-ahead, with dance clubs and black radio the prime targets.

### MAURICE STARR—RCA 12161

**DANCE TO THE FUNKY GROOVE** (prod. by Starr-Jonzun) (writers: Starr-Jonzun) (Boston International, ASCAP) (3:32)

Slippery keyboard antics open the show, with Maurice's call & shout vocal improv and a hot bass in pursuit. A good-time tune for dancin' or listenin'.

### RODNEY FRANKLIN—Col 11-11419

**WINDY CITY** (prod. by Washington) (writer: Washington) (Thesaurus/Gaetana, BMI) (3:57)

Pianist extraordinaire Franklin lays down fluid, refreshing lines over a crack rhythm section that's full of spunk. From his latest, self-titled LP, it's right for multi-format airplay.

## Country/Pop

### JOHNNY CASH—Col 11-11424

**WITHOUT LOVE** (prod. by Lowe) (writer: Lowe) (Plangent Visions, ASCAP) (2:26)

Cultures and generations find a common ground here as Cash applies honored country wisdom and hearty grit to Lowe's pop romanticism. It works great and sounds even better. Why not AOR-country and pop too?

### BELLAMY BROTHERS—Warner/Curb 49639

**DO YOU LOVE AS GOOD AS YOU LOOK** (prod. by Lloyd) (writers: Bourke-Gillespie-Black) (Chappell, ASCAP/Tri-Chappell, SESAC) (2:56)

David and Howard work the girl-watching theme effectively with some lust and fantasizing thrown in for good measure. An energetic, yearning sound highlighted by an unforgettable harmony chorus hook.

## Plans Completed For Inaugural Festivities

■ WASHINGTON — Plans have been completed for Ronald Reagan's four-day inaugural festivities, a celebration which promises to be the largest, most elaborate and expensive event ever staged by an incoming president. Many of the entertainment industry's biggest names will participate as masters of ceremonies or performers at the eight gala inaugural balls held in the nation's Capitol on January 20.

Inaugural co-chairmen Robert K. Gray and Charles Z. Wick are focusing the multi-tiered events with television in mind: the entertainment, dance music and appearances by Reagan at each ball will be offered to local parties in 41 states via satellite hook-up. And an inauguration eve gala staged at the Capitol Centre, produced by Frank Sinatra, hosted by Johnny Carson, and featuring performances by Sinatra, Bob Hope, Ethel Merman, Rich Little, Charlie Pride, Ben Vereen, Debby Boone, Donny and Marie Osmond, Grace Bumbry, Jimmy Stewart, the U.S. Naval Academy Glee Club, and Omar Bradley, will be televised on ABC-TV from 10 p.m. to midnight.

### Song And Dance

Tickets to all of the eight balls are priced at \$100, the highest price in the history of Presidential inaugurations. Traditionally, inauguration festivities have been used by the President-elect as an opportunity to thank party loyalists for their contributions to his victory. Those who will be attending one of the balls will be treated to an evening of song and dance provided by masters of ceremonies Mike Connors, Charleton Heston, Hugh O'Brian, Robert Stack, Efreem Zimballist Jr., and Elizabeth Taylor; headliners Tony Bennett, Pat Boone, Ray Charles, Glen Campbell, Tanya Tucker, the Commodores, Johnny Scat Davis, Lionel Hampton, the Houston Pops, Anthony Newley, Wayne Newton, Donnie and Marie Osmond, the Pointer Sisters, Lou Rawls and Doc Severinsen with the Air Force Band; and the orchestras of Tommy Dorsey, Woody Herman, Peter Duchin, Harry James, Les Brown, Count Basie, Glenn Miller, and Sammy Kaye.

Young Republicans can attend a ninth ball where disco music will be featured, and will also be treated to a Beach Boys concert on the 19th at Constitution Hall.

## Composer and Lyricist Bud Green Dies at 84

■ NEW YORK — Composer and lyricist Bud Green, whose hit tunes included "Sentimental Journey," "Flat Foot Floogie" and "Alabama Bound," died on Friday (2) after a long heart illness in Yonkers, New York, where he had resided for the past 50 years. He was 84.

Green, a member of ASCAP since 1921, also was the writer or co-writer of such songs as "Oh Boy, What A Girl," "In My Gondola," "I Love My Baby" and "On Account I Love You," which he personally taught to Shirley Temple. "Flat Foot Floogie" was selected for inclusion in a time capsule at the 1939 World's Fair, along with John Philip Sousa's "Stars & Stripes Forever" and Sibelius' "Finlandia." Green was elected to the Songwriters Hall of Fame in 1975.

Born in Austria on November 19, 1897, Green emigrated to New York City where he married Marie Von Hinken, who died in 1965. He was active in vaudeville and Broadway, writing for performers such as Sophie Tucker, Cecil Lean, Cleo Mayfield and Winnie Lightner. He also scored some of Hollywood's first musical films, including "Syncopation," which starred Fred Waring and Morton Downey, and "Big Boy," one of Al Jolson's early movies.

## Masucci, Lecaroz Debut Concert Firm

■ NEW YORK — Fania Records president Jerry Masucci and concert promoter Manolin Lecaroz have formed a company to promote rock concerts in Puerto Rico.



The two presented their first concert in November, drawing over 12,000 people to the Hiram Bithorn Stadium in San Juan to see Peter Frampton (pictured here with Lecaroz, left, and Masucci). The two have established offices in both New York and Puerto Rico, and ask interested agents and managers to contact them at the New York office of "Jerry Masucci and Manolin Lecaroz Presents," 888 Seventh Ave., New York, N.Y. 10019. Phone: (212) 397-6730.

# The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ GO WILD: We sure did hate to put all of our Christmas records away. Hell, we'd just as soon listen to **Dexter Gordon** blowing on "Have Yourself A Merry Little Christmas," **Loretta Lynn** twanging "To Heck With Ole Santa Claus" or the **Kinks** wailing on "Father Christmas," to name just a few, all year 'round. But now we won't have to, because in the tradition of "Super Girls" and "Alphabet Rock"—both of which you may have read about in this space last year—Warner Special Products has given us "Wild Thing" to start the new year off right. This double album, containing 30 tunes from what they're calling "the proto-punk age" (whatever that is), is a boss item that may remind you of another anthology first released by Elektra some years ago called "Nuggets." Some of the entries are obvious, like "96 Tears," "Hey Joe" (by the **Leaves**, natch), "Dirty Water," "Gloria" and "Wild Thing" itself; others are less so, like the **Human Beinz'** fabulous "Nobody But Me" or **Los Bravos'** "Black Is Black"; and still others are totally obscure, like "A Question of Temperature" by **Balloon Farm** or "I'm A Fool" by the immortal **Dino, Desi and Billy**. Some of these bands, people like the **Music Machine**, the **Syndicate of Sound** and the **Music Explosion** (who could forget "Little Bit of Soul"?), make this package sound more like war games than good ol' rock 'n' roll, but hey, what we're talking about here is nothing more or less than Classic Stupid—and that's what it's all about here and now in the '80s, right?

Incidentally, "Wild Thing" is available right now by writing to Wild Thing, 930 Remington Road in Schaumburg, Illinois 60195. \$9.98 for discs, \$10.98 for tape (cassette or eight-track).

**BIGGER THAN ITS BITE:** **Frank Zappa's** new label, Barking Pumpkin Records (seriously), expects to have its first album in release sometime in March, although the grand old eccentric of rock 'n' roll has yet to decide whether his latest studio effort, "Crush All Boxes," or a live LP will be the first Pumpkin album to roll off the presses. No U.S. distribution has been set thus far, but since Barking Pumpkin Records is affiliated with CBS everywhere else in the world, it's a good bet that CBS will be unleashing Zappa's records on America . . . Rocket Records is also in the process of forging a new distribution deal, although the label's ties with MCA have yet to be formally severed. Rocket's new affiliation should be announced within the coming weeks . . . And **Elton John**, who's about to record his first Geffen Records LP, may soon be having a legal brawl with MCA's legal department. MCA claims that E. J. owes them "at least" one album of new material . . . Saxophone great **Sonny Rollins** recently performed overdubs for a pair of **Rolling Stones** tracks. Can't wait to hear what that's gonna sound like.

**WRECK ON THE HIGHWAY:** EMI/Liberty will be releasing a new EP by **Gary U.S. Bonds** later this month, a four-song collection including two tracks produced by **Bruce Springsteen** and featuring the superb backing of the **E-Street Band**. And Bonds is no piker; he showed his appreciation of Springsteen's assistance by presenting The Boss with a belated Christmas gift of a souped-up 1963 Chevrolet Supersport convertible . . . Will **Elvis Costello** please call Columbia's publicity department. You know, they get to feeling neglected when you don't pick up your messages, you never call, and you pass on all interviews . . . And speaking of Columbia, here's to a speedy recovery for **Shelley "Typhoid Mary" Selover**, who thought she was turning Japanese until her physician rudely informed her that she had hepatitis. Chin up and chest out, Shelley.

**ON HIS WAY:** **Sterling Harrison** has things going his way these days. Here's a young singer, dancer, comedian and impressionist, whose first album came out late last year on **Paul Drew's** Real World label, who says he was actually discovered in his home town of Richmond, Virginia when a local concert promoter heard him singing "The Lord's Prayer" in his front yard. He later made a single for Motown, and after cutting some demos here of several songs by the legendary team of **Brian Holland, Lamont Dozier** and **Eddie Holland**, he found himself taken under that trio's wing—reportedly the first act to whom H-D-H has committed (they produced the Real World album, along with **Harold Beatty**, and wrote five of his songs) in nearly ten years. Not bad for a guy who still says, quite simply, that he'd "rather roller skate than eat."

Naturally, Harrison calls the H-D-H association "a dream. They were like the **Beatles** in the '60s and so on—even the Beatles sang Holland-Dozier-Holland songs." As for his own album, he says that

(Continued on page 36)

# Record World Album Picks



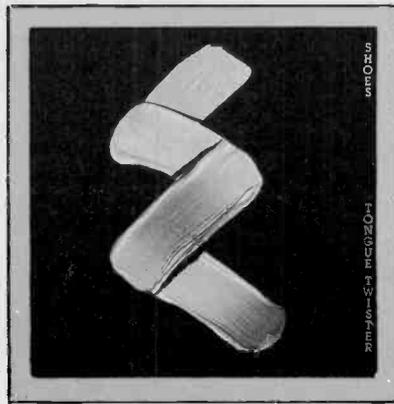
**BACKATCHA**  
THE TWO TONS—Fantasy/Honey F-9605 (7.98)

This second duo outing from the two soulful Brunhildas who made their name as backing vocalists for Sylvester shows they have the vocal weight to handle music of all kinds. Synthesized dance music like "I Depend On You" and style shifts such as "I've Got To Make It On My Own" all succeed with Harvey Fuqua's production.



**JOE "KING" CARRASCO & THE CROWNS**

Hannibal HNBL 1308 (Antilles) (7.98)  
Resembling a refugee from a TV margarine ad, Carrasco is a Texan whose boundless rock 'n' roll energy has set feet dancing in clubs from coast to coast. Shaped by such diverse influences as Mexican music, New Orleans funk and Sam the Sham & the Pharoahs, cuts like "Buena" and "Kicks On You" are sure to please.



**TONGUE TWISTERS**  
SHOES—Elektra 6E-303 (7.98)

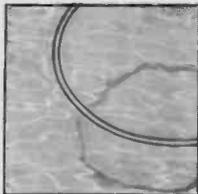
After attracting press and radio attention with their last LP, Shoes reveal consistent songwriting ability with this third album. Echoes of the Byrds in cuts like "Only In My Sleep" and the Beatles in "Karen," and the cohesive melding of guitars and chorus harmonies found in "Yes Or No" will continue the momentum.



**CROCODILES**  
ECHO AND THE BUNNYMEN—Sire SRK 6096 (WB) (7.98)

This oddly-named Liverpool quartet is nothing like the Beatles. Their biggest musical debt seems to be the Doors, especially in the ominous organ chords of cuts like "Pictures On My Wall." They've gotten to the top twenty in England, and songs like "Do It Clean" and "Villiers Terrace" will work on album stations here.

**THE RINGS**  
MCA 5165 (8.98)



An auspicious debut from Boston's most promising band, impressively self-produced. The nifty guitar work of "My Kinda Girl" and the pure seething vengeance of "Watch You Break" are among the touches that are building AOR interest.

**THE GREETINGS OF PEACE**  
THE FUTURES—Phila. Intl. JZ 36414 (CBS) (7.98)



The best of Philadelphia producers and musicians help make this album a success. The Gamble-Huff tunes are great, as are cover versions of "Silhouettes" and "Mr. Bojangles."

**MANTOVANI—THE LEGEND**  
THE MANTOVANI ORCHESTRA—Amberjack AJK-901 (Audiofidelity) (8.98)



The late Mantovani was one of the creators of "beautiful music" as we know it today, and this digital recording is true to the conductor's style. Includes "Greensleeves," "The Way We Were" and "McArthur Park."

**CITY OF FEAR**  
FM—Passport PB 6004 (JEM) (7.98)



Cameron Hawkins on bass synthesizer, Ben Mink on violin and mandolin and percussionist Martin Deller have created a powerful third LP with producer Larry Fast. "Krakow" and "Up To You" are among the cuts AOR radio will favor.

**GREENER POSTURES**  
SNAKEFINGER—Ralph SN 8053 (7.98)



Snakefinger's unique use of guitars and electronics more than lives up to this idiosyncratic label's reputation. Fetching bass vamps like "Don't Lie" are only matched by titles like "Trashing All The Loves Of History."

**THE DOUBLE ALBUM**  
TANTRA—Importe 12 MP 310 (13.98)



The title has a purpose—this double LP actually joins two import albums previously unreleased in the U.S. The centerpiece is "The Hills Of Katmandu," an underground U.S. disco dance hit recorded in Italy.

**BORDER WAVE**  
SIR DOUGLAS QUINTET—Takoma 7088 (Chrysalis) (7.98)



This legendary sixties group led by Doug Sahm is more than ready to tackle the eighties. They experiment with ska-influenced rhythms on "It Was Fun While It Lasted," and deliver a jumping version of the Kinks' "Who'll Be The Next In Line."

**REQUIEM**  
LENNIE TRISTANO—Atlantic SD 2-7003 (13.98)



Jazz collectors new and old will be delighted with this re-issue of two out-of-print LPs by the late jazz innovator and mentor. Tristano created a whole school of jazz thinking that still affects musicians today.

**ACCEPT**  
Passport PB 9849 (JEM) (7.98)



The fact that their name is a verb says a lot about the aggressive attitude of these German heavy-metal mongers. A powerful vocal and guitar onslaught will put cuts like "I'm A Rebel" and "No Time To Lose" on the harder AORs.

**THE PAXTON REPORT**  
TOM PAXTON—Mountain Railroad MR 52796 (JEM) (7.98)



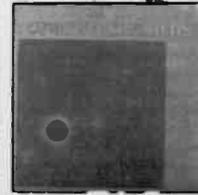
Get ready, folks—conservatives rule D.C., and protest singers could become fashionable again! Paxton entertains with timely titles like "I Am Changing My Name To Chrysler" and "All Clear In Harrisburg."

**THE ELEPHANT MAN**  
ORIGINAL MOTION PICTURE SOUNDTRACK—Pacific Arts PAC8-413 (8.98)



The critics seem to agree that this film's strongest point is the mood it creates, and John Morris' score is integral to that grey-toned Victorian ambience. Extensive notes on the film and the music make this an attractive package.

**OF MYTHIC WORLDS**  
SUN RA—Philly Jazz 1007 (7.98)



Sun Ra is the true innovator of freaky electronic jazz with celestial/archeological overtones. This live, highly improvisational LP has a version of "Over The Rainbow" that's galaxies beyond Jerry Lee Lewis.

# New York To Consider Landmark Status For CBS 30th Street Recording Studio

By BRIAN CHIN

■ NEW YORK—New York City's Landmarks Preservation Commission will investigate the granting of landmark status to the CBS recording studio located at 207 East 30th Street in Manhattan, according to Herbert Rickman, special assistant to Mayor Ed Koch.

Rickman, the Mayor's liaison to the music industry, told *RW* this week that the commission, acting upon letters received from the N.Y. chapter of NARAS and Nonesuch Records, among others, expressing concern over the rumored sale and replacement of the studio (*RW*, Nov. 29, 1980), would initiate an evaluation of the studio's landmark merit. NARAS chapter president Ray Moore expressed satisfaction with the city's early response, adding, "we were just trying to make as many people aware as possible" through official channels. Copies of the NARAS position paper, along with a cover letter requesting action, were sent to the Mayor's office and Rickman in December.

According to the Landmark Preservation Commission's research department, the landmarking procedure involves preliminary evaluation by commission staff, which makes a recommendation to the 11-member commission. That body, in turn, votes on the holding of a public hearing mandated by landmark law. Hearing testimony and more detailed research are weighed by the commission for a final vote that determines whether a building meets landmark criteria. From there, the city Board of Estimate implements the designation. The research department added that, until the Commission takes its final vote on the matter, there is no specific legal protection

for the building under consideration. The entire process may take as short a time as two months or as long as six months to a year, depending on time required by research or the pressing nature of any individual case. Hearings are scheduled some months in advance by the commission, which is composed of architects, engineers, art historians, city planners and lay people. There has been no hearing yet scheduled regarding the CBS studio.

The studio represents a special problem because as Moore puts it, "the ambience is the landmark, not necessarily the building." While the exterior, an 1850s church building, may have already been altered since its construction, he said, "it's the inside, how it records" that is specifically worthy of protection. The unique acoustical qualities of the studio, as well as its historical and cultural value, may be taken into consideration by the Commission, as they were in the 1979 landmarking of the then-endangered Town Hall in New York. The landmark designation, in order to preserve the studio itself, must apply to the interior of the building, as opposed to the facade. City law also makes stipulations, according to the commission researchers, regarding public access to the landmark, which does raise some complications in the case of the recording studio. And it is only indirectly, Moore conceded, that the general public is acquainted with the studio, when the numerous recordings made there are enjoyed at home.

CBS declined comment on the commission's involvement in the issue. It is rumored at the studio that March 1 is set to be the closing date.

## MCA Signs Small Talk



Small Talk has been signed to MCA Records as the first recording artist under an agreement with LK Productions, it was announced by Bob Siner, president of MCA; Lee Kramer, president, LK Productions; and Roger Davies, executive vice president. The band's debut album, "Small Talk," will be released in February. Pictured, from left, are: Davies; Carl Johnson and Frank Demme of Small Talk; Siner; and Lou Demme and Chris Barr of Small Talk.

# NEW YORK, N.Y.

By DAVID MCGEE

■ BOOK NEWS: In the past couple of weeks New York, N.Y. has had a chance to sample a few of the books that were rushed into print following John Lennon's death or were already in print before December 8. Some are of more than passing interest.

First, but not necessarily foremost, is "The Beatles" (Rolling Stone Press; \$29.95) by **Geoffrey Stokes**, with an introduction by **Leonard Bernstein** and jacket artwork (wrapped with an extra reproduction suitable for framing) by **Andy Warhol**. In his introduction Bernstein says he was commissioned some time ago by Rolling Stone to write a 5000-word appreciation of the Beatles. Time and tide being what they are, he never got around to it—or, more accurately, he got around to doing one-fifth of his task, which is printed here. That may have been the book's biggest break, because Bernstein's raptures, though obviously well-meant, grow wearisome in short order. There's only so much of this a reader can stomach: "But John and Paul, Saints John and Paul, were, and made, and aureoled and beatified and eternalized the concept that shall always be known, remembered and dearly loved as the Beatles."

Enter Geoffrey Stokes, a cogent analyst and critic of the music and the culture it engendered, with a beautifully understated, fact-filled and chronological account of the group's history. If you've devoured every shred of information on the Beatles, you'll probably find little that's new here. Over and above this, though, Stokes adds some acute observations regarding the effect of stardom on the Beatles personally and on the evolution of their music. Naturally enough, some of his conclusions are debatable: He is but the latest in a long line of writers who feel "Michelle" mars an otherwise-brilliant "Rubber Soul." Debatable, clearly debatable.

What separates Stokes's account from so many others is the author's awareness of the constrictions placed on the Beatles as they sought to grow as musicians and writers. For example, the Beatles, of all the popular groups of the early and mid-'60s, had a rather singular problem that has been ignored by the rock press. "Because the Beatles had gone first, had created a rock audience," Stokes writes, "succeeding groups were no longer expected to please the teenyboppers and the intellectuals simultaneously. Thus if the Monkees zeroed in on teenage America, groups like the Jefferson Airplane, the Rolling Stones and the Who were definitely not expected to be all cute and cuddly." In this light, the Beatles' accomplishments seem all the more astounding.

Ultimately, this profusely- and handsomely-illustrated book is an overview of many things: of how rock grew up; of how rock divided generations; of the profound ripple effect the Beatles' every passing fancy had on our culture. This is a profile of greatness. It's not the complete story, but it is a worthy addition to the music library.

On the paperback side, two books in particular are notable. Most important is "Lennon Remembers" (Popular Library, 189 pages, \$2.50), the unabridged, unexpurgated and widely-acclaimed interview conducted by **Jann Wenner** and published in Rolling Stone in 1971. Simply put, there is no better—and certainly no more dramatic—account of the artist's state of mind at this crucial juncture in his life following the breakup of the Beatles and the "official" onset of his solo career. An invaluable document, absolutely essential. It should remain in print forever.

Of the "quickie" biographies, "Strawberry Fields Forever: John Lennon Remembered" by **Vic Garbarini** and **Brian Cullman** with **Barbara Graustark**, introduction by **Dave Marsh**, (Bantam, 177 pages, \$2.95) is flawed but valuable. Numerous typographical errors tend to magnify other errors, and all could have been avoided with careful proofreading. Names are wrong (**May Pang** is referred to as **Mary Pang**; Yoko's daughter **Kyoko** is referred to as **Kyoto** at one point); the writing is sometimes sloppy (on page 4 we learn that "everything was honeycombed with sadness" following Lennon's death; on page 62 we are told that "(Sgt. Pepper's) honeycombed the summer with a cosmic sunniness"); words are missing from sentences; punctuation is misplaced; lyrics are quoted incorrectly. The accounts of the Beatles' career and of John Lennon's solo career have been better done elsewhere. The book's mealticket is the unedited transcript of Graustark's interview with the Lennons, part of which was included in her story in Newsweek. This is the other side of "Lennon Remembers," featuring a more mature artist but one still blessed with a sharp tongue, a biting wit, a keen intellect. Emphatically sure of

(Continued on page 42)

## Cover Story:

# The Police Break Every Rule

■ With the uncluttered vitality of their music and their Spartan-like approach to the business of recording, touring and breaking records, the Police can be said to personify the spirit of the new rock 'n' roll. Now in the fourth year of their existence, the band has broken every rule in the book, violating all the unwritten axioms that made expensive, elaborate recording sessions and lavish tours an imperative for aspiring rock bands.

In the process of refining their iconoclasm, the Police have seen two of their three A&M albums go gold: their second LP, "Reggatta de Blanc," and their most recent effort, the eclectic "Zenyatta Mondatta." Their first album, "Outlandos d' Amour," is drawing close to gold certification. One of the few groups associated with what became commonly known as new wave music whose commercial success matched their critical reception, the Police have drawn the praises of reviewers and audiences throughout the world. Rolling Stone's critics poll named the band "best new artist;" Japan's Music Life tabbed them as "brightest hope of the year;" and Belgium's Radio Havalind threw caution to the wind in calling the Police the "group of the eighties." And that was a year ago, when the decade had hardly begun. The band has clearly lived up to its initial promise.

Within hours after tickets had gone on sale, two-thirds of the available seats at Madison Square Garden were sold out for the group's Jan. 10 concert. At the Sports Arena in Los Angeles, an additional 2,500 seats were opened to meet audience demand; all were sold out in a matter of hours.

## Moon Comes Home



Capitol recording artist Moon Martin recently returned to his home in Los Angeles after a successful nationwide tour with Rockpile. Following his final sold-out performance at the Country Club, Moon entertained Capitol executives backstage. Pictured from left are: Dan Davis, vice president, creative services; Martin; Helmut Fest, vice president, international operations; and Bruce Garfield, national director, talent acquisition. Moon's new single, "Love Gone Bad," from the "Street Fever" LP, was recently released.

The band is comprised of drummer Stewart Copeland, whose father's C.I.A. background was responsible for the selection of the group's name; bassist Sting, whose plaintive vocals have become the trademark of the group's overall sound; and guitarist Andy Summers, whose simple but effective phrasing have become identifiable to rock audiences everywhere.

From their beginnings as a recording group on their own label, Illegal Records, through such subsequent hit singles as "Roxanne," "Message in a Bottle," "Walking on the Moon" and the recent "De Do Do Do, De Da Da Da" the group has maintained a consistent philosophy towards its music, summed up best by their manager, Miles Copeland: "The philosophy of the Police has been three-piece, condensed, recording cheaply, keeping everything basically as simple as possible and capturing that element of what made rock music great in the first place."

## SRS Offers Workshops

■ LOS ANGELES — Songwriters Resources and Services will offer 15 workshops in various aspects of songwriting, including lyric writing, voice, theory and business affairs, beginning this month. Additional courses include two Saturday morning classes for children and performance, basic guitar and guitar for the songwriter courses.

SRS' Song Evaluation Workshops will continue to be held each Monday night, as will Monday workshops in business and a free song Evaluation workshop on Fridays at 3:00 p.m. Information on SRS programs is available by calling (213) 463-7178.

# Paul Talks, Consumers Buy: McCartney Interview LP Is A Hit

By SAMUEL GRAHAM

■ LOS ANGELES—It certainly is not common for spoken word albums to make their presence felt on pop album charts, but there are occasional exceptions. The latest is "The McCartney Interview," a limited-edition, mid-priced LP released in December by Columbia Records containing a complete interview with former Beatle Paul McCartney originally conducted for Musician/Player and Listener magazine.

"The McCartney Interview," which carries a suggested list price of \$5.98, currently stands at #148 on Record World's Album Chart, up from #170. While the limit on the number of copies pressed—57,000, according to the label—will also limit the heights to which the record can eventually rise, many retailers contacted last week indicated that "The McCartney Interview" was moving well, averaging between 10 and 25 pieces per location (with sales in the hundreds at those accounts with more than one store). Top 40 reports were received from Baltimore, Philadelphia and the Pennsylvania/Delaware area, among others. Because it is a limited edition, few reorder patterns were reported.

Since the McCartney album was released commercially by Columbia in early December, around the time of the shooting of John Lennon in New York, it has been suggested that some of the sales of this record can be attributed to the run on any product connected with the Beatles experienced by retailers after Lennon's death. However, most spokesmen contacted downplayed such a connection, saying that they believe "The McCartney Interview" has sold solely on the basis of its own inherent appeal.

According to Larry Causak, president of Pennsylvania/Delaware's Record Revolution, "The McCartney album sold on its own, and was not ignited by the death of John Lennon. First of all, we sold the album before Lennon died. In fact, I sold out of my first order before Lennon died, and it was early enough to get some more from New York. So I can't say that the record was affected by his death."

Jeff Redding of Milwaukee's Radio Doctors also noted that sales of the McCartney record were reported well before Lennon's murder. "When we solicited the record to our accounts," Redding said, "we told them that it was a limited edition, and that the material was interesting. This is why we believe the record

moved." After Lennon's death, "there was very little activity on the record, which leads me to believe that it moved on its own merits."

According to Barbara Cooke, Columbia's east coast director of merchandising, the original decision to commit McCartney's interview with Musician managing editor Vic Garbarini to vinyl was made by Hope Antman, vice president of press and public information, and Paul Rappaport, national director of album promotion. It was first intended only as a promotional vehicle, sent to AOR radio in two-disc form (with one disc containing the entire interview and the other containing banded excerpts). It was after copies began turning up in collector-oriented record outlets for as much as \$150, Cooke said, that "we thought if it was this popular, and this sought after, it would be a nice thing to release it to the consumer."

The initial agreement between label, artist and magazine called for the pressing of just 10,000 copies (reduced to one disc), a figure that Cooke said was chosen "arbitrarily." However, she added, the label's salesmen found that orders for the product far surpassed that number, so the decision was made to offer it as a "one-time opportunity, with as many orders as we can get, and then it will be cut out immediately." Those orders came to 57,000, and while no additional pressings are currently planned, said Cooke, "if we find that accounts are going to come back and ask for more, then we'll evaluate the situation and determine where we go from there."

Cooke also minimized the connection between sales of this record and Lennon's death. "Possibly (it might have had an effect) from a consumer standpoint. But from an account standpoint, no, because they all had their orders in before Thanksgiving."

## Col Names Strauss

■ NEW YORK—Amy Strauss has been appointed manager, artist functions, press and public information, Columbia Records, it was announced by Hope Antman, vice president, national press and public information.

Strauss joined the Columbia press and public information department in 1979. Prior to that she worked in publicity for various companies in the musical and theatrical fields.

## RCA Price Hike (Continued from page 3)

for \$8.98 but bearing the same AFL prefix as all other RCA product.

"There was a time when you could automatically price records according to prefix," noted Rose Records' Jim Rose. "Now you'll have to have a list in front of you. In a big store like ours that just means more of a problem in terms of time and effort involved in sorting these things out. It could be a big headache. I see where it might create problems in dealing with returns, pricing and a lot of other areas."

National Record Mart VP George Balicky said human error is inevitable. "A lot of product will get by at \$7.98 when it should be a dollar higher," he predicted, "because everybody's human. Somewhere along the line someone's going to forget which Bowie album is excluded from the increase.

"They have to change the prefixes," Balicky added, "but you think they'd tell us right here and now so it'd be a little easier to get the job done."

Waxie Maxie's Ken Dobin pointed out that Warner Bros.' \$5.98 line bears no special numbering either, and retailers have coped with the task of weeding out the lower-priced titles. "We're going to have to be more aware of what's going out to the stores," Dobin cautioned. "It's really about the same situation

## Lennon

(Continued from page 4)

Chart. Although the two biggest sellers are compilations — "The Beatles '62-'66" and "The Beatles '67-'70"—several classic Beatles LPs are selling strongly, too, such as "Abbey Road," "Rubber Soul," and "Sgt. Pepper's Lonely Hearts Club Band."

Other Beatles albums on the chart are "The Beatles" (better known as "The White Album"); "Rock and Roll Music," Parts I and II; "Magical Mystery Tour," "Revolver," and "Love Songs." The Lennon albums on the chart, in addition to "Double Fantasy," are "Imagine," "Plastic Ono Band," "Walls and Bridges," "Mind Games," and the greatest-hits compilation "Shaved Fish."

Lennon's accused killer, Mark David Chapman, pleaded not guilty by reason of insanity last Tuesday (6) in Manhattan Supreme Court. No trial date has been set yet. Although court-appointed psychiatrists recently found Chapman fit to stand trial, his attorney Jonathan Marks is attempting to prove that on the night that Lennon was shot, Chapman was legally insane.

we had when Warners went to a \$5.98 series. No numbers changed at any time; we more or less had to recognize the titles. On RCA's selected titles it's just going to be a lot of memory work for us. But RCA raised prices on each artist's more important records, so there is some rhyme and reason to the plan."

Dobin added that he was "shocked" that RCA would raise prices on its classical titles and lose what he feels is a competitive edge over Deutsche Gramophone and London, two prominent classical companies that went to \$9.98 list pricing over a year ago.

RCA executives declined to comment on the price hikes.

## Hagar Wins A Round In Battle with Capitol

■ LOS ANGELES — The Superior Court of the State of California has refused to issue a preliminary injunction preventing Sammy Hagar from entering into an agreement to record for companies other than Capitol Records.

The Dec. 22 decision, by Judge E. Warren McGuire of the Marin County Superior Court, leaves Hagar free to negotiate a new recording agreement and to produce recordings for any record company. Hagar's lawyer, Don Engel, indicated that the Hagar decision could be extremely important to recording artists in their future dealings with record companies, as well as to all other performers.

Capitol contends that Hagar, whose contract expires during 1981, still owes the company product. Attorneys representing Hagar filed a breach of contract suit in Los Angeles Superior Court charging that Capitol failed to live up to contract agreements calling for specific promotion and tour-support provisions.

## Violinist Dylana Jenson Debuts



Following her debut at Carnegie Hall with the Philadelphia Orchestra conducted by Eugene Ormandy, violinist Dylana Jenson was feted by RCA Records, which recently signed her to an exclusive contract, at the Russian Tea Room. Shown congratulating her at the reception are (left) Kenneth Greengrass, her manager, and Thomas Z. Shepard, division vice president, RCA Red Seal A&R. Jenson's first album on Red Seal is a recording of the Sibelius Violin Concerto, which she performed at her Carnegie Hall debut.

## FCC

(Continued from page 3)

community programming under the new proposal, they would still have an obligation to broadcast such programming.

### NAB Wants Changes

The National Association of Broadcasters has been demanding changes of this nature for several years.

According to an article in the *Washington Star* last week, Ferris received a letter from incoming Senate Commerce Committee Chairman Bob Packwood (R-Ore.), requesting he "defer action on all controversial matters"—including radio deregulation—until the new administration assumes office.

Ferris replied to Packwood that the radio deregulation proposal, as well as some other proposals, are "quite far along" and therefore "will be acted upon in the normal course of business, hopefully in January 1981."

### Debate Expected

The proposal, which is not expected to pass without a great deal of discussion on the extent of the deregulation, would contain a few safeguards. For example, stations will have to compile a yearly list of ten "educational" shows designed to meet the community needs of their audiences.

If a group critical of a station's performance feels its list is inadequate it can then challenge the license at renewal hearings.

### Goldwater's Suggestions

However, according to Barry Goldwater (R-Ariz.), the new chairman of the Senate's communications subcommittee, there might not be any renewal hearings in the future—he'd like to give radio station owners unlimited licenses. Media watchdog groups, as well as consumer, church and minority organizations, have said they would challenge any such move in the courts.

## Fall ARBs Announced

■ NEW YORK — Adult/Contemporary WHDH remained number one in the Boston market according to Arbitron's Fall Survey statistics with a 9.8 share (up from 9.5). AOR WCOZ-FM gained a 9.1 share (up from 7.8). WBZ, the other main A/C station fell slightly to 7.9 from 8.2. The share represents total persons, Monday-Sunday, 6 a.m.-midnight.

Other statistics for the Boston market include WXKS, down 4.4 from 5.0, WBCN-FM 4.2 from 4.4, WVBF-FM (F105) 4.1 from 5.6, and WRKO 2.7 from 4.0.

In St. Louis, news/talk KMOX continued its market dominance with a 23.4 share (up from 21.6). Strong upward movement was made by modern country WIL-FM at 8.7 from 5.7. Other St. Louis ratings include KSLQ 6.2 from 5.1, KMJM 5.0 from 3.6, KXOK 4.9 from 5.0, KMOX-FM 3.6 from 3.5, and KATZ 1.4 from 2.6.

Although still number one, Detroit's A/C WJR dropped from a 13.8 share to 8.7. AOR WLLZ-FM, in its first book since switching from a religious format last fall, gained a 7.9 share. Other Detroit ratings show SKLW 3.6 up from 2.8, WDRQ 3.6 down from 4.3, WJLB 3.1 from 2.7, WGPR 1.6 from 2.3, and WABX-FM 2.7 from 3.3.

In Washington, D.C., A/C WMAL remained the market leader with a 10.9 share (up from 10.3). WPGC-AM and FM had a combined share of 7.7 (down from 8.4). WRQX-FM (Q107) 7.2 from 7.9, WKYS 7.0 from 6.2, WOOK 3.5 from 4.1, and WHFS-FM 1.2 from 1.3.

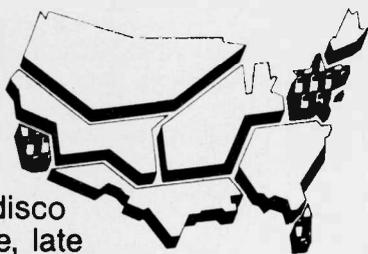
In Houston, Black Oriented KMIQ jumped strongly to regain the market lead with a 10.8 share (up from 8.6). KRBE also gained strongly to 5.6 from 4.0. Other Houston stations' shares include KLOL-FM 4.7 from 3.7, KRLY 4.6 from 7.6, KILT 2.8 from 3.1, and KCOH 1.0 from 0.8.

In Cleveland, WOAL still leads with a 9.4 share although it dropped from a 10.4 share. AOR WMMS-FM slipped slightly from 9.0 to 8.5 as did A/C WGAR which fell from 5.3 to 4.8. Elsewhere, WGCL rose to 6.6 from 5.9 and WDMT to 5.3 from 4.5. WZZP had a 5.2 share (down from 6.0) and WJMO earned a 2.7 share (up from 2.4).

Pittsburgh's A/C KDKA easily retained its market dominance with a 22.2 share (down from 25.3). WKXX (96KX) rose to 6.8 from 5.2, A/C WTAE remained at 6.6, WAMO fell to 3.7 from 4.6, WFFM (FM97) 2.8 from 3.6, and AOR WYDD-FM dropped to 1.0 from 2.2.

# The Record World

# 1



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

**ABBA:** 21-18 WBBF, 20-19 WCAO, 24-19 WFBR, d30 WFIL, d23 WIFI, d15 WKBW, 27-23 WYRE, a KEARTH, on KFI, a KRLA, 22-17 JB105, 17-15 ROCK102.

**P. Benatar (new):** a WIFI, a36 WPGC, a KFI, a KFRC, on KSFY, a34 JB105.

**Blondie:** 21-12 WABC, 12-2 WAXY, 6-4 WBBF, 13-1 WCAO, 8-3 WFBR, 13-10 WFIL, 8-7 WIFI, 3-5 WKBW, a26 WKTU, 28-20 WNBC, 1 WPGC, 6-3 WRKO, 2-5 WXKS, 6-1 WYRE, 2-2 KEARTH, 15-10 KFRC, 5-4 KRLA, 7-6 KSFY, 6 PRO-FM, 19-14 F105, 6-5 JB105, 5-3 KC101 on Q107, 2-2 ROCK102, 13-10 Y100, 4-2 14Q.

**D. Fogelberg:** 29-25 WAXY, 18-11 WBBF, 22-18 WCAO, 22-15 WFBR, d29 WFIL, on WIFI, 21-20 WKBW, a29 WNBC, hp19 WPGC, 21-20 WRKO, a WXKS, 18-14 WYRE, d28 KEARTH, 23-13 KFI, d31 KFRC, a-d24 F105, 30-28 JB105, 24-21 KC101, 11-9 ROCK102, 30-27 Y100, 22-17 14Q.

**Jacksons:** 15-9 WFBR, a WIFI, 11-7 WKBW, a WKTU, 8 WPGC, 24-15 WXKS, 22-20 WYRE, 27-17 KEARTH, a KFI, 37-26 KFRC, 34-29 JB105, 14-12 ROCK102, 14-14 Y100.

**Kool & The Gang:** 13-6 WABC, a23 WAXY, 16-15 WCAO, 26-21 WFIL, 13-10 WIFI, 16-3 WKBW, 8-4 WKTU, 29-14 WNBC, 18 WPGC, 4-1 WRKO, 5-6 WXKS, 22-20 WYRE, 9-7 KEARTH, 13-12 KFI, 12-9 KFRC, 22-19 KRLA, 3-1 KSFY, 20 PRO-FM, 8-5 F105, 1-3 JB105, 21-26 KC101, 7-6 ROCK102, 2-2 Y100, 12-7 14Q.

**J. Lennon:** ahp WABC, a WBBF, a WBSB, a WCAO, a WFBR, a WFIL, a24 WIFI, 30-30 WNBC, a27 WPGC, a23 WRKO, a WTIC-FM, on WXKS, a WYRE, d25 KEARTH, on KFI, a PRO-FM, a35 JB105, a KC101, on Q107, 40-36 ROCK102, a30 14Q.

**D. McClean:** a30 WFBR, a WYRE, a KFRC, a33 JB105.

**D. McClinton:** ahp WABC, 28-26 WAXY, 25-22 WCAO, 20-14 WFBR, on WFIL, 29-26 WIFI, d26 WKBW, a28 WNBC, 17 WPGC, 18-9 WRKO, 23-16 WXKS, 16-13 WYRE, d29 KEARTH,

18-17 KFI, 23-19 KFRC, 16 PRO-FM, 29-25 F105, 18-14 JB105, a Q107, 25-24 ROCK102, 24-22 Y100.

**R. Milsap:** 25-22 WFBR, on WFIL, on WIFI, a28 WRKO, a KEARTH, a27 F105, a34 JB105.

**D. Parton:** ahp WABC, 30-28 WAXY, a WBBF, 26-24 WCAO, 16-13 WFBR, 27-25 WFIL, d21 WIFI, on WKBW, 15-10 WRKO, a20 WXKS, 17-15 WYRE, 28-23 KEARTH, on KFI, 32-24 KFRC, a PRO-FM, 26-20 F105, 28-21 JB105, 27-24 KC101, 34-32 ROCK102, 23-19 14Q.

**E. Rabbitt:** hp WABC, 26-19 WAXY, 24-13 WBBF, 17-14 WCAO, 26-20 WFBR, 24-20 WFIL, d30 WIFI, 22-21 WKBW, a26 WNBC, a29 WPGC, 25-14 WRKO, 21-18 WYRE, 24-20 KEARTH, 30-25 KFI, a33 KFRC, 26-25 KRLA, 17 PRO-FM, 24-19 F105; 23-16 JB105, 23-20 KC101, a Q107, 21-18 ROCK102, 25-20 14Q.

**REO Speedwagon:** hp WABC, a WAXY, 25-20 WBBF, d26 WFBR, on WIFI, d11 WKBW, 10 WPGC, 25-21 WYRE, d30 KEARTH, on KFI, a KSFY, a F105, 24-20 JB105, on Q107, 13-11 ROCK102, 26-22 14Q.

**C. Richard:** 26-46 WABC, a WAXY, a WBBF, 30-26 WCAO, 29-24 WFBR, 30-28 WFIL, on WIFI, 25-25 WKBW, a28 WPGC, a27 WRKO, a KEARTH, d28 KFI, a F105, 32-25 JB105, on Q107, 31-28 ROCK102, 30-24 14Q.

**B. Scaggs:** ahp WABC, a30 WAXY, d24 WBBF, 19-17 WFBR, 28-26 WFIL, on WIFI, 20-19 WKBW, 30-23 WNBC, 16 WPGC, d26 WRKO, 25-24 WXKS, 15-7, WYRE, d27 KEARTH, on KFI, d35 KFRC, on KSFY, 22 PRO-FM, 25-22 F105, 27-20 JB105, 18-14 KC101, 18-17 ROCK102, 27-21 14Q.

**Steely Dan:** hp-35 WABC, 16-14 WAXY, 20-14 WBBF, 15-9 WCAO, 12-6 WFBR, 21-19 WFIL, 17-13 WIFI, 18-12 WKBW, 5 WPGC, 9-4 WYRE, 22-19 KEARTH, 17-16 KFI, 26-20 KFRC, 18-14 KSFY, 12 PRO-FM, 22-18 F105, 20-19 JB105, 19-15 KC101, on Q107, 5-4 ROCK102, 21-17 Y100, 8-4 14Q.

**R. Stewart:** 25-19 WABC, 13-13 WAXY, 14-8 WBBF, 10-6 WCAO, 5-2 WFBR, 11-8 WIFI, 12-8 WKBW, d29 WKTU, 4 WPGC, 6-3 WXKS, 7-3 WYRE, 13-6 KEARTH, 3-3 KFI, 14-12 KFRC, 19-13 KRLA, 12-11 KSFY, 16-10 F105, 9-6 JB105, a K101, 8-5 ROCK102, 23-15 Y100, 2-1 14Q.

**S. Wonder:** ahp WABC, 24-22 WAXY, a WBSB, a WFIL, 30-28 WIFI, 13 WPGC, 27-25 WRKO, a WTIC-FM, 29-26 WXKS, 23-19 WYRE, d26 KEARTH, a KFI, d37 KFRC, 10-10 KRLA, on KSFY, a F105, 35-31 JB105, a K101, on Q107, 36-34 ROCK102, a31 Y100.

**P. Benatar:** a WANS-FM, a WBBQ, a WBSR, a WCGQ, a WGH, a39 WIVY, e WMC-FM, e WRFC, a BJ-105, a KJ-100, a KX-104, a KXX-106, a Q105, a 92Q, a28 94Q.

# 2



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

**Blondie:** d21 WANS-FM, a WAYS, a26 WCKX, d31 WISE, e WMC-FM, a WRJZ, 29-26 WSGA, e WSKZ, d28 KX-104, a27 Q105.

**Con Funk Shun:** a WAYS, a33 WSGA, a33 Z102.

**R. Coolidge:** e WBBQ, a WCIR, d37 WIVY, e WKIX, d28 WQXI, 29-26 WRFC, a KXX-106, d29 Z93, 30-26 94Q.

**Eagles:** 22-17 WAYS, 9-9 WBBQ, 16-10 WCIR, a25 WQXI, 17-10 WRFC, 27-22 WSGA, e KX-104, d9 KXX-106, d24 Q105, a Z93, 8-5 94Q.

**Jacksons:** a35 WANS-FM, 29-28 WAYS, d30 WBBQ, 21-17 WCIR, 21-19 WCKX, 2-2 WERC, d26 WHBQ, 31-26 WIVY, a WMC-FM, 25-23 WSGA, 31-28 BJ-105, 23-20 KX-104, d14 KXX-106, d17 Q105, a V100, 25-23 Z102, d30 92Q.

**J. Lennon:** d18 WANS-FM, a WCGQ, a WCIR, d32 WFLB, d21 WHBQ, a WISE, a38 WIVY, d29 WRFC, a WRJZ, 34-27 WSGA, a WSKZ, d38 BJ-105, d26 KX-104, d23 KXX-106, a Q105, e V100, d27 Z93, a 92Q.

**D. McClean:** a WAYS, a WBBQ, a WANS-FM, a WERC, a WGH, a WISE, e WRFC, a WRJZ, e BJ-105, a KX-104, a Z93, a 92Q, a29 94Q.

**R. Milsap:** d36 WANS-FM, 27-24 WAYS, 18-12 WBBQ, a WERC, a WGH, e WHBQ, d34 WIVY, 23-20 WRFC, a32 WSGA, e WSKZ, 25-21 KX-104, a28 Q105, 29-24 Z93, a32 Z102, 26-23 92Q, 28-22 94Q.

**A. Parsons:** d27 WBBQ, 24-22 WCIR, 39-29 WIVY, a WRFC, a WRJZ, a BJ-105, a KX-104, d15 KXX-106, e Q105, a Z93, e 92Q, 26-21 94Q.

**D. Parton:** 9-9 WAKY, d30 WANS-FM, d26 WAYS, 27-15 WBBQ, 28-26 WBSR, a WCGQ, 27-25 WCIR, 5-5 WERC, 29-24 WFLB, d20 WGH, e WHBQ, a WHHY, a WISE, 40-24 WIVY, a WKIX, 26-18 WLCY, a WMC-FM, 28-18 WQXI, 30-27 WRFC, 29-24 WRJZ, a31 WSGA, a WSKZ, 30-23 KX-104, d25 Q105, e V100, d28 Z93, d31 Z102, 9-6 92Q.

**Queen:** a WANS-FM, a WBBQ, a WBSR, d39 BJ-105, a KX-104, a KXX-106.

## Rock

John Lennon, Alan Parsons, Dolly Parton

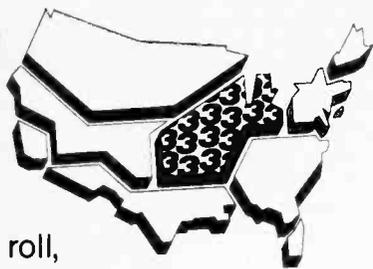
## Disco

None

# Hottest!

# Radio Marketplace

## 3



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

**ABBA:** 16-12 CKLW, 13-12 WDRQ, 22-20 WFFM, 26-26 WGCL, a WNDE, a WOKY, 21-17 WSKS-FM, a24 WZUU, 18-17 WZZP.

**Eagles:** 27-27 WGCL, a WNDE, on WOKY, d31 WSKS-FM, on WZUU, a KSLQ, on KWK, 24-19 Q102, 8-12 96KX.

**Jacksons:** a25 CKLW, d23 WDRQ, 21-16 WGCL, 28-23 WIKS, 23-21 WSKS-FM, 22-18 WYYS, 24-21 KSLQ.

**J. Lennon:** d28 WFFM, a WIKS, a WOKY, on WSKS-FM, a 92X.

**R. Milsap:** 11 WHB, 15-13 WOKY, d33 WSKS-FM, a22 WZUU, a KSLQ.

**A. Parsons:** d29 CKLW, 26-26 WDRQ, 24-21 WGCL, d31 WIKS, on WOKY, d33 WSKS-FM, on WZUU, 7-2 KBFQ, 27-20 KSLQ, 11-9 KWK, a33 Q102, a 92X, 2-2 96KX.

**D. Parton:** on CKLW, a WDRQ, 29-27 WFFM, d23 WGCL, 9 WHB, a WIKS, 26-21 WNDE, 19-15 WSKS-FM, 35-27 WYYS, 27-17 WZUU, d19 KSLQ, a35 Q102.

**C. Richard:** on WDRQ, 25-22 WFFM, 30-28 WGCL, a WIKS, a WOKY, on WZZP, 25-20 96KX.

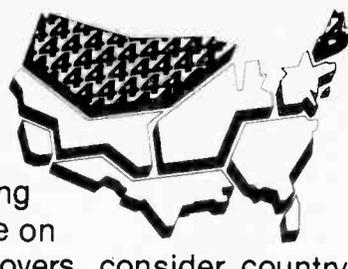
**B. Scaggs:** a CKLW, 20-18 WFFM, 22-22 WGCL, on WIKS, a WNDE, d27 WOKY, 20-18 WSKS-FM, 20-16 WYYS, 29-19 WZUU, on WZZP, 26-14 KSLQ, d34 Q102, a 92X, 26-26 96KX.

**S. Wonder:** d26 CKLW, on WDRQ, on WGCL, on WIKS, a WOKY, d32 WSKS-FM.

### B.O.S.

Aretha Franklin, Jacksons

## 4



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

**P. Benatar:** a KCPX, a KJR, a KJRB.

**Eagles:** d24 KCPX, a KGW, e KJR, 19-18 KMJK, a KS95-FM, d27 KYYX.

**D. Hall & J. Oates:** a KCPX, a KJR.

**Jacksons:** 8-5 WGUY, e WOW, d28 KCPX, d30 KFXD, 26-23 KJR, 20-12 KJRB.

**J. Lennon:** d29 KFXD, d27 KJR, 28-19 KMJK, a KWKN.

**R. Milsap:** d15 KCPX, a KJR, a KJRB, a KYYX.

**A. Parsons:** e WGUY, a KGW, e KJR, e KJRB, 22-16 KMJK, 22-17 KYYX.

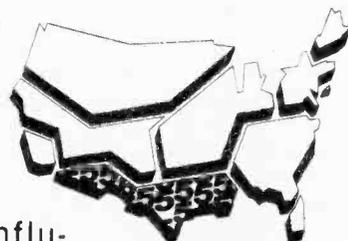
**D. Parton:** 20-15 WGUY, 21-18 WOW, 23-21 WSPT, d8 KCPX, 29-25 KFXD, a KGW, d24 KJR, 23-19 KJRB, a KMJK, a KS95-FM, 28-25 KWKN.

**C. Richard:** e WGUY, d18 KCPX, a KFXD, a KGW, d29 KMJK, 25-21 KYYX, a KWKN.

**B. Scaggs:** 30-25 WGUY, 15-13 WOW, 17-13 WSPT, d25 KCPX, d17 KDWB, 23-19 KFXD, d25 KGW, d25 KJR, 21-18 KJRB, 23-12 KMJK, d20 KS95-FM, 30-22 KYYX, 30-30 KWKN.

**S. Wonder:** d30 WSPT, 24-22 KJRB, a KMJK, e KYYX.

## 5



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

**ABBA:** 15-11 WQUE, 22-15 WTIX, a38 KILT, d28 KNOE-FM.

**Eagles:** 29-24 WQUE, d40 WTIX, a KFMK, 40-32 KILT

### Country

Dolly Parton

### A/C

Ronnie Milsap

### LP Cuts

None

**A. Franklin:** 30-29 WQUE, on WTIX, 30-26 KRLY.

**Jacksons:** 26-20 WQUE, 28-18 WTIX, 5-6 KFMK, d26 KNOE-FM, 16-12 KRLY, a KTSA, 18-14 B97.

**J. Lennon:** d22 WQUE, a WTIX, on KNOE-FM, d27 B100, 24-20 B97.

**R. Milsap:** a WQUE, 33-29 WTIX, 32-31 KILT.

**A. Parsons:** 31-27 WQUE, 40-35 WTIX, 18-16 KNOE-FM.

**D. Parton:** 33-23 WQUE, 38-30 WTIX, e21 KFMK, 17-8 KILT, d26 KNOE-FM, d29 B97.

**T. Pendergrass:** d35 WQUE, 30-26 WTIX, 2-1 KRLY, a KTSA, 15-13 B97.

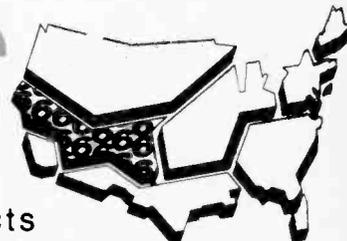
**C. Richard:** 6-6 WQUE, d34 WTIX, 37-33 KILT, on KRLY, a28 B100, a B97.

**M. Stanley Band:** 37-33 WTIX, a KRLY.

**D. Summer:** 34-28 WQUE, d38 WTIX, 29-27 B97.

**S. Wonder:** 36-31, WQUE, 35-23 WTIX, a KFMK, a KILT, d28 KRLY, 20-18 B97.

## 6



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

**Eagles:** 17-15 KIMN, d29 KOPA-FM, a KVIL.

**D. Fogelberg:** 11-7 KIMN, 25-20 KNUS, 29-24 KOPA-FM, 30-19 KTLK, d25 KVIL, 4-2 KZZP.

**Jacksons:** a25 KNUS, a KOPA-FM.

**D. McClean:** a KIMN, e KVIL.

**R. Milsap:** 24-20 KIMN, a KOPA-FM, e KVIL.

**A. Parsons:** 22-19 KIMN, e KVIL.

**D. Parton:** 29-27 KIMN, a35 KNUS, d38 KTLK, d18 KVIL, 23-20 KZZP.

**T. Pendergrass:** a37 KNUS, 25-22 KOPA-FM.

**C. Richard:** a KIMN, 30-26 KOPA-FM, d39 KTLK, e KVIL.

**B. Scaggs:** 28-25 KOPA-FM, 20-10 KTLK, d23 KVIL, 18-17 KZZP.

**S. Wonder:** e KOPA-FM.

## CES (Continued from page 3)

titles will be available in CED videodisc form in mid-1981.

The CBS Video Enterprises operation also announced its association with Grand Slam Entertainment, with whom the firm will be producing live music videotapes at the Soundworks/Studio 54 facility in New York. The productions will feature CBS recording artists recorded in digital stereo and will be made available to pay and cable TV outlets and to home video consumers in videocassette and videodisc configurations. CBS Home Video has already included videocassettes featuring James Taylor and ELO in its cassette catalogue.

The largest collection of new titles offered at the CES came from Warner Home Video, which introduced 22 new cassettes to video dealers. Product ranged from video-music performances by Rod Stewart, Blondie, Fleetwood Mac and Gary Numan to such films as Fellini's "Amarcord," Truffaut's "Small Change" and Bergman's "Cries and Whispers." Others included in the Warner Home Video release are "Big Bad Mama," "The Big Bird Cage," "Caddyshack," "Death Race 2000," "Honeysuckle Rose," "Humanoids from the Deep," "Magnum Force," "Oh God, Book II," "Seven Blows Of The Dragon," "Space Movie," "Tom Horn," "Too Hot To Handle," and such animation features as "Romeo and Julie-8," "Nelvanimation" and "The Devil and Daniel Mouse."

Paramount Home Video added six new titles to its catalogue: "Airplane," "Urban Cowboy," "Coast to Coast," "Breaking Glass," "Barefoot in the Park" and a two-hour version of "Shogun." List prices ranged from \$62.95 (for "Barefoot in the Park" and "Breaking Glass") to \$79.95 (for "Airplane" and "Urban Cowboy").

Universal (MCA) offered three new titles in its videocassette line: "Xanadu," "Smokey and The Bandit, Part 2" and "Prom Night." In addition, the firm's sister company, MCA Discovision, announced that several new titles will be available early this year, although no new videodiscs were introduced at CES.

Magnetic Video brought out seven new videocassettes: "Black Marble," "Night Games," "They Shoot Horses, Don't They?," "The Killing of Sister George," "Kotch," "Lovers and Other Strangers" and "Pele." And NFL Films introduced eight new football specials, including a "Festival of Funnies" featuring great pro football bloopers, fumbles and other gridiron gaffes.

Although Disney Home Video

introduced no new product at the CES, the firm announced three new promotions aimed at dealers and consumers. For dealers, Disney Video has set a "rent one, get one free rental" program for the 14 titles in the Disney videocassette catalogue. Two other programs aimed at consumers include a "Mickey Mouse Birthday Party" package which will be made available to consumers for \$3.95 with the rental of a Disney cassette. The package features an assortment of party favors with standard Disney themes. The firm's other promotion features a "Mickey Mouse Disco" eight-minute cartoon loaned free with the rental of any Disney cassette. The programs are scheduled to run from February through May.

## B'nai B'rith Panel Debates Profitability of B'way Cast Albums

By PHIL DiMAURO

■ NEW YORK—The profitability of original Broadway cast albums was among the major issues discussed at a panel discussion on the Broadway theatre's present and future effects on the music industry, sponsored by the Music and Performing Arts Lodge of B'nai B'rith here last Monday (5).

The panel featured Emmanuel Azenberg, producer of such Broadway shows as the successful musicals "They're Playing Our Song" and "Ain't Misbehavin'"; Hugh Fordin, president of DRG Records, an independent label formed in 1976 which has enjoyed success with Broadway cast albums including "A Night In Hollywood, A Day In The Ukraine" and Liza Minnelli's "The Act"; and Irwin Robinson, president of Chappell/Intersong Music, publishers of the music to many classic Broadway shows. The panel was moderated by WNEW-AM air personality Stan Martin.

Martin, whose station is the only New York outlet to regularly program Broadway show music, opened the session with a set of questions which included what he called an often-voiced complaint from his listeners: Why are old Broadway cast albums often so difficult to find, and why aren't cast albums recorded for many new shows?

Fordin addressed the second question first. "Majors aren't interested any more," he said, because the cost of recording a Broadway cast album can be astronomical. The actors' union demands that every cast member

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## Holiday Video (Continued from page 3)

proof. Also, there is a lot of new money coming into this part of the country. There appears to be a large number of people moving here (Arizona) from larger cities, such as New York. The trend of people moving from rural areas to the cities now seems to be reversing itself." In terms of hardware, Jack Gribby of the Atlanta-based Allen & Bean Home Entertainment Center added: "Our business was super. We saw huge increases, and I think this was typical of the whole south."

The holiday buying season, however, also saw video retailers coping with a number of problems, some of which they say hurt sales. These problems included a late buying season, shortages of both software and hardware, delays in deliveries, defectives (particularly with discs and disc-players), price increases, the entrance of cable television and finally the emergence of a new generation of video retailers who created a competitive market for the more established dealers.

Discussing the late buying season, Mitch Pfeiffer of Radio 437 commented: "Our sales were very good, but they were a little off as compared to last Christmas. This was the result of an unusually late buying season. Granted, our last few days before Christmas were gangbusters, but they didn't quite compensate for the slower days before them. But who can predict the buying habits of the general public?"

Dealers also had to contend with delays in the delivery of both hardware and software, a problem which they believe is a result of the industry's inability to anticipate market demand. The Kaleidoscope outlet, which experienced a 40 percent increase in business compared to last Christmas, would have done more business if stock were available, according to buyer Don Pierce: "We did fantastic, but our equipment was in short supply, and I know we could have done 15-20 percent more business if this inventory had been in stock. Big screens were in particularly short supply, and that's because manufacturers underestimated the market. During Christmas, we were receiving shipments of screens which we had ordered in June. Like many dealers, we also didn't have enough VCRs in stock, especially the portable ones."

Sheik Video's software business was up 61 percent during the holidays, but software delays cut into store sales, according to manager Leroy Conrad. "Unfortunately, the biggest selling films are always the hardest to get deliveries on," Conrad said. "If we had had the MGM/CBS film

'2001' in sooner, overall sales would have been much better." Pierce noted delays in the delivery of many MGM/CBS, Disney and 20th Century-Fox films.

The general consensus among dealers was that the sale of videodisc software suffered due to serious defective problems. "The disc system is very nice, but there are built-in problems," Thomas Video's Gary Reichel commented. "I would estimate that two out of four MCA discs are defective. Now, I'll work with a customer and make sure he gets a good disc, but this is not helping sales of the system. MCA also has a very slow returns and credit policy for their discs. This is bad because it means the dealer has a lot of money tied up uselessly. The disc players have also had their problems; most of them need adjustment, but we take care of that. If the customer can't get over all of these obstacles, then he's got himself a good system." Mitch Pfeiffer added: "We are strongly supporting the disc, but at this point I have to say its going to be a long, long while before they take off. MCA discs are frequently defective and their shipping is poor. We've also had problems with defective Pioneer disc players. I'm becoming disillusioned because we're not getting the support we need from the manufacturers."

### New Competition

Video retailers also discovered that they had "new competition" to deal with over the holiday buying season, with cable television making its debut in many areas of the country and a growing number of business entrepreneurs joining the "video bandwagon." "Cable is making great inroads in the Detroit suburbs, and a lot of our customers are disappearing because of that," Reickert said. "People are beginning to tape from HBO, and they're not buying. What really annoys me is when guys tape films on television, and then sell these tapes to their friends at a cost slightly under ours. As I see it, the only way taping and rentals are going to go away is when the cost of pre-recorded product goes down, and therefore becomes less attractive."

Discussing "the new guys on the block" who are creating competition for the more established video dealers, Associated Video's Tommy Twyman commented: "Our sales were slightly over last Christmas' sales, and one of the chief reasons that we didn't do better is because there are a lot of new dealers who are selling their VCR's under cost so that they can attract customers into their stores to buy their software."

## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **ONCE MORE WITH FEELING:** "Two Tons O' Fun" was one of last year's biggest, longest-lived disco hits, and a real sentimental favorite here in New York, where one still hears "Taking Away Your Space" and "Just Us" on the radio occasionally. On their second album, "Backatcha" (Fantasy/Honey), the **Two Tons** are exploring more serious territory than before, and the album as a whole is bluesier and grittier. It's a little less accessible, too, but with two voices like **Martha Wash's** and **Izora Armstead's**, it bears repeated listenings and can only be described as *formidable*. "I Depend on You" (5:42) recalls the progressive synthesizer style of mentor Sylvester's "Stars," especially in its framing of laid-back harmony in a flow of synthesizer and percussion; almost the entire last half is a break and instrumental. Other possible club cuts: "Never Like This" (4:55), a lay-it-on-the-line shouter, and "I Been Down" (4:58), done blue-style, with lots of ongoing ad-lib comment and a great, swinging rhythm track supporting a rather sparse song. The album really scores in two ballads on the second side: a gorgeous, richly scored "Cloudy With A Chance of Rain" and a country-twanged "I've Got To Make It On My Own." **Harvey Fuqua** again produced, with co-production, writing and arranging assistance from members of Machine, Kleer and Sylvester's band. It's not quite what we expected, but, by God, it has its moments. Perhaps their next album could be a live set recorded in church: Two Tons devotees, we know, are always more than ready to raise a hand and shout a shout for these talented women.

**MORE NEW MUSIC:** Recent disco disc releases, all of them being noticed to varying degrees by our correspondents. "Fancy Dancer," from the **Twennynine** featuring **Lenny White** album, is available promotionally on a disco disc, in a faultless new mix, running 6:22, done by New York DJ **Tee Scott**. Characteristically, it's a very thorough remix and edit, giving pacing and punch to this mellow groove; there are all sorts of nice transitions following the break accompanied by a booming, bottomy accent. Heard and well-liked in the past few weeks as a pre-release tape. Also off to a substantial start: **Sylvia Striplin's** "Give Me Your Love," the second release on producer Roy Ayers' Uno Melodic label. Major radio exposure in New York has helped make this simple, churning cut into a strong favorite at the locations where it's been picked up. One particularly noticeable hook is Striplin's orgasmic squeal of "Give me! your love" at the close.

In the pop-disco bag, **Salazar's** "Let's Hang On" (First American) has broken through nationally from its northwest base this week, with scattered strong reports on both coasts. This reinterpretation is very faithful to the naive teenage tone of the Four Seasons original (and even to the direction they took in their mid-'70s hits), and the song is punched up with the sort of classic disco moves and sounds that characterized the standards remakes of old. **Beverly Hill's** "Keep Movin'" marks the reactivation of the Old Town label: the cut is a slick, clean pop track that involves, recognizably, a number of the best New York session musicians in support of Hill's throaty alto voice. "I am a woman in motion," she sings, and the rhythm keeps up a lightfooted pace through 7:52. **Lipps, Inc.** has a new single from the "Pucker Up" album available non-commercially on Casablanca, a 6:05 remix of "The Gossip Song," which now begins and ends with an extremely bright tambourine and vocal break. It is a bit over into left field, but lead singer **Cynthia Johnson** really warms up on this cut—she could be a powerhouse with the right song, we suspect. Swedish group **Abba** are popping up on the playlists of a number of correspondents: from their "Super Trouper" album (Atlantic), we've been tipped on "Lay All Your Love On Me" (4:33), a synthesizer-backed cut that crosses an electronic surge with a chord progression reminiscent of an old Lutheran hymn. Aside from that juxtaposition, it's interesting to note that there's more music in the rock area than in disco at the moment that makes such heavy use of synthesizer—Robert Palmer's charting "Clues" and Ultravox's speed-demon "Sleepwalk" are some current examples. In

any case, we'd be interested in seeing what a club mix might do for the cut. As in the case of Queen's "Another One Bites The Dust," it's fallen to an independent label to release a lengthened version of an in-demand cut: Police's "Voices Inside My Head" has been covered in a 6:32 mostly instrumental version on Brooklyn's BC label by **Common Sense**. The added synthesizer effects here constitute a sort of "artist's conception" of what might have happened had the original version gone on into the fifth or sixth minute, and it does seriously carry on where the original leaves off. Also of interest: a Canadian label has been shipping instrumental versions of several big hits into the country, including covers of **Zapp** and **Tom Browne** singles. Original versions are in fact remixed on a British import available spottily here of **Teena Marie's** "Behind the Groove" and "I Need Your Lovin'," which are joined in a nearly ten-minute instrumental mix with some background vocals retained.

**NOTES:** The year-end product lull finally caught up with us this week; compensating a bit is the interesting movement on the Disco File chart, changed drastically since our last poll three weeks ago. Strong movers, one will note, include **Blondie** and the **Whispers**, whose previous pop crossovers were breaking right at this time last year. A "Rapture" disco disc will be issued shortly by **Chrysalis**; that cut will be the next radio single from "Autoamerican." Of other chart debuts, **Robert Palmer** and **Salazar** appear on the chart on the basis of some strong localized reporting; **T.S. Monk** has an evenly scattered base, reflecting that album's diversity of style; **Sharon Redd** and **Conversion** are among the hottest items on the street, attracting immediate word of mouth and sales. Higher up the chart, **Tantra's** "Double Album" is capitalizing not only on the music that had been heard on import but on the newer material on the album as well, and the **Unlimited Touch** single has spread from its original east coast constituency to boost itself into the top ten, not far behind the big winners emerging from the holiday season: **Fantasy**, **Patrice Rushen** and **Police**. Other active records just below the chart, plus some personal favorites: **Shalamar's** entire "Three For Love" album; **Free Expression's** "Chill-Out!"; **Genty's**

(Continued on page 36)

## Disco File Top 40

JANUARY 17, 1981

- 1. YOU'RE TOO LATE**  
FANTASY/Pavillion (12") 428 6408 (CBS)
- 2. CELEBRATION/LOVE FESTIVAL**  
KOOL & THE GANG/De-Lite (12"/LP cut)  
DSR 9518 (PolyGram)
- 3. LOOK UP/NEVER GONNA GIVE YOU UP**  
PATRICE RUSHEN/Elektra (12"/LP cut)  
6E 302
- 4. PARTYUP/HEAD/UPTOWN**  
PRINCE/Warner Bros. (12") BSK 3478
- 5. VOICES INSIDE MY HEAD**  
POLICE/A&M (12") SP 4831
- 6. ALL MY LOVE**  
L.A.X./Prelude (12") PRL D 604
- 7. LOVELY ONE/HEARTBREAK HOTEL/  
CAN YOU FEEL IT**  
JACKSONS/Epic (12"/LP cut) FE 36424
- 8. I HEAR MUSIC IN THE STREET**  
UNLIMITED TOUCH/Prelude (12") PRLD  
605
- 9. YOU OUGHT TO BE DANCIN'**  
PEOPLE'S CHOICE/Casablanca (LP cut)  
NBLP 7246 (PolyGram)
- 10. IT'S A WAR/I'M READY**  
KANO/Emergency (12") EMLP 7505
- 11. IF YOU COULD READ MY MIND**  
VIOLA WILLS/Ariola (12") OP 2203  
(Arista)
- 12. SHOOT YOUR BEST SHOT**  
LINDA CLIFFORD/Curtom/Capitol ST  
12131
- 13. MASTER BLASTER (JAMMIN')**  
STEVE WONDER/Tamla (12") T8 373M1  
(Motown)
- 14. RAPTURE**  
BLONDIE/Chrysalis (LP cut) CHE 1290
- 15. HILLS OF KATMANDU/WISHBONE**  
TANTRA/Importe/12 (LP cuts) MP 310
- 16. GET DOWN, GET DOWN**  
MELODY STEWART/Roy B (12") RBDS  
2512
- 17. YOUR PLACE OR MINE**  
QUINELLA/Becket (12") BKS 012
- 18. REMOTE CONTROL**  
REDDINGS/Believe in a Dream (12")  
JZ 36875
- 19. PASS'ON**  
ROD STEWART/Warner Bros. (12") HS  
3485
- 20. HERE'S TO YOU**  
SKYY/Salsoul (12") SG 339 (RCA)
- 21. GIVE ME A BREAK/REMEMBER**  
VIVIEN VEE/Launch (12") NC 1003
- 22. WATCHING YOU/DREAMIN'/FEEL  
MY LOVE**  
SLAVE/Cotillion (12"/LP cuts) SD 5224  
(A1)
- 23. HOW LONG**  
LIPPS, INC./Casablanca (12") NBLP  
7242
- 24. SEABISCUIT IN THE FIFTH**  
BELINDA WEST/Panorama (12") JD  
12095 (RCA)
- 25. TAKE OFF**  
HARLOW/G.R.A.F. (12") G 001
- 26. THE WANDERER/LOOKING UP**  
DONNA SUMMER/Geffen (12") GHS  
2000 (WB)
- 27. FANTASTIC VOYAGE**  
LAKESIDE/Solar (12") BXL1 3720  
(RCA)
- 28. SOUL/HEAVEN ABOVE ME**  
FRANKIE VALLI/MCA(LP cuts) 5134
- 29. IT'S A LOVE THING**  
WHISPERS/Solar (12") BZLI 3578 (RCA)
- 30. 8TH WONDER**  
SUGARHILL GANG/Sugarhill (12") SH  
553
- 31. FASHION**  
DAVID BOWIE/RCA (12") JD 12145
- 32. WHEEL ME OUT**  
WAS (NOT WAS)/ZE/Antilles (12") AN  
805
- 33. BON BON VIE/CANDIDATE FOR  
LOVE**  
T.S. MONK/Mirage (12"/LP cut) WTG  
19121 (A1)
- 34. LOOKING FOR CLUES**  
ROBERT PALMER/Island (12") ILPS  
9595 (WB)
- 35. IF YOU FEEL THE FUNK**  
LA TOYA JACKSON/Polydor (12") PD  
1 6291 (PolyGram)
- 36. LET'S DO IT**  
CONVERSION/Sam (12") S 12336
- 37. LET'S HANG ON**  
SALAZAR/First American (12") FA 1203
- 38. CAN YOU HANDLE IT**  
SHARON REDD/Prelude (LP cut) PRL  
12181
- 39. CAREER GIRL/IT'S NOT WHAT YOU  
GOT (IT'S HOW YOU USE IT)**  
CARRIE LUCAS/Solar (12") YD 12086/  
YD 12144(RCA)
- 40. CHERCHEZ PAS/BOOGIE TALK/MUSIC  
MAKES MY NIGHT**  
MADLEEN KANE/Chalet (12"/LP cut)  
CH 0701 (Prelude)

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

# Record World Singles 101-150

# Record World Singles Alphabetical Listing

JANUARY 17, 1981

JAN. 17	JAN. 10	
101	101	FLY AWAY PETER ALLEN/A&M 2288 (Irving/Woolnough/Unichappell/Begonia/Foster Frees, BMI)
102	108	SEASONS CHARLES FOX/Handshake 8 5307 (Live/Charles Fox, BMI)
103	106	THEME FROM ORDINARY PEOPLE MARVIN HAMLISCH/Planet 47922 (E/A) (Public Domain)
104	104	TOCCATA SKY/Arista 0568 (Sky Writing/United Artists)
105	105	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945, Rodsongs, ASCAP
106	143	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram) (Total Experience, BMI)
107	107	SET THE NIGHT ON FIRE OAK/Mercury 76087 (Polygram) (Bobby Goldsboro/House of Gold, ASCAP)
108	119	EUGENE CRAZY JOE AND THE VARIABLE SPEED BAND/Casablanca 2298 (PolyGram) (Madam Palm, BMI)
109	103	HERE IS MY LOVE TOMMY DEE/A&M 2282 (United Artists/Unart, BMI)
110	110	CELEBRATE ME HOME KENNY LOGGINS/Columbia 11 11417 (Milk Money, ASCAP)
111	111	DO ME RIGHT DYNASTY/Solar 12127 (RCA) (Spectrum VII/My Kinda, ASCAP)
112	—	CAFE AMORE SPYRO GYRA/MCA 51035 (Harlem/Crosseyed, BMI)
113	113	INHERIT THE WIND WILTON FELDER/MCA 51024 (Farr Knights, BMI)
114	—	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)
115	—	ALL MY LOVE L.A.X./Prelude 8019 (O'Lyric/Evan Paul/Libraphone, BMI)
116	—	DREAMER ASSOCIATION/Elektra 47094 (Rockslam/Bug, BMI)
117	—	CAREER GIRL CARRIE LUCAS/Solar 12143 (RCA) (Spectrum VII/Carrific/My kinda, ASCAP)
118	124	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)
119	—	SO SAD ABOUT US SHAUN CASSIDY WITH TODD RUNDGREN & UTOPIA/Warner Bros. 49640 (Tro-Essex, ASCAP)
120	—	LET'S DO IT CONVENTION/Sam 8 5017 (Calebur Composition/Leeds/P.A.P./Mideb, ASCAP)
121	121	PEOPLE WHO DIED JIM CARROLL BAND/Atco 7314 (Earl McGrath/Jim Carroll, ASCAP)
122	—	PRECIOUS TO ME PHIL SEYMOUR/Boardwalk 8 5703 (Hearmore/On The Boardwalk, BMI)
123	123	SOME ARE BORN JON ANDERSON/Atlantic 3774 (WB, ASCAP)
124	125	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023 (Unlimited Touch/Phylmar, ASCAP)
125	114	GETAWAY ROSSINGTON COLLINS BAND/MCA 51023 (Moonpie, BMI)
126	118	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137 (PolyGram) (Seitu/Dorie Pride, BMI)
127	127	ONE CHILD OF LOVE PEACHES & HERB/Polydor/MVP 2140 (PolyGram) (Perren-Vibes, ASCAP)
128	132	IT'S GONNA HURT JIMMIE MACK/RCA 12151 (Alysonne, ASCAP)
129	117	THIS IS NOT THE FIRST TIME CAPTAIN & TENNILLE/Casablanca 2320 (PolyGram) (Moonlight & Magnolias, BMI)
130	130	TRINIDAD EDDIE MONEY/Columbia 11 11414 (Wombat, ASCAP/Sendy Grojanca, BMI)
131	116	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS) (Rubber Band, BMI)
132	112	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
133	148	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram) (Total X, BMI)
134	134	I DON'T REMEMBER PETER GABRIEL/Mercury 76086 (PolyGram) (Clio/line/Hidden, BMI)
135	115	LOVE TO RIDE KEITH SYKES/Backstreet/MCA 51028 (Sykes, BMI)
136	—	IT WAS NICE TO KNOW YOU JOHN BOBBY VINTON/Tapestry 005 (Feather, no licensee listed)
137	—	GENERALS AND MAJORS XTC/Virgin/RSO 300 (Nymph/Unichappell, BMI)
138	—	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499 (Jobete, ASCAP/Boots May, BMI)
139	—	WAITING FOR A FRIEND ROGER DALTRY/Polydor 2153 (PolyGram) (Twickenham Tunes)
140	142	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS) (Assorted, BMI)
141	141	HAPPY ANNIVERSARY RAY, GOODMAN AND BROWN/Polydor 2135 (PolyGram) (Dark Cloud/H.A.B., BMI)
142	—	LONG TIME LOVIN' YOU McGUFFEY LANE/Atco 7319 (McGuffey Lane, BMI)
143	144	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581 (Family/Arista, ASCAP)
144	—	LIPSTICK SUZI QUATRO/Dreamland DL 107 (RSO) (Chinnichap, BMI)
145	126	GOODBYE MARIE BOBBY GOLDSBORO/Curb 95400 (CBS) (Music City, ASCAP/Combine, BMI)
146	147	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942 (Amazement, BMI)
147	129	MERRY CHRISTMAS IN THE NFL WILLIS "THE GUARD" & VIGORISH/Handshake 8 5308 (BGO, ASCAP)
148	145	SOMETIMES LOVE FORGETS STEVE GOODMAN AND PHOEBE SNOW/Elektra 47069 (Captain Crystal/Blackwood, BMI)
149	150	8TH WONDER SUGARHILL GANG/Sugarhill 753 (Commodores/Jobete, BMI)
150	149	ONCE UP A LIFETIME BONNIE RAITT/Full Moon/WB 49612 (United Artists/Glasco, ASCAP)

		Producer, Publisher, Licensee
AGONY OF DEFEET Clinton-Dunbar (Malbiz, BMI)	97	LOVE OVER AND OVER AGAIN DeBarge-Williams (Jobete, ASCAP)
AH! LEAH Avsec (Bema/Sweet City, ASCAP)	68	LOVELY ONE Group-Phillinganes (Ranjack/Mijac, BMI)
A LITTLE IN LOVE Tarney (ATV, BMI)	48	LOVE ON THE ROCKS Gaudio (Stonebridge/EMA-Suisse, ASCAP)
ALL OUT OF LOVE Porter (Careers/BRM BMI/Riva, PRS)	90	LOVE T.K.O. Wansel-Biggs-Womack (Assorted, BMI)
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI)	2	MASTER BLASTER (JAMMIN') Wonder (Jobete/Black Bull, ASCAP)
BACK IN BLACK Lange (J. Albert Ltd./Margo, BMI)	84	MISS SUN SCHNEE (Hudmar, ASCAP)
BOOGIE BODY LAND Jones (Barkays/Warner-Tamerlane)	96	MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI)
CELEBRATION Deodato (Delightful/Fresh Star, BMI)	15	MY MOTHER'S EYES Kirk (Almo/Only Child/Mel-Dav, ASCAP)
COLD LOVE Moroder-Bellotte (GMPC, ASCAP)	53	NEED YOUR LOVING TONIGHT Group (Queen/Beechwood, BMI)
COULD I BE DREAMING Perry (Braintree/Tira, BMI/Kerith, ASCAP)	83	NEVER BE THE SAME Omartian (Pop 'n' Roll, ASCAP)
DE DO DO DO, DE DA DA DA Group-Gary (Virgin/Chappell, ASCAP)	22	NEVER KNEW LOVE LIKE THIS BEFORE Mtime-Lucas (Frozen Butterfly, BMI)
DEEP INSIDE MY HEART Garay (Nebraska/United Artists/Glasco, ASCAP)	52	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)
DREAMER Henderson-Pope (Almo/Delicate, ASCAP)	71	ONE STEP CLOSER Templeman (Noodle Tunes/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP)
DREAMING Tarney (ATV, BMI/Rare Blue, ASCAP)	40	ON THE ROAD AGAIN Nelson (Willie Nelson, BMI)
EASY LOVE Buckingham (Cotton Picken/Hobby Horse, BMI)	67	PASSION Harry The Hook (Riva, BMI/WB, ASCAP)
EVERYBODY'S GOT TO LEARN SOMETIME Lord-Group (WB, ASCAP)	46	REMOTE CONTROL Russell-Timmons-Man (Last Colony/Band of Angels, BMI)
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI)	4	SAME OLDE LANG SYNE Fogelberg-Lewis (Hickory Grove/April, ASCAP)
FANTASTIC VOYAGE Group (Spectrum VII/Circle L, ASCAP)	86	SEVEN BRIDGES ROAD Szymczyk (Irving, BMI)
FASHION Bowie-Visconti (Bewlay Bros./Fleur, BMI)	79	SHINE ON Martin (Almo/McRouscod, ASCAP/Irving/Buchanan Kerr, BMI)
FOOL THAT I AM Anderle (Unichappell/Begonia Melodies/Fedora, BMI)	69	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI)
FULL OF FIRE Sylvers (Spectrum VII/My Kinda, ASCAP)	100	STOP THIS GAME Martin (Adult/Screen Gems-EMI, BMI)
GAMES PEOPLE PLAY Parsons (Woolfsongs/Careers/Irving, BMI)	44	SUDDENLY Farrar (John Farrar, BMI)
GIRLS CAN GET IT Haffkine (Michael O'Connor, BMI)	58	TEACHER TEACHER Lowe-Group (Aviation)
GIVING IT UP FOR YOUR LOVE Beckett (Blackwood/Urge, BMI)	23	TELL IT LIKE IT IS Group (Conrad/Olrap, BMI)
GOTTA HAVE MORE LOVE Ryan (World Song/Bobby Goldsboro, ASCAP)	65	THAT GIRL COULD SING Browne-Ladanyi (Swallow Turn, ASCAP)
GUILTY Gibb-Galuten-Richardson Stigwood/Unichappell, BMI)	6	THE HORIZONTAL BOP Seger-Punch Gear, ASCAP)
HEARTBREAK HOTEL Group (Mijac, BMI)	33	THE WINNER TAKES IT ALL Andersson-Ulvaeus (Artwork, ASCAP)
HE CAN'T LOVE YOU Group (Kejra/Bema, ASCAP)	50	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) Albright (Warner-Tamerlane/Rich Way, BMI)
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	30	THE TIDE IS HIGH Chapman (Gemrod, BMI)
HEY NINETEEN Katz (Zeon/Free Junket, ASCAP)	18	THE WANDERER Moroder-Bellotte (Cafe American/Revelation/Ed. Intro./Intersong, ASCAP)
HIT ME WITH YOUR BEST SHOT Olsen (ATV, BMI)	9	THIS TIME Crooper (H.G., ASCAP)
HUNGRY HEART Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP)	13	TIME IS TIME Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)
I AIN'T GONNA STAND FOR IT Wonder (Jobete/Black Bull, ASCAP)	36	TOGETHER Salas (Razor Sharp/Double Diamond, BMI)
I BELIEVE IN YOU Williams-Fundis (Roger Cook/Cook House, BMI)	12	TOO TIGHT Group (Val-le-Joe, BMI)
I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) Graham-Mack (Content, BMI)	93	TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI)
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI)	17	TURN AND WALK AWAY Olsen (Paperwaite/Cainstreet/Hudson Bay, BMI)
I MADE IT THROUGH THE RAIN Manilow-Dante (Unichappell, BMI)	11	TURNING JAPANESE Coopersmith-Heaven (Glenwood, ASCAP)
I'M ALRIGHT Loggins-Botnick (Milk Money, ASCAP)	85	UNITED TOGETHER Jackson (Jays Enterprises/Baby Love/Chappell/Phivin Intl., ASCAP)
I'M COMING OUT Edwards-Rodgers (Chic, BMI)	38	UPSIDE DOWN Edwards-Rodgers (Chic, BMI)
I'M HAPPY THAT LOVE HAS FOUND YOU Putnam (ATV, BMI)	82	WATCHING YOU Douglas-Washington (Slave Song/Cotillion, BMI)
I NEED YOUR LOVIN' Marie (Jobete, ASCAP)	45	WHAT CAN YOU GET A WOOKIE FOR CHRISTMAS (WHEN HE ALREADY HAS A COMB) Monardo-Bongiovi-Quinn (Denny Randell/Majak/Bantha/Stigwood/Unichappell, BMI)
IT'S MY TURN Masser (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)	20	WHEN WE GET MARRIED Graham (Big Seven, BMI)
JESSE Mainieri (Quackenbush/Redeye, ASCAP)	60	WHIP IT Margoulef-Group (Devo/Nymph/Unichappell, BMI)
(JUST LIKE) STARTING OVER Lennon-Ono-Douglas (Lenono, BMI)	1	WHO'S MAKING LOVE Tischler-Shaffer (East Memphis, BMI)
KEEP IT HOT Blackmon (Better Days, BMI/Better Nights, ASCAP)	94	WITHOUT YOUR LOVE Wayne (H.G. ASCAP)
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)	26	WOMAN Lennon-Ono-Douglas (Lenono, BMI)
KILLIN' TIME Stroud (Flowering Stone, ASCAP)	54	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)
LADY Richie (Brockman, ASCAP)	8	WYNKEN, BLYNKEN AND NOD Simon-Levine (Silkie, BMI)
LET ME BE YOUR ANGEL Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	81	YOU White (Saggifire/Rutland Road/Almo, ASCAP/Foster Freeze/Irving, BMI)
LOOK UP Mims-Rushen (Baby Fingers/Mims>Showbrefree, ASCAP)	88	YOU'VE LOST THAT LOVIN' FEELING Hall-Oates (Screen Gems-EMI, BMI)

# Record World Singles



JANUARY 17, 1981

TITLE, ARTIST, Label Number, (Distributing Label)	JAN. 17	JAN. 10	WKS. ON CHART
<b>1</b> 1 (JUST LIKE) STARTING OVER JOHN LENNON Geffen 49604 (WB) (2nd Week)			10
2 2 ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031			21
3 3 LOVE ON THE ROCKS NEIL DIAMOND/Capitol 4939			10
<b>4</b> 8 EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564			11
5 5 MORE THAN I CAN SAY LEO SAYER/Warner Bros. 49565			15
6 6 GUILTY BARBRA STREISAND & BARRY GIBB/Columbia			11 11390 10
<b>7</b> 14 THE TIDE IS HIGH BLONDIE/Chrysalis 2465			8
8 4 LADY KENNY ROGERS/Liberty 1380			14
9 9 HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis			2464 14
<b>10</b> 15 PASSION ROD STEWART/Warner Bros. 49617			7
11 11 I MADE IT THROUGH THE RAIN BARRY MANILOW/ Arista 0566			7
12 12 I BELIEVE IN YOU DON WILLIAMS/MCA 41304			16
13 10 HUNGRY HEART BRUCE SPRINGSTEEN/Columbia 11 11391			9
14 7 THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067			16
<b>15</b> 19 CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)			11
16 16 TELL IT LIKE IT IS HEART/Epic 19 50950			7
<b>17</b> 28 I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066			8
<b>18</b> 22 HEY NINETEEN STEELY DAN/MCA 51036			6
19 20 SUDDENLY OLIVIA NEWTON-JOHN AND CLIFF RICHARD/ MCA 51007			11
20 21 IT'S MY TURN DIANA ROSS/Motown 1496			11
<b>21</b> 24 TIME IS TIME ANDY GIBB/RSO 1059			7
22 18 DE DO DO DO, DE DA DA DA POLICE/A&M 2275			11
<b>23</b> 30 GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/ Capitol/MSS 4948			5
24 25 ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. 49622			7
25 13 THE WANDERER DONNA SUMMER/Geffen 49563 (WB)			16
<b>26</b> 33 KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953			5
27 27 WHIP IT DEVO/Warner Bros. 49550			19
<b>28</b> 34 SAME OLD LANG SYNE DAN FOGELBERG/Full Moon/ Epic 19 50961			4
<b>29</b> 36 MISS SUN BOZ SCAGGS/Columbia 11 11406			5
30 26 HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/ Asylum)			25
<b>31</b> 35 TOGETHER TIERRA/Boardwalk 8 5702			9
<b>32</b> 45 9 TO 5* DOLLY PARTON/RCA 12133			5
<b>33</b> 42 HEARTBREAK HOTEL JACKSONS/Epic 19 50959			5
34 23 NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)			22
35 29 NEVER BE THE SAME CHRISTOPHER CROSS/Warner Bros. 49580			13
<b>36</b> 49 I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)			4
37 17 YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES/RCA 12103			15
38 32 I'M COMING OUT DIANA ROSS/Motown 1491			18
39 40 LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)			11
40 37 DREAMING CLIFF RICHARD/EMI-America 8057			17
41 31 WOMAN IN LOVE BARBRA STREISAND/Columbia 1 11364			18
<b>42</b> 48 THE WINNER TAKES IT ALL ABBA/Atlantic 3776			5

### CHARTMAKER OF THE WEEK

<b>43</b> — WOMAN JOHN LENNON Geffen 49644 (WB)			1
<b>44</b> 57 GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573			5
45 47 I NEED YOUR LOVIN' TEENA MARIE/Gordy 7189 (Motown)			11

46 39 EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/ Asylum 47055			13
47 50 MY MOTHER'S EYES BETTE MIDLER/Atlantic 3771			7
<b>48</b> 58 A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068			3
<b>49</b> 59 SEVEN BRIDGES ROAD EAGLES/Asylum 47100			2
<b>50</b> 55 HE CAN'T LOVE YOU MICHAEL STANLEY BAND/EMI- America 8063			6
<b>51</b> 61 SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084			5
52 38 DEEP INSIDE MY HEART RANDY MEISNER/Epic 9 50939			12
53 56 COLD LOVE DONNA SUMMER/Geffen 49634 (WB)			6
54 54 KILLIN' TIME FRED KNOBLOCK AND SUSAN ANTON/ Scotti Bros. 609 (Atl)			7
<b>55</b> 60 SHINE ON LTD/A&M 2283			6
56 44 LOVELY ONE JACKSONS/Epic 9 50938			15
57 46 ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351			18
58 41 GIRLS CAN GET IT DR. HOOK/Casablanca 2314 (PolyGram)			10
59 52 MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)			15
60 43 JESSE CARLY SIMON/Warner Bros. 49518			23
<b>61</b> 68 WHO'S MAKING LOVE BLUES BROTHERS/Atlantic 3785			3
<b>62</b> 74 UNITED TOGETHER ARETHA FRANKLIN/Arista 0569			3
63 51 TURN AND WALK AWAY BABYS/Chrysalis 2467			8
64 53 YOU EARTH, WIND & FIRE/ARC/Columbia 11 11407			7
65 64 GOTTA HAVE MORE LOVE CLIMAX BLUES BAND/Warner Bros. 49605			8
66 63 NEED YOUR LOVIN' TONIGHT QUEEN/Elektra 47086			6
67 65 EASY LOVE DIONNE WARWICK/Arista 0572			7
<b>68</b> 75 AH! LEAH DONNIE IRIS/MCA 51205			4
<b>69</b> 76 FOOL THAT I AM RITA COOLIDGE/A&M 2281			3
70 66 UPSIDE DOWN DIANA ROSS/Motown 1494			26
71 67 DREAMER SUPERTRAMP/A&M 2269			16
<b>72</b> — TREAT ME RIGHT PAT BENATAR/Chrysalis 2487			1
73 70 REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)			9
74 71 WITHOUT YOUR LOVE ROGER DALTRY/Polydor 2121 (PolyGram)			17
75 77 TEACHER TEACHER ROCKPILE/Columbia 1 11388			7
76 62 THIS TIME JOHN COUGAR/Riva 205 (PolyGram)			16
77 72 STOP THIS GAME CHEAP TRICK/Epic 19 50942			8
78 73 THE HORIZONTAL BOP BOB SEGER/Capitol 4951			8
79 80 FASHION DAVID BOWIE/RCA 12134			4
80 79 TURNING JAPANESE VAPORS/United Artists 1364			15
<b>81</b> — (GHOST) RIDERS IN THE SKY OUTLAWS/Arista 0582			1
82 69 I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL/ Epic 9 50931			13
83 83 COULD I BE DREAMING POINTER SISTERS/Planet 47920 (Elektra/Asylum)			9
<b>84</b> 92 BACK IN BLACK AC/DC/Atlantic 3787			2
85 84 I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317			25
<b>86</b> 99 FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)			2
<b>87</b> 100 TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)			2
88 89 LOOK UP PATRICE RUSHEN/Elektra 47067			4
<b>89</b> — WYNKEN, BLYNKEN AND NOD DOOBIE BROTHERS/ Sesame St./WB 49642			1
90 85 ALL OUT OF LOVE AIR SUPPLY/Arista 0520			31
91 93 WATCHING YOU SLAVE/Cotillion 46006 (Atl)			2
92 96 LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)			4
93 98 I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398			3
94 — KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)			1
95 86 THAT GIRL COULD SING JACKSON BROWNE/Asylum 47036			16
96 — BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)			1
97 — AGONY OF DEFEET PARLIAMENT/Casablanca 2317 (PolyGram)			1
98 78 WHAT CAN YOU GET A WOOKIEE FOR CHRISTMAS (WHEN HE ALREADY HAS A COMB) THE STAR WARS INTERGALACTIC CHOIR & CHORALE/RSO 1058			3
99 88 WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581			5
100 — FULL OF FIRE SHALAMAR/Solar 12152 (RCA)			1

\* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 22

**WNEW-FM/NEW YORK**

**ADDS:**  
 RUSS BALLARD—Epic  
 RY COODER—WB  
 CRYING (single)—Don McLean—Millennium  
 ECHO & THE BUNNYMEN—Sire  
 JONA LEWIE—Stiff America  
 NICOLETTE LARSON—WB  
 MANFRED MANN'S EARTH BAND—WB  
 TOTO (12")—Col  
 STEVE WINWOOD—Island  
 WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
 BRUCE SPRINGSTEEN—Col  
 DIRE STRAITS—WB  
 POLICE—A&M  
 ROCKPILE—Col  
 BLONDIE—Chrysalis  
 JOE JACKSON—A&M  
 JOHN LENNON/YOKO ONO—Geffen  
 STEVIE WONDER—Tamla  
 FLEETWOOD MAC—WB  
 CARS—Elektra

**WBCN-FM/BOSTON**

**ADDS:**  
 ECHO & THE BUNNYMEN—Sire  
 JONA LEWIE—Stiff America  
 M—Sire  
 MANFRED MANN'S EARTH BAND—WB  
 9 TO 5 (soundtrack)—20th Century-Fox  
 THE RINGS—MCA  
 TOO NICE TO TALK TO (single)—English Beat—Go-Feet (import)  
 WHITESNAKE—Mirage  
 STEVE WINWOOD—Island  
 WARREN ZEVON—Asylum

ROD STEWART—WB  
 AC/DC—Atlantic  
 HEART—Epic  
 ROCKPILE—Col

**WLIR-FM/LONG ISLAND**

**ADDS:**  
 CLASH—CBS (import)  
 RY COODER—WB  
 DAMNED—IRS  
 SIR DOUGLAS QUINTET—Takoma FM—Passport  
 GRANDMOTHERS—Rhino  
 KILIMANJARO—Philo  
 MANFRED MANN'S EARTH BAND—WB  
 STEVE WINWOOD—Island  
 WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
 BRUCE SPRINGSTEEN—Col  
 POLICE—A&M  
 BLUE ANGEL—Polydor  
 CLASH—CBS (import)  
 STEELY DAN—MCA  
 XTC—Virgin  
 ROCKPILE—Col  
 JOAN JETT—Blackheart  
 MANFRED MANN'S EARTH BAND—WB  
 BLONDIE—Chrysalis

**WPLR-FM/NEW HAVEN**

**ADDS:**  
 JOHNNY AVERAGE BAND—Bearsville  
 BUS BOYS—Arista  
 SIR DOUGLAS QUINTET—Takoma  
 NICOLETTE LARSON—WB  
 MANFRED MANN'S EARTH BAND—WB  
 NIGHT—Planet

**WQBK-FM/ALBANY**

**ADDS:**  
 BLUES DELUXE—XRT  
 PAUL BUTTERFIELD—Bearsville  
 RY COODER—WB  
 ECHO & THE BUNNYMEN—Sire FM—Passport  
 KILIMANJARO—Philo  
 NICOLETTE LARSON—WB  
 MANFRED MANN'S EARTH BAND—WB  
 STEVE WINWOOD—Island  
 WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
 TALKING HEADS—Sire  
 POLICE—A&M  
 SPLIT ENZ—A&M  
 DIRE STRAITS—WB  
 ANY TROUBLE—Stiff America  
 BLOTTO—Blotto  
 JOHN LENNON/YOKO ONO—Geffen  
 BRUCE SPRINGSTEEN—Col  
 ROCKPILE—Col  
 XTC—Virgin

**WCMF-FM/ROCHESTER**

**ADDS:**  
 FIREFALL—Atlantic  
 SANDINISTA NOW—Clash (12")—Epic  
 STEVE WINWOOD—Island  
 WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
 BRUCE SPRINGSTEEN—Col  
 REO SPEEDWAGON—Epic  
 POLICE—A&M  
 JOHN LENNON/YOKO ONO—Geffen  
 CHEAP TRICK—Epic  
 STEELY DAN—MCA  
 ROD STEWART—WB

**MANFRED MANN'S EARTH BAND**

—WB  
 BETTE MIDLER—Atlantic  
 NIGHT—Planet  
 SANDINISTA NOW—Clash (12")—Epic  
 STEVE WINWOOD—Island  
 WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
 BRUCE SPRINGSTEEN—Col  
 ROD STEWART—WB  
 BLONDIE—Chrysalis  
 REO SPEEDWAGON—Epic  
 BABYS—Chrysalis  
 STEELY DAN—MCA  
 DONNIE IRIS—MCA  
 POLICE—A&M  
 JOHN LENNON/YOKO ONO—Geffen  
 OUTLAWS—Arista

**WMMR-FM/PHILADELPHIA**

**ADDS:**  
 JOAN JETT—Blackheart  
 IAN MATTHEWS—RSO  
 DELBERT McCLINTON—Capitol  
 STEVE WINWOOD—Island  
 WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
 JOHN LENNON/YOKO ONO—Geffen  
 PAT BENATAR—Chrysalis  
 BRUCE SPRINGSTEEN—Col  
 POLICE—A&M  
 DIRE STRAITS—WB  
 ROCKPILE—Col  
 STEELY DAN—MCA  
 TALKING HEADS—Sire  
 WARREN ZEVON—Asylum  
 ROD STEWART—WB

**SHOES—Elektra**

STEVE WINWOOD—Island  
 WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
 JOHN LENNON/YOKO ONO—Geffen  
 BRUCE SPRINGSTEEN—Col  
 TALKING HEADS—Sire  
 BLONDIE—Chrysalis  
 STEELY DAN—MCA  
 POLICE—A&M  
 WEATHER REPORT—ARC/Col  
 ROCKPILE—Col  
 DIRE STRAITS—WB  
 STEVIE WONDER—Tamla

**WKLS-FM/ATLANTA**

**ADDS:**  
 FLASH GORDON (soundtrack)—Queen—Elektra  
 MANFRED MANN'S EARTH BAND—WB  
 TOTO (12")—Col  
 STEVE WINWOOD—Island  
 XTC—Virgin  
**HEAVY ACTION:**  
 STEELY DAN—MCA  
 JOHN LENNON/YOKO ONO—Geffen  
 DOOBIE BROTHERS—WB  
 REO SPEEDWAGON—Epic  
 ROD STEWART—WB  
 FLEETWOOD MAC—WB  
 BRUCE SPRINGSTEEN—Col  
 HEART—Epic  
 PAT BENATAR—Chrysalis  
 EAGLES—Asylum

**WYMX-FM/AUGUSTA**

**ADDS:**  
 MANFRED MANN'S EARTH BAND—WB

*Record World*  
**Album**  
**Airplay**

JANUARY 17, 1981

**FLASHMAKER**

STAND IN THE FIRE  
 WARREN ZEVON—Asylum

**MOST ADDED**

STAND IN THE FIRE—Warren Zevon—Asylum (23)  
 ARC OF A DIVER—Steve Winwood—Island (21)  
 CHANCE—Manfred Mann's Earth Band—WB (21)

**HEAVY ACTION:**  
 PRETENDERS—Sire  
 J. GEILS—EMI-America  
 BRUCE SPRINGSTEEN—Col  
 CLASH—Epic  
 PINK FLOYD—Col  
 TOM PETTY & THE HEARTBREAKERS—Backstreet/MCA  
 B-52s—WB  
 DEVO—WB  
 ROCKY BURNETTE—EMI-America  
 VAPORS—UA

**WBAB-FM/LONG ISLAND**

**ADDS:**  
 ROY BUCHANAN—Waterhouse  
 NICOLETTE LARSON—WB  
 MANFRED MANN'S EARTH BAND—WB  
 NIGHT—Planet  
 TOTO (12")—Col  
 STEVE WINWOOD—Island  
 WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
 BRUCE SPRINGSTEEN—Col  
 JOHN LENNON/YOKO ONO—Geffen  
 EAGLES—Asylum  
 POLICE—A&M  
 BLONDIE—Chrysalis  
 STEELY DAN—MCA

STEVE WINWOOD—Island  
 WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
 JOHN LENNON/YOKO ONO—Geffen  
 BRUCE SPRINGSTEEN—Col  
 FLEETWOOD MAC—WB  
 BLONDIE—Chrysalis  
 ROD STEWART—WB  
 POLICE—A&M  
 DIRE STRAITS—WB  
 STEELY DAN—MCA  
 OUTLAWS—Arista  
 HEART—Epic

**WBLM-FM/MAINE**

**ADDS:**  
 ROY BUCHANAN—Waterhouse  
 LOVERBOY—Col  
 THE RINGS—MCA  
 WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
 PAT BENATAR—Chrysalis  
 DOORS—Elektra  
 QUEEN (Game)—Elektra  
 AC/DC—Atlantic  
 BRUCE SPRINGSTEEN—Col  
 JACKSON BROWNE—Asylum  
 BLUES BROTHERS—Atlantic  
 EAGLES—Asylum  
 MOLLY HATCHET—Epic  
 ROD STEWART—WB

AC/DC—Atlantic  
 FLEETWOOD MAC—WB  
 HEART—Epic

**WAQX-FM/SYRACUSE**

**ADDS:**  
 TODD HOBIN—Aries  
 NIGHT—Planet  
 SANDINISTA NOW—Clash (12")—Epic  
 WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
 REO SPEEDWAGON—Epic  
 PAT BENATAR—Chrysalis  
 AC/DC—Atlantic  
 OUTLAWS—Arista  
 BRUCE SPRINGSTEEN—Col  
 FLEETWOOD MAC—WB  
 HEART—Epic  
 STEELY DAN—MCA  
 ROD STEWART—WB  
 JOHN LENNON/YOKO ONO—Geffen

**WOUR-FM/UTICA**

**ADDS:**  
 DOUBLE SHOT OF MY BABY'S LOVE (single)—Original Symptoms—Ambition  
 SIR DOUGLAS QUINTET—Takoma  
 4 OUT OF 5 DOCTORS (12")—Nemperor

**WYDD-FM/PITTSBURGH**

**ADDS:**  
 ANY TROUBLE—Stiff America  
 FLASH GORDON (soundtrack)—Queen—Elektra  
 ALVIN LEE—Atlantic  
 MANFRED MANN'S EARTH BAND—WB  
 DELBERT McCLINTON—Capitol  
 NIGHT—Planet  
 STINGRAY—Carrere  
 STEVE WINWOOD—Island  
 WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
 JOHN LENNON/YOKO ONO—Geffen  
 STEELY DAN—MCA  
 BRUCE SPRINGSTEEN—Col  
 REO SPEEDWAGON—Epic  
 EAGLES—Asylum  
 ROD STEWART—WB  
 HEART—Epic  
 BLONDIE—Chrysalis  
 NEIL YOUNG—Reprise  
 ALAN PARSONS PROJECT—Arista  
**WHFS-FM/WASHINGTON, D.C.**  
**ADDS:**  
 FIREFALL—Atlantic  
 M—Sire  
 DOUG SAHM—Takoma

STEVE WINWOOD—Island

**HEAVY ACTION:**  
 JOHN LENNON/YOKO ONO—Geffen  
 STEELY DAN—MCA  
 ROD STEWART—WB  
 BRUCE SPRINGSTEEN—Col  
 POLICE—A&M  
 REO SPEEDWAGON—Epic  
 ALAN PARSONS PROJECT—Arista  
 OUTLAWS—Arista  
 HEART—Epic  
 EAGLES—Asylum

**ZETA 7-FM/ORLANDO**

**ADDS:**  
 WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
 BRUCE SPRINGSTEEN—Col  
 OUTLAWS—Arista  
 JOHN LENNON/YOKO ONO—Geffen  
 FLEETWOOD MAC—WB  
 ROD STEWART—WB  
 REO SPEEDWAGON—Epic  
 EAGLES—Asylum  
 AC/DC—Atlantic  
 THIN LIZZY—WB  
 STEELY DAN—MCA

**WSHE-FM/FT. LAUDERDALE**

**ADDS:**  
JOAN JETT—Blackheart  
MANFRED MANN'S EARTH BAND—WB

**HEAVY ACTION:**  
BRUCE SPRINGSTEEN—Col  
REO SPEEDWAGON—Epic  
ROD STEWART—WB  
POLICE—A&M  
CHEAP TRICK—Epic  
STEELY DAN—MCA  
JOHN LENNON/YOKO ONO—Geffen  
ALAN PARSONS PROJECT—Arista  
BABYS—Chrysalis  
DELBERT McCLINTON—Capitol

**WMMS-FM/CLEVELAND**

**ADDS:**  
ALEX BEVAN—Local  
SIR DOUGLAS QUINTET—Takoma  
NIGHT—Planet  
PRIDE OF CLEVELAND—Buzard  
STEVE WINWOOD—Island  
WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
BRUCE SPRINGSTEEN—Col  
PRIDE OF CLEVELAND—Buzard  
FLEETWOOD MAC—WB  
BLONDIE—Chrysalis  
PAT BENATAR—Chrysalis  
ROD STEWART—WB  
ROCKPILE—Col  
STEELY DAN—MCA  
MICHAEL STANLEY—EMI-America  
EAGLES—Asylum

**WABX-FM/DETROIT**

**ADDS:**  
NONE

STEELY DAN—MCA  
ALAN PARSONS PROJECT—Arista  
ROD STEWART—WB  
CHEAP TRICK—Epic  
EAGLES—Asylum  
OFF BROADWAY—Atlantic

**KSHE-FM/ST. LOUIS**

**ADDS:**  
CASTLE DONNINGTON—Various  
Artists—Polydor  
MANFRED MANN'S EARTH BAND—WB  
NIGHT—Planet  
THE RINGS—MCA  
TOTO (12")—Col  
STEVE WINWOOD—Island  
ZIGGURAT—Robox

**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
BRUCE SPRINGSTEEN—Col  
FLEETWOOD MAC—WB  
ROD STEWART—WB  
OUTLAWS—Arista  
MICHAEL STANLEY—EMI-America  
STINGRAY—Carrere  
ALAN PARSONS PROJECT—Arista  
MAX WEBSTER—Mercury  
JON ANDERSON—Atlantic

**WQFM-FM/MILWAUKEE**

**ADDS:**  
THE BEST OF TIMES (single)—Styx—A&M  
FIREFALL—Atlantic  
ALVIN LEE—Atlantic  
MANFRED MANN'S EARTH BAND—WB  
STEVE WINWOOD—Island  
WARREN ZEVON—Asylum

**KLBJ-FM/AUSTIN**

**ADDS:**  
PAUL BUTTERFIELD—Bearsville  
RY COODER—WB  
SIR DOUGLAS QUINTET—Takoma  
ECHO & THE BUNNYMEN—Sire  
KILIMANJARO—Philo  
NICOLETTE LARSON—WB  
MANFRED MANN'S EARTH BAND—WB  
SANDINISTA NOW—Clash (12")—Epic  
STEVE WINWOOD—Island  
WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
ROCKPILE—Col  
STEVE WINWOOD—Island  
STEELY DAN—MCA  
DIRE STRAITS—WB  
BRUCE SPRINGSTEEN—Col  
JOHN LENNON/YOKO ONO—Geffen  
RY COODER—WB  
TALKING HEADS—Sire  
POLICE—A&M  
BLONDIE—Chrysalis

**KFML-AM/DENVER**

**ADDS:**  
RY COODER—WB  
SIR DOUGLAS QUINTET—Takoma  
NICOLETTE LARSON—WB  
DAN SIEGEL—Inner City  
SOUL SYNDICATE—Epiphany  
STEPHAN WHYNOTT—Music is Medicine  
STEVE WINWOOD—Island  
WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
STEELY DAN—MCA  
BLONDIE—Chrysalis

**KSJO-FM/SAN JOSE**

**ADDS:**  
CASTLE DONNINGTON—Various  
Artists—Polydor  
SIR DOUGLAS QUINTET—Takoma  
ECHO & THE BUNNYMEN—Sire  
FIREFALL—Atlantic  
MANFRED MANN'S EARTH BAND—WB  
**HEAVY ACTION:**  
POLICE—A&M  
BRUCE SPRINGSTEEN—Col  
HEART—Epic  
JOHN LENNON/YOKO ONO—Geffen  
BLONDIE—Chrysalis  
WARREN ZEVON—Asylum  
EAGLES—Asylum  
ROD STEWART—WB  
FLEETWOOD MAC—WB  
BABYS—Chrysalis

**KLOS-FM/LOS ANGELES**

**ADDS:**  
CASTLE DONNINGTON—Various  
Artists—Polydor  
WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
DIRE STRAITS—WB  
OUTLAWS—Arista  
ALAN PARSONS PROJECT—Arista  
ROD STEWART—WB  
NEIL YOUNG—Reprise  
ROCKPILE—Col  
BRUCE SPRINGSTEEN—Col  
PAT BENATAR—Chrysalis  
POLICE—A&M  
AC/DC—Atlantic

**KWST-FM/LOS ANGELES**

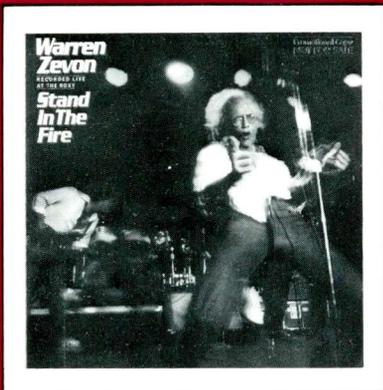
**ADDS:**  
FIREFALL—Atlantic

**KZOK-FM/SEATTLE**

**ADDS:**  
BLONDIE—Chrysalis  
FIREFALL—Atlantic  
THE HEATS—Albatross  
JOHNNY & THE DISTRACTIONS—Local  
MANFRED MANN'S EARTH BAND—WB  
TOTO (12")—Col  
STEVE WINWOOD—Island  
**HEAVY ACTION:**  
JOHN LENNON/YOKO ONO—Geffen  
PAT BENATAR—Chrysalis  
HEART—Epic  
BRUCE SPRINGSTEEN—Col  
POLICE—A&M  
FLEETWOOD MAC—WB  
EAGLES—Asylum  
ALAN PARSONS PROJECT—Arista  
STEELY DAN—MCA  
ROCKPILE—Col

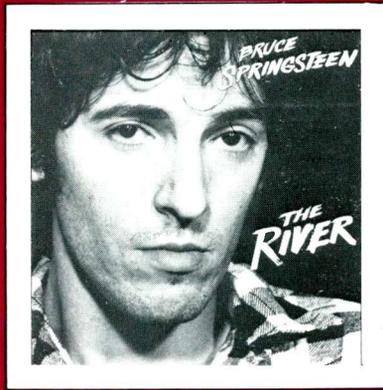
**KZEL-FM/EUGENE**

**ADDS:**  
PAUL BUTTERFIELD—Bearsville  
RY COODER—WB  
JOHNNY & THE DISTRACTIONS—Local  
NICOLETTE LARSON—WB  
M—Sire  
MANFRED MANN'S EARTH BAND—WB  
THE RODS—Primal  
DAN SIEGEL—Inner City  
STEVE WINWOOD—Island  
WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
JIM CARROLL—Atco  
BRUCE SPRINGSTEEN—Col



**TOP AIRPLAY**

THE RIVER  
BRUCE SPRINGSTEEN—Col



**MOST AIRPLAY**

THE RIVER—Bruce Springsteen—Col (32)  
DOUBLE FANTASY—John Lennon/  
Yoko Ono—Geffen (26)  
ZENYATTA MONDATTI—Police—  
A&M (25)  
FOOLISH BEHAVIOUR—Rod  
Stewart—WB (23)  
GAUCHO—Steely Dan—MCA (22)  
AUTOAMERICAN—Blondie—  
Chrysalis (14)  
FLEETWOOD MAC LIVE—WB (14)  
GREATEST HITS/LIVE—Heart—Epic (13)  
HI INFIDELITY—REO Speedwagon  
—Epic (13)  
SECONDS OF PLEASURE—Rockpile—Col (12)

**HEAVY ACTION:**  
JOHN LENNON/YOKO ONO—Geffen  
BRUCE SPRINGSTEEN—Col  
ROD STEWART—WB  
PAT BENATAR—Chrysalis  
POLICE—A&M  
STEELY DAN—MCA  
MICHAEL STANLEY—EMI-America  
FLEETWOOD MAC—WB  
REO SPEEDWAGON—Epic  
BABYS—Chrysalis

**Y95-FM/ROCKFORD**

**ADDS:**  
APRIL WINE (12")—Capitol  
ROY BUCHANAN—Waterhouse  
CASTLE DONNINGTON—Various  
Artists—Polydor  
CREEDENCE CLEARWATER REVIVAL—Fantasy  
DELBERT McCLINTON—Capitol  
MAX WEBSTER—Mercury  
STEVE WINWOOD—Island  
WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
JOHN LENNON/YOKO ONO—Geffen  
BRUCE SPRINGSTEEN—Col  
POLICE—A&M

**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
JOHN LENNON/YOKO ONO—Geffen  
STEELY DAN—MCA  
POLICE—A&M  
ALAN PARSONS PROJECT—Arista  
BRUCE SPRINGSTEEN—Col  
DIRE STRAITS—WB  
707—Casablanca  
MICHAEL STANLEY—EMI-America  
DONNIE IRIS—MCA

**KLOL-FM/HOUSTON**

**ADDS:**  
ANY TROUBLE—Stiff America  
MANFRED MANN'S EARTH BAND—WB  
WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
BRUCE SPRINGSTEEN—Col  
AC/DC—Atlantic  
POLICE—A&M  
CHEAP TRICK—Epic  
REO SPEEDWAGON—Epic  
ROD STEWART—WB  
STEELY DAN—MCA  
HEART—Epic  
FLEETWOOD MAC—WB  
JOHN LENNON/YOKO ONO—Geffen

TALKING HEADS—Sire  
MOON MARTIN—Capitol  
JOHN LENNON/YOKO ONO—Geffen  
BRUCE SPRINGSTEEN—Col  
POLICE—A&M  
STEVIE WONDER—Tamlam  
JIMMY CLIFF—MCA  
DOORS—Elektra

**KOME-FM/SAN JOSE**

**ADDS:**  
IAN GILLAN—Virgin  
LOVERBOY—Col  
JOAN JETT—Blackheart  
MANFRED MANN'S EARTH BAND—WB  
NIGHT—Planet  
**HEAVY ACTION:**  
BABYS—Chrysalis  
BLONDIE—Chrysalis  
DIRE STRAITS—WB  
FLEETWOOD MAC—WB  
HEART—Epic  
JOHN LENNON/YOKO ONO—Geffen  
POLICE—A&M  
ROCKPILE—Col  
BRUCE SPRINGSTEEN—Col  
ROD STEWART—WB

LOVERBOY—Col  
MANFRED MANN'S EARTH BAND—WB  
**HEAVY ACTION:**  
JOHN LENNON/YOKO ONO—Geffen  
BRUCE SPRINGSTEEN—Col  
ROD STEWART—WB  
AC/DC—Atlantic  
POLICE—A&M  
PAT BENATAR—Chrysalis  
MICHAEL STANLEY—EMI-America  
ROLLING STONES—Rolling Stones  
HEART—Epic  
CARS—Elektra

**K7AM-AM/SEATTLE**

**ADDS:**  
NONE  
**HEAVY ACTION:**  
ROCKPILE—Col  
ROMANTICS—Nemperor  
XTC—Virgin  
DIRE STRAITS—WB  
BLONDIE—Chrysalis  
POLICE—A&M  
JIM CARROLL—Atco  
ANY TROUBLE—Stiff America  
CHEAP TRICK—Epic  
TOM ROBINSON—IRS

BLONDIE—Chrysalis  
ROD STEWART—WB  
POLICE—A&M  
DIRE STRAITS—WB  
OUTLAWS—Arista  
JOHN LENNON/YOKO ONO—Geffen  
FLEETWOOD MAC—WB  
STEELY DAN—MCA  
**KQFM-FM/PORTLAND**  
**ADDS:**  
CASTLE DONNINGTON—Various  
Artists—Polydor  
MANFRED MANN'S EARTH BAND—WB  
WARREN ZEVON—Asylum  
**HEAVY ACTION:**  
JOHN LENNON/YOKO ONO—Geffen  
AC/DC—Atlantic  
PAT BENATAR—Chrysalis  
BRUCE SPRINGSTEEN—Col  
HEART—Epic  
DIRE STRAITS—WB  
POLICE—A&M  
ROD STEWART—WB  
CHEAP TRICK—Epic  
DONNIE IRIS—MCA

33 stations reporting this week.

# Radio World

## Radio Replay

By PHIL DIMAURO

■ **KENNY ROGERS' SMARTEST MOVE?** It could easily be . . . Rogers has formed his own specialized broadcast syndication firm, N.K.R. Productions, naming **Ron Nickell**, former executive vice president/general manager of TM Productions, president of the new firm.

Nickell, who worked with Rogers on a six-hour radio special produced at TM, spoke to Radio Replay about the new venture last week. Asked whether Rogers' decision was spurred by the enormous success of three Kenny Rogers radio specials, Nickell answered: "I'm sure that has a lot to do with it," adding that Rogers was also encouraged by several innovative ideas which Nickell suggested the new company might execute.

The first project planned is a live stereo radio/television simulcast of the 1981 Grammy Awards from Radio City Music Hall in New York. TM Productions first experimented with the idea of stereo simulcast and a preview show for the Grammys in a limited number of markets last year, and this year, Nickell has arranged to buy the rights to the project from TM and simulcast the television show over radio in at least 100 markets via satellite.

Nickell's plans for the company include other simulcasts, both for network and cable television. "When Kenny Rogers' 'In America' television special was shot last year, there was a sixteen or 24-track board to record the audio at each of the six cities where it was filmed," said Nickell. "The idea of mixing that down into the \$4.95 speaker in your \$800 color television console is ludicrous! . . . If N.K.R. Productions had been in existence at that time, there would have been a 100 market-plus simulcast of the show." Nickell feels that FM stations are receptive to simulcasts of television programs if they are largely composed of music and well produced, as the HBO **Linda Ronstadt** "Standing Room Only" concert proved in 1980. "If it's something you can listen to on your car radio, they're interested," Nickell observes.

N.K.R. is also finishing production on a 52-hour album rock special entitled "Echoes," which Nickell plans as a weekly feature, with the possibility of two specially-produced 26-hour weekends to wrap up a year of programs.

**MORE MOVES:** **Denise Oliver** has been named vice president of operations and programming for Capitol Broadcasting, which owns WWDC and DC 101 in Washington. The appointment of Oliver, who comes from WIYY in Baltimore, will not affect the PDs of the two stations . . . **Dean Tyler** has filled the slot left empty by **Ray Quinn**, who resigned last year as PD of WFIL, Philadelphia. Tyler, who comes from KLIF, Dallas, had once been PD of WIP in Philly . . . **Scott Shannon** has left his position as PD of WPGC AM and FM in Washington, D.C. **Steve Kingston** is acting PD, and is rumored to be taking the position on a permanent basis . . . **Al Petersen** has left WQXM, Tampa, to become PD of Y 95 in that city. **Mark Stevens** from WSUN, St. Petersburg, has been named WQXM PD, while **Ron Parker**, formerly of WSHE in Miami, will assume the position of MD . . . **Ron King** is the new PD of WVON, Chicago, replacing **Lee Armstrong**, while **Velma Brazelton** is the new WVON station manager . . . **Carey Curelop** has been appointed PD of WABX, Detroit, replacing the exiting **John Duncan**. Curelop comes from KFMG, Albuquerque . . . **Randy Davis** is the new afternoon air personality on WYNY in New York . . . **Lisa Richards** has been named MD at WYSP, Philadelphia. In addition, the former WKQB, Nashville PD will be on the air afternoons . . . For the record: **Don Boyles**, former general manager of WSUN, St. Petersburg, has been named general manager of WKHK, New York, the new country FM (formerly WRVR) . . . **Dale Reeves** has officially been named PD of WKTU in New York.

**BOSTON RUMBLINGS:** Good fortune is the precursor of change at WCOZ in Boston, which scored impressive numbers in the fall ARB with a surprising 9.1 overall share, attributable to changes instituted since **John Sebastian** took over as PD of the station last year. Sebastian claims that it's the largest share for an AOR station in a top ten market.

Sebastian will apply the "COZ philosophy" (which resulted in num-

ber one ratings in males 18-49 and teens, and number two ratings in women 18-49), to a new consulting firm which will have WCOZ as its first client. While Sebastian isn't saying whether he'll leave the station, it seems likely that if the firm acquires enough clients it would be impossible for him to remain as PD there. Sebastian says that his ideas will enable AORs to achieve the types of audience spreads "that top 40's used to achieve, and that AOR's have never before achieved." His consultancy will not be limited to AOR stations.

(Continued on page 36)

## FCC Holding WRVR Protest Petitions For June License-Renewal Hearings

By BILL HOLLAND

■ **WASHINGTON**—The FCC has received and is "holding" thousands of letters, petitions and signatures from New York area jazz fans upset about the decision by the city's only commercial jazz station, WRVR-FM, to change to a country music format.

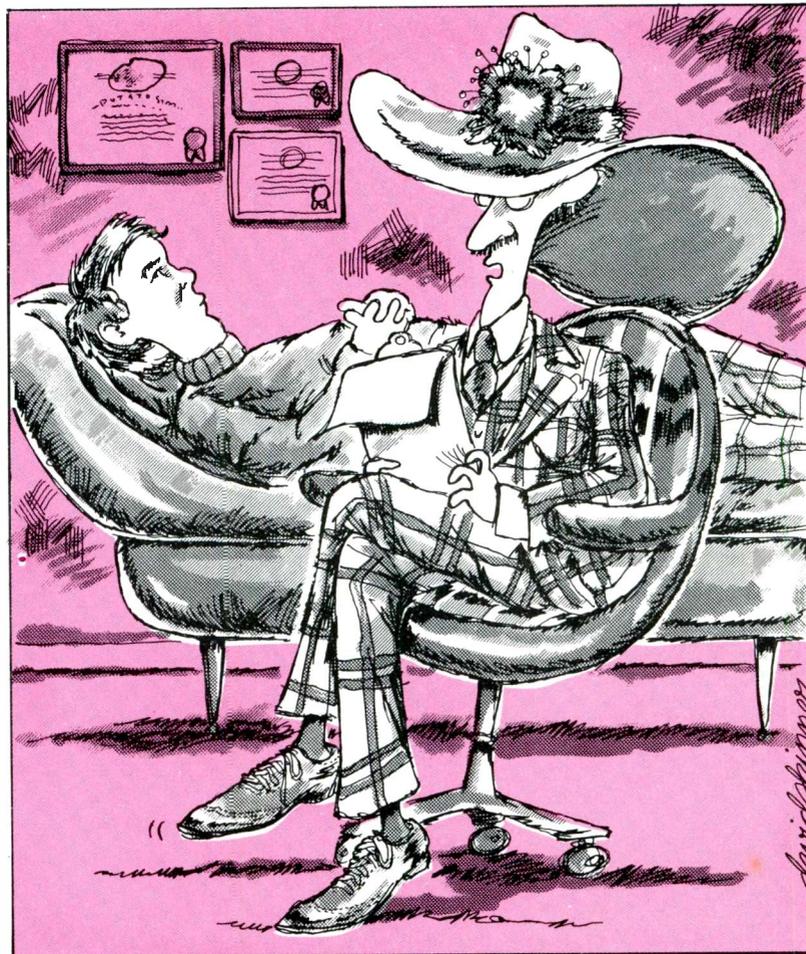
According to an official in the Complaints and Compliance Division of the FCC, the documents, received "both from individuals and from at least two organizations," will be forwarded to the renewal section when the time for the station's license-renewal hearing, scheduled for this June, draws nearer.

The station, now known as WKHK-FM, was acquired by Viacom International in January 1980.

The initial policy of the new owners was to stick with a jazz format; however, in September, there was a sudden switch to country, causing a howl of outrage from jazz listeners.

Recently, representatives of Citizens for Jazz on WRVR routed petitions bearing 80,000 signatures into a delivery van which brought the letters to the Commission's downtown Washington headquarters (*Record World*, Jan. 10).

The WRVR controversy is the newest element in a larger FCC drama pitting listener groups against station owners on the question of format changes. There is a pending Supreme Court case (Continued on page 43)



"Let's talk a little about your Charlie Daniels fixation . . ."

ACT ONE

A.D. 1928

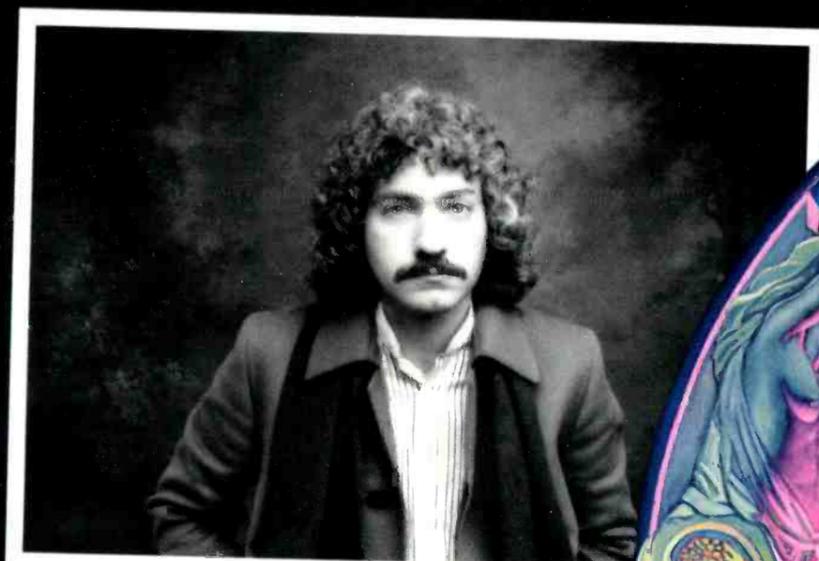
Rockin' The Paradise  
Too Much Time On My Hands  
Nothing Ever Goes As Planned  
The Best Of Times

‡ A&M RECORDS PRESENTS THE NEW STUDIO ALBUM ‡  
"PARADISE THEATER" SP 3719  
BY AMERICA'S PREMIERE ROCK AND ROLL BAND  
STYX

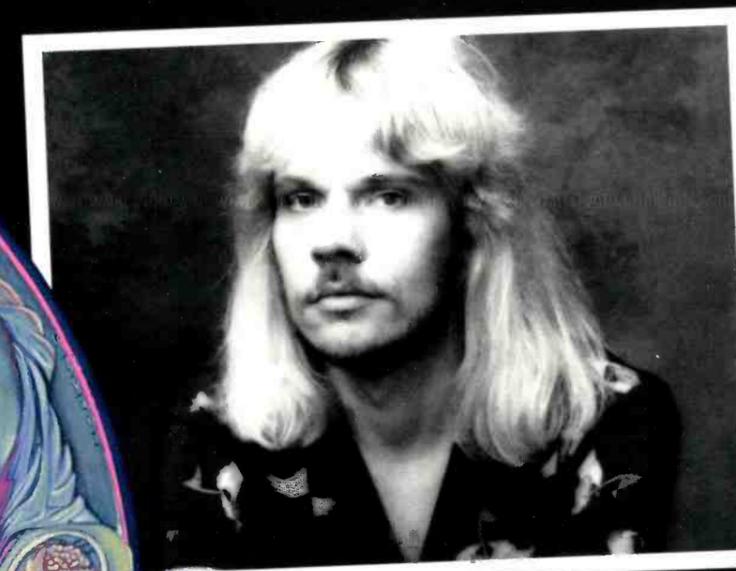
WE ALSO ANNOUNCE THE RELEASE OF THE FIRST SINGLE FROM THE ALBUM  
"THE BEST OF TIMES" AM 2300

ACT TWO

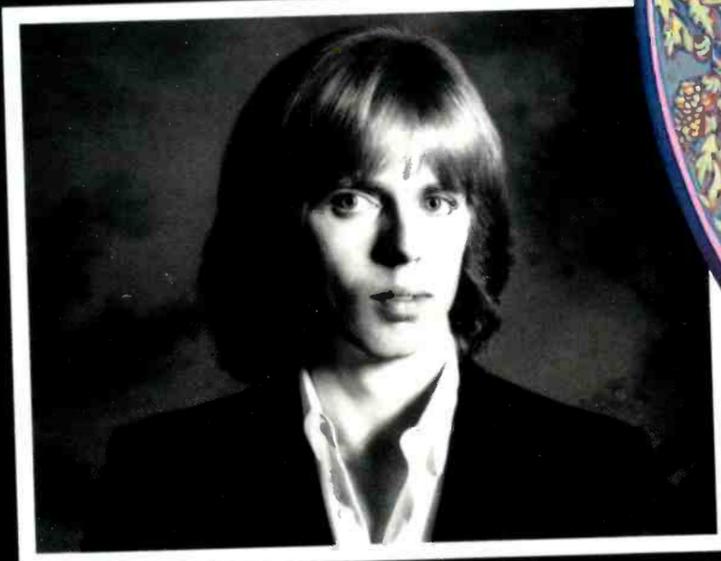
Lonely People  
She Cares  
Snowblind  
Half-Penny, Two-Penny  
A.D. 1958  
State Street Sadie



Dennis DeYoung



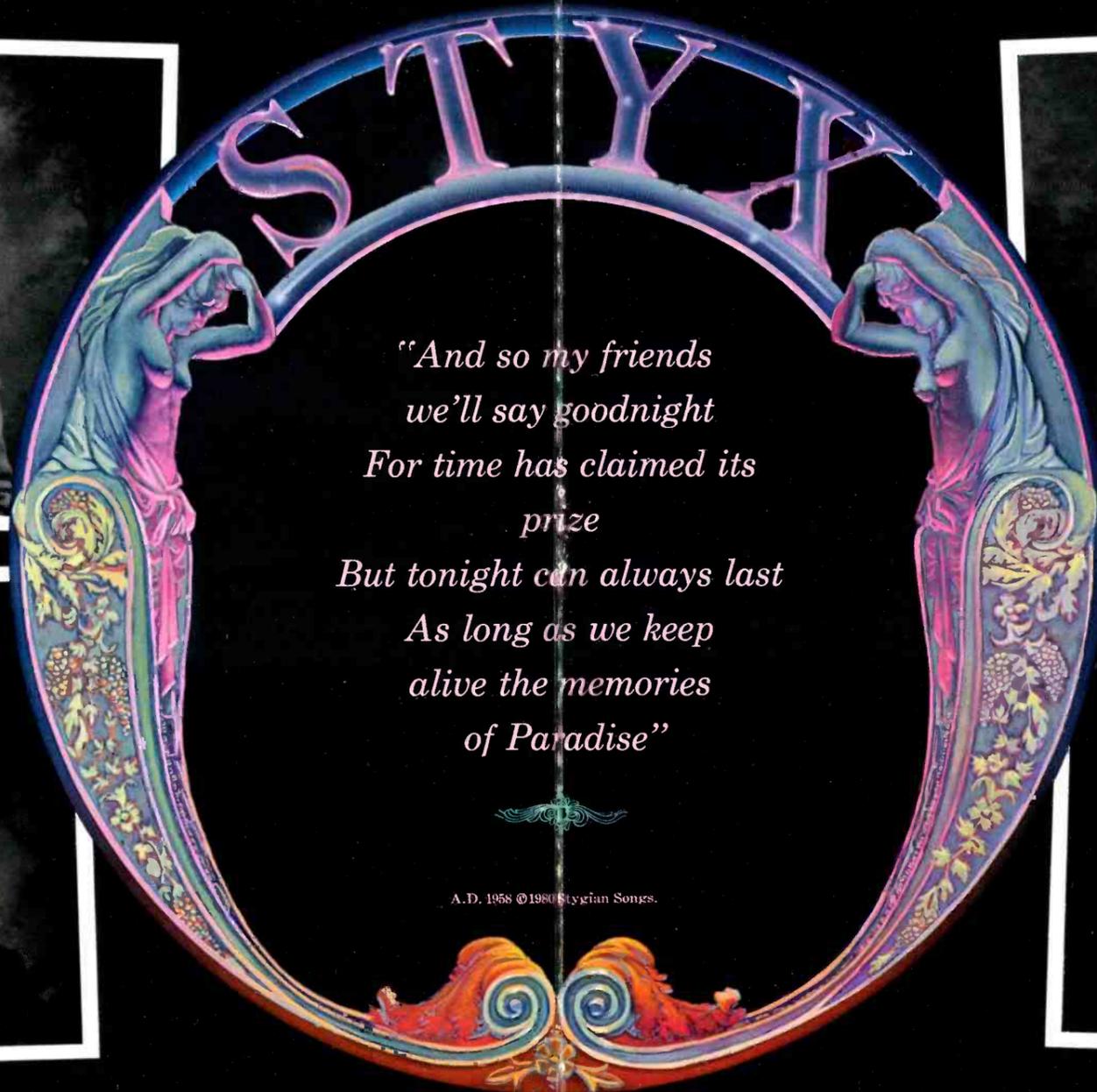
James Young



Tommy Shaw



John Panozzo Chuck Panozzo



*"And so my friends  
we'll say goodnight  
For time has claimed its  
prize  
But tonight can always last  
As long as we keep  
alive the memories  
of Paradise"*

A.D. 1958 ©1980 Stygian Songs.

FROM CHICAGO...

Since joining A&M Records five years ago, STYX has become one of the great American Rock and Roll Bands. They have sold in excess of 15,000,000 records in the United States alone and they reign unchallenged as the most successful touring band in North America. Now they crown their achievements with their most ambitious and powerful album "Paradise Theater", and its first single, "The Best Of Times". Recognizing STYX's accomplishment, A&M Records has pulled out the stops in bringing this album...

...TO THE WORLD

From the fantastic laser-etched graphics on the album to an extensive merchandising and advertising campaign, we are doing everything to make "Paradise Theater" STYX's biggest album! An impressive display kit consisting of album flats, posters of the "double front cover" and a die cut "Paradise Theater" marquee will be available. There will be two free numbers to call to request STYX merchandising material; within California call 800-252-7771 and outside California call 800-421-1395.

**AM** In 1981 STYX will bring the Paradise Theater live in over 150 performances in over 120 cities worldwide. **AM**  
WE AT A&M RECORDS LOOK FORWARD TO PLAYING OUR PART IN "PARADISE THEATER". PRODUCED BY STYX ON A&M RECORDS & TAPES.

# STYXX

PARADISE THEATRE



# STYXX

PARADISE THEATRE



# Gold, Platinum Awards

(Continued from page 3)

cation delay in effect since July 1, 1979, was modified to 60 days on March 4, 1980. Thus various 1979 and 1980 releases were subject to different qualification criteria. Under the dual 1979 certification process, that year RIAA certified 54 platinum awards for 42 albums and 12 singles, and 172 gold awards for 112 albums and 60 singles.

Highlighting the 1980 certifications were several veteran artists who added to their collection of metal awards; five relatively newcomers in the platinum/gold original; a record nine soundtrack/original cast albums that earned gold status, with three going platinum; three children's albums gold and two doubling in platinum; the first combined seven inch and 12-inch gold single awarded, and a rare classical gold certification.

Veteran artists adding gold in 1980 included Barbra Streisand's 20th for "Guilty;" Frank Sinatra's 16th, "The Sinatra Christmas Album;" John Denver's 14th (with The Muppets), "A Christmas Together;" Johnny Mathis' 13th, "Feelings;" and Donna Summer's 8th, "On the Radio;" and 9th, "The Wanderer." Barry Manilow doubled for his 8th gold and platinum awards with "One Voice;" Kenny Rogers doubled his 6th ("Kenny"), 7th ("Gideon") and 8th ("Greatest Hits") gold and platinum albums, and got his 3rd ("Coward Of The County") and 4th ("Lady") gold singles, and the Oak Ridge Boys had their first three gold albums all in one year—"Y'all Come Back Saloon," "The Oak Ridge Boys Have Arrived" and "Together."

Among new artists, AC/DC, after its first gold in December 1979, garnered 2nd, 3rd and 4th gold albums in 1980, with two doubling in platinum for "Highway To Hell" and "Back In Black;" Pat Benatar doubled in gold and platinum for "Crimes of Passion" and "In The Heat Of The Night;" Eddie Rabbitt had two golds for "Horizon" and "The Best Of Eddie Rabbitt;" Air Supply followed up its 1st gold single "All Out Of Love" with the gold album for "Lost In Love," and Christopher Cross hit gold with his debut namesake album.

The record nine soundtrack awards included eight films and one gold Broadway cast album, "Annie," with dual gold and platinum records for "The Empire Strikes Back," "Urban Cowboy" and "Xanadu." Other gold movies were "American Gigolo," "Electric Horseman," "Fame," "The Blues Brothers" and "Honeysuckle Rose."

Among the more unusual certifications were the first dual gold single "No More Tears/Enough Is Enough," shared by the duet of Barbra Streisand (7-inch version on Columbia) and Donna Summer (12-inch version on Casablanca); three children's albums, with dual gold and platinum to John Denver and The Muppets for "A Christmas Together" (RCA) and Mickey Mouse and Friends for "Mickey Mouse Disco" (Disneyland), and a gold for the Chipmunks on "Chipmunk Punk" (Pickwick), and a rare classical gold album to Jean Pierre Rappal and Claude Bolling for "Suite For Flute and Jazz Piano" (CBS Masterworks).

Certification on Platinum Record Awards, for which only recordings released on or after Jan. 1, 1976, are eligible, is a minimum sale of two million copies of a single or one million copies of an LP/tape. Gold Record Award certification requires minimum sales of one million singles or 500,000 LPs/tapes.

Any company within the industry may apply for certification, whether or not it is a member of RIAA, and may then purchase the official Gold and Platinum Record Award plaques, available only through RIAA. All certifications, after the 60-day post-release delay, require an audit of the record company's sales by an independent firm of certified public accountants to determine that the minimum levels have been achieved.

With RIAA/VIDEO, the new division of RIAA with 31 video recording companies as member organized last year, RIAA is preparing new criteria for the certification of RIAA Gold and Platinum Video Awards in 1981.

(A list of all 1980 RIAA certified recordings arranged alphabetically by artist, is available from RIAA, 1633 Broadway, New York, N.Y. 10019.)

## 20th Publishing Names Andre Fischer

■ LOS ANGELES—Herb Eiseman, president of 20th Century-Fox Music Publishing, has announced the appointment of Andre Fischer to the post of executive and studio producer for the newly formed 20th Century-Fox Music Production unit.

Fischer will be responsible for finding songwriter/performers to be pacted to both 20th's publishing and production division. From there, Fischer will oversee the production of artist presentation. He has produced a number of artists and was also the original drummer for the band Rufus.

## TM Special Projects Begins Restructuring

■ DALLAS—A major restructuring of the Special Projects Division of the Dallas-based TM Companies is underway with the promotion of Neil Sargent to vice president and general manager of the division, according to TM president Pat Shaughnessy. At the same time, Gerard Ferri has been named national sales manager and Jody Alexander has been promoted to sales manager of the TM Special Projects division.

Ferri has relocated to TM's Dallas headquarters from Los Angeles to deal with national and international advertisers and major advertising agencies. Alexander heads up the in-house sales operation, dealing with radio stations and group operations. Both report directly to Sargent.

Sargent has been general sales manager of TM Special Projects for the past year. Ferri comes to TM from RKO, where he was a senior account executive on the west coast, selling RKO's nationally-syndicated music specials to major advertisers as well as handling a list of top Los Angeles agencies, while Alexander has been with TM Special Projects since its inception two years ago, beginning as sales coordinator for the department.

TM Special Projects is coming off a successful year-end sales push on its 18-hour "Magic of Christmas" and eight-hour New Year's "Countdown '80" specials, and begins 1981 with "The New Elvis Presley Story" for January airing and the "Country Love" and "Love and a Whole Lot More" specials, for country and contemporary radio stations respectively, for Valentine's Day promotions.

## London Takes Over Verve, Emarcy Lines

■ NEW YORK—London Records has taken over the marketing of the Verve and Emarcy jazz lines as part of what PolyGram Classics, the label's parent company, described as "the extensive revitalization of their catalogues."

Neither label has been active for several years, but Polydor had been periodically reissuing material from the Verve catalogue since the mid-seventies. Verve had been owned by MGM Records when Polydor acquired the label. Emarcy was a subsidiary of Mercury.

### Promotion Underway

The decision to move the lines to PolyGram's classical division was made, according to the company, "in order to utilize PolyGram Classics' ability to sell catalogue."

A promotion is underway including new minis, posters and other point-of-sale material. More reissues will be released this year. The list price of the two-record sets in the reissue series has been raised from \$8.98 to \$9.98. List price for single albums remains \$7.98.

Among the artists represented in the Verve and Emarcy catalogues are Charlie Parker, Ella Fitzgerald, Wes Montgomery and Stan Getz.

## ZE Names Oehlschlager

■ NEW YORK—Michael Zilkha, president of ZE Records, has announced the appointment of Terrence Oehlschlager to the post of national college promotion manager.

Oehlschlager's most recently served as administrative assistant to the office manager at ZE.

## Maze Garners Gold



Capitol Records recently held a luncheon in their Hollywood offices in honor of Maze featuring Frankie Beverly, to present the group with gold records for their latest LP, "Joy And Pain." Pictured at the luncheon are, from left (standing): Robin Duhe, Maze; Don Zimmermann, president, Capitol/EMIA/ Liberty Records Group; Frankie Beverly; McKinley Williams, Ron Smith and Philip Woo, Maze; and Bhaskar Menon, chairman and chief executive, EMI Music Worldwide Operations. Kneeling are, from left: Sam Porter, Roame Lowry and Billy Johnson, Maze.

# A/C Chart

JANUARY 17, 1981

JAN. 17

JAN. 10

WKS. ON CHART

1	6	<b>EVERY WOMAN IN THE WORLD</b> AIR SUPPLY Arista 0564		10
2	2	<b>LOVE ON THE ROCKS</b> NEIL DIAMOND/Capitol 4939		10
3	1	<b>LADY KENNY ROGERS</b> /Liberty 1380		13
4	4	<b>GUILTY</b> BARBRA STREISAND & BARRY GIBB/Columbia 11 11390		10
5	8	<b>I MADE IT THROUGH THE RAIN</b> BARRY MANILOW/ Arista 0566		7
6	12	<b>THE TIDE IS HIGH</b> BLONDIE/Chrysalis 2465		6
7	7	<b>IT'S MY TURN</b> DIANA ROSS/Motown 1496		10
8	11	<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT/Elektra 47066		8
9	5	<b>SUDDENLY</b> OLIVIA NEWTON-JOHN AND CLIFF RICHARD/MCA 51007		11
10	13	<b>(JUST LIKE) STARTING OVER</b> JOHN LENNON/Geffen 49604 (WB)		9
11	3	<b>MORE THAN I CAN SAY</b> LEO SAYER/Warner Bros. 49565		14
12	9	<b>NEVER BE THE SAME</b> CHRISTOPHER CROSS/Warner Bros. 49580		12
13	24	<b>9 TO 5</b> DOLLY PARTON/RCA 12133		4
14	10	<b>WOMAN IN LOVE</b> BARBRA STREISAND/Columbia 1 11364		18
15	14	<b>WITHOUT YOUR LOVE</b> ROGER DALTRY/Polydor 2121 (PolyGram)		14
16	20	<b>THE WINNER TAKES IT ALL</b> ABBA/Atlantic 3776		6
17	18	<b>ONE STEP CLOSER</b> DOOBIE BROTHERS/Warner Bros. 49622		6
18	23	<b>HEY NINETEEN</b> STEELY DAN/MCA 51036		5
19	29	<b>SAME OLDE LANG SYNE</b> DAN FOGELBERG/Full Moon/ Epic 19 50961		3
20	15	<b>HE'S SO SHY</b> POINTER SISTERS/Planet 47916 (E/A)		19
21	16	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 41304		12
22	17	<b>EVERYBODY'S GOT TO LEARN SOMETIME</b> KORGIS/Asylum 47018		9
23	35	<b>MISS SUN</b> BOZ SCAGGS/Columbia 11 11406		2
24	25	<b>FOOL THAT I AM</b> RITA COOLIDGE/A&M 2281		7
25	34	<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP/RCA 12084		6
26	30	<b>MY MOTHER'S EYES</b> BETTE MIDLER/Atlantic 3771		5
27	19	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)		19
28	28	<b>KILLIN' TIME</b> FRED KNOBLOCK AND SUSAN ANTON/ Scotti Brothers 609 (Atl)		5
29	21	<b>EASY LOVE</b> DIONNE WARWICK/Arista 0572		8
30	27	<b>GOODBYE MARIE</b> BOBBY GOLDSBORO/Curb 9 5400 (CBS)		8
31	32	<b>SEASONS</b> CHARLES FOX/Handshake 8 5307		7
32	33	<b>TIME IS TIME</b> ANDY GIBB/RSO 1059		5
33	22	<b>YOU'VE LOST THAT LOVIN' FEELING</b> DARYL HALL & JOHN OATES/RCA 12103		14
34	44	<b>I AIN'T GONNA STAND FOR IT</b> STEVIE WONDER/Tamla 54320 (Motown)		2

## CHARTMAKER OF THE WEEK

35	—	<b>A LITTLE IN LOVE</b> CLIFF RICHARD EMI-America 8068		1
36	37	<b>HUNGRY HEART</b> BRUCE SPRINGSTEEN/Columbia 11 11391		2
37	—	<b>SEVEN BRIDGES ROAD</b> EAGLES/Asylum 47100		1
38	—	<b>TOGETHER</b> TIERRA/Boardwalk 8 5702		1
39	—	<b>CELEBRATION</b> KOOL & THE GANG/De-Lite 807 (PolyGram)		1
40	31	<b>JESSE</b> CARLY SIMON/Warner Bros. 49518		21
41	43	<b>TELL IT LIKE IT IS</b> HEART/Epic 19 50950		3
42	26	<b>DREAMING</b> CLIFF RICHARD/EMI-America 8057		15
43	—	<b>GIVING IT UP FOR LOVE</b> DELBERT McCLINTON/Capitol/ MSS 4948		1
44	40	<b>IF YOU EVER CHANGE YOUR MIND</b> CRYSTAL GAYLE/ Columbia 1 11359		14
45	36	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS/Casablanca 2305 (PolyGram)		6
46	46	<b>HAPPY SONG</b> FRANK MILLS/Polydor 2148 (PolyGram)		2
47	38	<b>I'M HAPPY THAT LOVE HAS FOUND YOU</b> JIMMY HALL/ Epic 9 50931		10
48	39	<b>ON THE ROAD AGAIN</b> WILLIE NELSON/Columbia 1 11351		16
49	45	<b>I'M COMING OUT</b> DIANA ROSS/Motown 1491		13
50	41	<b>SEQUEL</b> HARRY CHAPIN/Boardwalk 8 5700		8

# Retail Rap

By SOPHIA MIDAS

■ **PEACE AND OTHER MYTHS:** If you are in your thirties—or part of “the sixties generation” who has bid farewell to hippies and yuppies, feathers and beads, **Che Guevara**, the dream that a revolution could bring world peace, and lots of other good theatre—then the recent wave of **Beatles** music may have rekindled a yearning for music, or recollections of a time when an 8-track tape of **Buffalo Springfield** was blasting in your Volkswagen Beetle as you were serenely pondering the validity of “Zen and the Art of Motorcycle Maintenance.” Such, at least, is the opinion of retailers, who after seeing their Christmas shoppers, believe that the sixties generation have opened their ears to music once again.

Unfortunately, the death of **John Lennon** is largely responsible for this musical awakening, according to retailers. **Larry Causak**, president of the Pennsylvania-Delaware-based Record Revolution, commented: “Lennon’s death focused the nation’s attention on music again, and not just on his records or the Beatles albums. This was an over-30 (years old) Christmas for us. We moved a lot of sixties and early seventies product by **Jackson Browne**, **Yes**, the **Doors** and many others. The **Billy Joel** catalogue, which had just about died for us, took off again. The movement of this product, in conjunction with the best-selling MOR hits by **Kenny Rogers**, **Barbra Streisand** and **Barry Manilow**, not to mention **Pavarotti**, makes me believe that the over-30 buyer made my Christmas this year.”

The Record Rendezvous chain was also bewildered by this nostalgic phenomenon, and **Jim Jones** said, “It seems as if anything old sold—the Beatles, the Doors, **Jimi Hendrix**, and the **Temptations**. I think a lot of older people have regained an interest in buying records again. Fueling this interest was the fact that many radio stations were playing music by sixties and early seventies recording artists. Our Columbia Masterworks series and Angel catalogue blew out of the store for us, and Pavarotti was our hottest seller. Now, we’re mainly a rock and roll outlet catering to younger people, and we really didn’t know what to make of it.”

**WEAR YOUR HEART ON YOUR SLEEVE . . . OR WALL:** C’mon, all demographics aside, no matter how old or young you are, Valentine’s Day is certain to conjure up hearts, candies and all sorts of red and pink sweet nothin’s, but how about music? Yes, NARM is back at work promoting the Gift of Music campaign, and this time, it’s for Valentine’s Day. A NARM spokesman calls this day “A celebration of love, lust and affection—a holiday gift sales opportunity.” The organization is making available, at no charge, 1’ by 1’ flats which have a large red heart with the Give the Gift of Music logo. Order forms are being sent to all retailers.

**FROM THE MAN WHO SAID NOTHING MATTERS:** Recording artist **John Cougar** has made no secret of the fact that he thinks record prices are too high. In a crusade to solve this problem, Cougar hopes to record just four new songs and have Mercury release them on a 12-inch disc which will list between \$2.50 and \$3.50. This way, according to Cougar, Mercury will be happy because it will keep his music in the public ear, retailers will be happy because the 12-inch disc will fit into their record bins, and he will be pleased with the price reduction . . . Another effort to cut back on the cost of records was initiated when Blackheart Records decided to release the **Joan Jett and the Blackhearts** LP domestically. A Blackheart Records spokesman commented, “Because of the American retail response for the album, we decided that sales would be increased if fans could buy the record at a cheaper domestic price.” The record is no longer available as an import and is being distributed by indies via mail order.

**PROMOTIONS???? ARE YOU CRAZY?:** Although most of you have had little time to concentrate on promotions, what with Christmas sales, inventory and store-wide January sales, some of you were fearless. The first 100 customers to come into Tracks Records and Tapes and “flash” a WMYK radio K-94 button or t-shirt, received a pass for two to the premier of “Flash Gordon” and two discount coupons for the soundtrack. The store also had a model on roller skates cruising through the store promoting **Dire Straits’** “Making Movies” and giving away passes to a local theatre . . . Music Sales’ **Jeep Holland** reports that his store promoted the **Moon Martin** album by giving away a guitar . . . Any customer who brought in a rock received \$1 off the new **Rockpile** album at any of the five Record Bar stores in St. Louis, Mo. Customers were also invited to register for a

(Continued on page 48)

# Retail Report Record World

JANUARY 17, 1981

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

## SALESMAN OF THE WEEK



**IMAGINATION**  
WHISPERS  
Solar

### TOP SALES

**IMAGINATION**—Whispers—Solar  
**FLASH GORDON**—Queen—Elektra (Soundtrack)  
**HI INFIDELITY**—REO Speedwagon—Epic  
**MADE IN AMERICA**—Blues Brothers—Atlantic  
**STAND IN THE FIRE**—Warren Zevon—Asylum  
**GAP BAND III**—Mercury  
**AUTOAMERICAN**—Blondie—Chrysalis

### HANDLEMAN/NATIONAL

**ANY WHICH WAY YOU CAN**—Warner/Viva (Soundtrack)  
**AUTOAMERICAN**—Blondie—Chrysalis  
**BARRY**—Barry Manilow—Arista  
**FLASH GORDON**—Queen—Elektra (Soundtrack)  
**FLEETWOOD MAC LIVE**—WB  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS**—Dr. Hook—Capitol  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**LIVE AT THE ROYAL ALBERT HALL**—Credence Clearwater Revival—Fantasy  
**MADE IN AMERICA**—Blues Brothers—Atlantic

### MUSICLAND/NATIONAL

**AUDIO-VISIONS**—Kansas—Kirshner  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**FLASH GORDON**—Queen—Elektra (Soundtrack)  
**GREATEST HITS**—Dr. Hook—Capitol  
**HI INFIDELITY**—REO Speedwagon—Epic  
**MADE IN AMERICA**—Blues Brothers—Atlantic  
**POPEYE**—Boardwalk (Soundtrack)  
**SUPER TROUPER**—ABBA—Atlantic  
**TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista  
**ZENYATTA MONDATTA**—Police—A&M

### SOUND UNLIMITED/NATIONAL

**ARC OF A DIVER**—Steve Winwood—Island  
**AT PEACE WITH WOMAN**—Jones Girls—Phila. Intl.  
**EAGLES LIVE**—Asylum  
**GAP BAND III**—Mercury  
**IMAGINATION**—Whispers—Solar  
**9 TO 5**—Dolly Parton—RCA  
**POSH**—Patrice Rushen—Elektra  
**RADIOLAND**—Nicolette Larson—WB  
**STAND IN THE FIRE**—Warren Zevon—Asylum  
**TWO OF US**—Yarbrough & Peoples—Mercury

### WHEREHOUSE/NATIONAL

**FLASH GORDON**—Queen—Elektra (Soundtrack)  
**GAP BAND III**—Polydor  
**HIGH INFIDELITY**—REO Speedwagon—Epic  
**IDOLMAKER**—A&M (Soundtrack)  
**IMAGINATION**—Whispers—Solar  
**9 TO 5**—Dolly Parton—RCA  
**POPEYE**—Boardwalk (Soundtrack)  
**RADIOLAND**—Nicolette Larson—WB  
**THREE FOR LOVE**—Shalamar—Solar  
**TWISTERS**—Rhino Records

### CRAZY EDDIE/NEW YORK

**ACE OF SPADES**—Motorhead—Mercury  
**BORDERLINE**—Ry Cooder—WB  
**GHOST RIDERS**—Outlaws—Arista  
**IMAGINATION**—Whispers—Solar  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**PHIL SEYMOUR**—Boardwalk  
**STAND IN THE FIRE**—Warren Zevon—Asylum  
**THE AWAKENING**—Reddings—BID  
**THREE FOR LOVE**—Shalamar—Solar  
**TWO OF US**—Yarbrough & Peoples—Mercury

### SAM GOODY/NEW YORK

**BACK IN BLACK**—AC/DC—Atlantic  
**CELEBRATE**—Kool & the Gang—De-Lite  
**CRIMES OF PASSION**—Pat Benatar—Chrysalis  
**DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen  
**GREATEST HITS**—Kenny Rogers—Liberty  
**GUILTY**—Barbra Streisand—Col  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**THE RIVER**—Bruce Springsteen—Col  
**VERISMO ARIAS**—Pavarotti—London  
**ZENYATTA MONDATTA**—Police—A&M

### STRAWBERRIES/BOSTON

**BACK ON THE STREETS**—Donnie Iris—MCA  
**EXPLORER SUITE**—New England—Elektra  
**HOTTER THAN JULY**—Stevie Wonder—Tamla  
**IMAGINATION**—Whispers—Solar  
**JEALOUS KIND**—Delbert McClinton—Capitol  
**SET THE NIGHT ON FIRE**—Oak—Mercury  
**SOUL SYNDROME**—James Brown—TK  
**THREE FOR LOVE**—Shalamar—Solar  
**TROMBIPULATION**—Parliament—Casablanca  
**TURN OF A FRIENDLY CARD**—Alan Parsons Project—Arista

### FOR THE RECORD/BALTIMORE

**AT PEACE WITH WOMAN**—Jones Girls—Phila. Intl.  
**BACKATCHA**—Two Tons—Fantasy  
**FANTASTIC VOYAGE**—Lakeside—Solar  
**GAP BAND III**—Mercury  
**IMAGINATION**—Whispers—Solar  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**JERMAINE**—Jermaine Jackson—Motown  
**KANO**—Emergency  
**SHADES OF BLUE**—Lou Rawls—Phila. Intl.  
**STONE JAM**—Slave—Cotillion

### RECORD & TAPE COLLECTOR/BALTIMORE

**AUTOAMERICAN**—Blondie—Chrysalis  
**BORDERLINE**—Ry Cooder—WB  
**FLASH GORDON**—Queen—Elektra (Soundtrack)  
**GHOST RIDERS**—Outlaws—Arista  
**GREATEST HITS**—Manhattans—Col  
**GREATEST HITS/LIVE**—Heart—Epic  
**HI INFIDELITY**—REO Speedwagon—Epic  
**IMAGINATION**—Whispers—Solar  
**TROMBIPULATION**—Parliament—Casablanca  
**ZENYATTA MONDATTA**—Police—A&M

### KEMP MILL/WASH., D.C.

**AUTOAMERICAN**—Blondie—Chrysalis  
**GAP BAND III**—Mercury  
**HI INFIDELITY**—REO Speedwagon—Epic  
**I HAD TO SAY IT**—Millie Jackson—Spring  
**IMAGINATION**—Whispers—Solar

**LIVE & MORE**—Roberta Flack & Peabo Bryson—Atlantic  
**SHADES OF BLUE**—Lou Rawls—Phila. Intl.  
**SKYYPORT**—Skyy—Salsoul  
**THREE FOR LOVE**—Shalamar—Solar  
**WINELIGHT**—Grover Washington, Jr.—Elektra

### WAXIE MAXIE/WASH., D.C.

**42ND STREET**—RCA (Original Cast)  
**GAP BAND III**—Mercury  
**HEARTLAND**—Michael Stanley Band—EMI America  
**I HAD TO SAY IT**—Millie Jackson—Spring  
**IMAGINATION**—Whispers—Solar  
**JEALOUS KIND**—Delbert McClinton—Capitol  
**MADE IN AMERICA**—Blues Brothers—Atlantic  
**SHADES OF BLUE**—Lou Rawls—Phila. Intl.  
**THREE FOR LOVE**—Shalamar—Solar  
**YESSHOWS**—Yes—Atlantic

### RADIO 437/PHILADELPHIA

**ARC OF A DIVER**—Steve Winwood—Island  
**BACKATCHA**—Two Tons—Fantasy  
**DEE DEE**—Dee Dee Sharp Gamble—Phila. Intl.  
**EAGLES LIVE**—Asylum  
**IMAGINATION**—Whispers—Solar  
**LIVE & MORE**—Roberta Flack & Peabo Bryson—Atlantic  
**9 TO 5**—Dolly Parton—RCA  
**RADIOLAND**—Nicolette Larson—WB  
**STAND IN THE FIRE**—Warren Zevon—Asylum  
**TWO OF US**—Yarbrough & Peoples—Mercury

### FATHERS & SONS/MIDWEST

**CLOUDS ACROSS THE SUN**—Firefall—Atlantic  
**FLEETWOOD MAC LIVE**—WB  
**GAP BAND III**—Polydor  
**GHOST RIDERS**—Outlaws—Arista  
**HI INFIDELITY**—REO Speedwagon—Epic  
**IMAGINATION**—Whispers—Solar  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**MAKING MOVIES**—Dire Straits—WB  
**McGUFFEY LANE**—Atco  
**TWO OF US**—Yarbrough & Peoples—Mercury

### NATL. RECORD MART/MIDWEST

**CLASSIC CRACK**—Crack the Sky—Lifesong  
**FLASH GORDON**—Queen—Elektra (Soundtrack)  
**42ND STREET**—RCA (Original Cast)  
**GHOST RIDERS**—Outlaws—Arista  
**HI INFIDELITY**—REO Speedwagon—Epic  
**IMAGINATION**—Whispers—Solar  
**IS IT OVER**—Billy Price & the Keystone Rhythm Band—Green Dolphin  
**JEALOUS KIND**—Delbert McClinton—Capitol  
**McGUFFEY LANE**—Atco  
**URBAN COWBOY II**—Full Moon/Epic (Soundtrack)

### RECORD REVOLUTION/CLEVELAND

**ARC OF A DIVER**—Steve Winwood—Island  
**AUTOAMERICAN**—Blondie—Chrysalis  
**4X4**—McCoy Tyner—Milestone  
**NIGHT PASSAGE**—Weather Report—Col  
**PRIDE OF CLEVELAND**—Various Artists—Buzard  
**RADIOLAND**—Nicolette Larson—WB  
**REAL EYES**—Gil Scott-Heron—Arista  
**STAND IN THE FIRE**—Warren Zevon—Asylum  
**STEEL PULSE**—Mango  
**YESSHOWS**—Yes—Atlantic

### RECORD CITY/CHICAGO

**ARC OF A DIVER**—Steve Winwood—Island  
**BACK ON THE STREETS**—Donnie Iris—MCA  
**CASTLE DONNINGTON**—Various Artists—Polydor  
**CELEBRATE**—Kool & the Gang—De-Lite  
**CITY NIGHTS**—Tierra—Boardwalk  
**DJANGO, VOLUME 1**—Django Rheinhardt—Inner City  
**FOOLISH BEHAVIOUR**—Rod Stewart—WB  
**POSH**—Patrice Rushen—Elektra  
**STAND IN THE FIRE**—Warren Zevon—Asylum  
**TROMBIPULATION**—Parliament—Casablanca  
**ROSE RECORDS/CHICAGO**  
**FANTASTIC VOYAGE**—Lakeside—Solar  
**FLASH GORDON**—Queen—Elektra (Soundtrack)  
**GAP BAND III**—Mercury  
**GREATEST HITS**—Manhattans—Col  
**LIVE & MORE**—Roberta Flack & Peabo Bryson—Capitol  
**MADE IN AMERICA**—Blues Brothers—Atlantic  
**9 TO 5**—Dolly Parton—RCA  
**STAND IN THE FIRE**—Warren Zevon—Asylum  
**TROMBIPULATION**—Parliament—Casablanca  
**YESSHOWS**—Yes—Atlantic

### RADIO DOCTORS/MILWAUKEE

**BORDERLINE**—Ry Cooder—WB  
**CHANCE**—Manfred Mann—WB  
**GAP BAND III**—Mercury  
**LET'S BURN**—Clarence Carter—Venture  
**NEW HOPE FOR THE WRETCHED**—Plasmatics—Stiff America  
**NOTORIOUS TOURIST FROM THE EAST**—Toshiko Akiyoshi—Inner City  
**RADIOLAND**—Nicolette Larson—WB  
**STAND IN THE FIRE**—Warren Zevon—Asylum  
**TWO OF US**—Yarbrough & Peoples—Mercury  
**U.S. 1**—Head East—A&M

### EAST-WEST RECORDS/CENTRAL FLORIDA

**AUTOAMERICAN**—Blondie—Chrysalis  
**CASTLE DONNINGTON**—Various Artists—Polydor  
**CHANCE**—Manfred Mann—WB  
**LET'S BURN**—Clarence Carter—Venture  
**GAUCHO**—Steely Dan—MCA  
**GREATEST HITS**—Anne Murray—Capitol  
**I BELIEVE IN YOU**—Don Williams—MCA  
**RADIOLAND**—Nicolette Larson—WB  
**STAND IN THE FIRE**—Warren Zevon—Asylum  
**THREE FOR LOVE**—Shalamar—Solar

### SPEC'S MUSIC/FLORIDA

**AUTOAMERICAN**—Blondie—Chrysalis  
**BACK IN BLACK**—AC/DC—Atlantic  
**EAGLES LIVE**—Asylum  
**FLEETWOOD MAC LIVE**—WB  
**HI INFIDELITY**—REO Speedwagon—Epic  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**MADE IN AMERICA**—Blues Brothers—Atlantic  
**SHADES OF BLUE**—Lou Rawls—Phila. Intl.  
**URBAN COWBOY II**—Full Moon/Epic (Soundtrack)

### POPLAR TUNES/MEMPHIS

**ARC OF A DIVER**—Steve Winwood—Island  
**ARETHA**—Aretha Franklin—Arista  
**BETTER DAYS**—Blackbyrds—Fantasy

**BORDERLINE**—Ry Cooder—WB  
**GHOST RIDERS**—Outlaws—Arista  
**HI INFIDELITY**—REO Speedwagon—Epic  
**IMAGINATION**—Whispers—Solar  
**JEALOUS KIND**—Delbert McClinton—Capitol  
**STAND IN THE FIRE**—Warren Zevon—Asylum  
**THREE FOR LOVE**—Shalamar—Solar

### TAPE CITY/NEW ORLEANS

**CLOUDS ACROSS THE SUN**—Firefall—Atlantic  
**FLASH GORDON**—Queen—Elektra (Soundtrack)  
**FLEETWOOD MAC LIVE**—WB  
**GAP BAND III**—Mercury  
**HI INFIDELITY**—REO Speedwagon—Epic  
**KANO**—Emergency  
**MADE IN AMERICA**—Blues Brothers—Atlantic  
**POPEYE**—Boardwalk (Soundtrack)  
**TROMBIPULATION**—Parliament—Casablanca  
**YESSHOWS**—Yes—Atlantic

### SOUND WAREHOUSE/COLORADO

**CARNAVAL**—Spyro Gyra—MCA  
**CELEBRATE**—Kool & the Gang—De-Lite  
**CHANTS**—Manfred Mann—WB  
**CLOUDS ACROSS THE SUN**—Firefall—Atlantic  
**FANTASTIC VOYAGE**—Lakeside—RCA/Solar  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**JEALOUS KIND**—Delbert McClinton—Capitol  
**RADIOLAND**—Nicolette Larson—WB  
**RONNIE MILSAP'S GREATEST HITS**—RCA  
**STAND IN THE FIRE**—Warren Zevon—Asylum

### CIRCLES/ARIZONA

**AUTOAMERICAN**—Blondie—Chrysalis  
**CHANTS**—Manfred Mann—WB  
**CLOUDS ACROSS THE SUN**—Firefall—Atlantic  
**FLASH GORDON**—Queen—Elektra (Soundtrack)  
**GHOST RIDERS**—Outlaws—Arista  
**GOLDEN TOUCH**—Rose Royce—Whitfield  
**I AM THE LIVING**—Jimmy Cliff—MCA  
**NEW HOPE FOR THE WRETCHED**—Plasmatics—Stiff America  
**NORTH SOUTH**—Paul Butterfield—Bearsville  
**RADIOLAND**—Nicolette Larson—WB

### TOWER/PHOENIX

**BEST OF CROSBY, STILLS & NASH**—Atlantic  
**BORDERLINE**—Ry Cooder—WB  
**CHANCE**—Manfred Mann—WB  
**CLOUDS ACROSS THE SKY**—Firefall—Atlantic  
**FLASH GORDON**—Queen—Elektra (Soundtrack)  
**GAP BAND III**—Mercury  
**I HAD TO SAY IT**—Millie Jackson—Spring  
**IMAGINATION**—Whispers—Solar  
**STAND IN THE FIRE**—Warren Zevon—Asylum

### EVERYBODY'S RECORDS/NORTHWEST

**AUTOAMERICAN**—Blondie—Chrysalis  
**EAGLES LIVE**—Asylum  
**HEATS**—Hrrr  
**IMAGINATION**—Whispers—Solar  
**JAZZ SINGER**—Neil Diamond—Capitol (Soundtrack)  
**KGON ALBUM**—Various Artists—Kgon  
**MADE IN AMERICA**—Blues Brothers—Atlantic  
**REILLY & MAHONEY**—Freckle  
**SECONDS OF PLEASURE**—Rockpile—Col



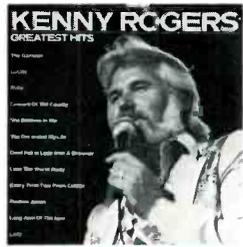
# Record World Albums

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

JANUARY 17, 1981

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

JAN. 17	JAN. 10				WKS. ON CHART	
1	1	<b>KENNY ROGERS'</b>				
		<b>GREATEST HITS</b>				
		Liberty LOO 1072				
		(9th Week)			12	H
<b>2</b>	2	<b>DOUBLE FANTASY</b> JOHN LENNON/YOKO ONO/Geffen				
		GHS 2001 (WB)			5	H
3	3	<b>GUILTY</b> BARBRA STREISAND/Columbia FC 36750			13	H
4	5	<b>BACK IN BLACK</b> AC/DC/Atlantic SD 16018			21	H
5	6	<b>CRIMES OF PASSION</b> PAT BENATAR/Chrysalis CHE 1275			20	H
<b>6</b>	10	<b>THE JAZZ SINGER</b> (ORIGINAL SOUNDTRACK) NEIL				
		DIAMOND/Capitol SWAV 12120			6	I
7	4	<b>THE GAME</b> QUEEN/Elektra 5E 513			25	H
8	7	<b>HOTTER THAN JULY</b> STEVIE WONDER/Tamla T8 373M1				
		(Motown)			9	H
9	8	<b>THE RIVER</b> BRUCE SPRINGSTEEN/Columbia PC2 36854			10	X
10	9	<b>LIVE</b> EAGLES/Asylum BB 705			6	L
11	11	<b>BARRY BARRY</b> MANILOW/Arista AL 9537			5	H
12	12	<b>ANNE MURRAY'S GREATEST HITS</b> /Capitol SOO 12110			14	H
13	13	<b>GAUCHO</b> STEELY DAN/MCA 6102			5	I
14	14	<b>GREATEST HITS/LIVE HEART</b> /Epic KE2 36888			5	L
15	15	<b>ZENYATTA MONDATTA</b> THE POLICE/A&M SP 4831			11	G
16	16	<b>FOOLISH BEHAVIOUR</b> ROD STEWART/Warner Bros. HS 3485			5	H
17	17	<b>AUTOAMERICAN</b> BLONDIE/Chrysalis CHE 1290			5	H
<b>18</b>	21	<b>CHRISTOPHER CROSS</b> /Warner Bros. BSK 3383			43	G
19	19	<b>GLASS HOUSES</b> BILLY JOEL/Columbia FC 36384			42	H
20	22	<b>ONE STEP CLOSER</b> DOOBIE BROTHERS/Warner Bros. HS				
		3452			13	H
<b>21</b>	23	<b>HI INFIDELITY</b> REO SPEEDWAGON/Epic FE 36844			4	H
22	20	<b>XANADU</b> (ORIGINAL SOUNDTRACK)/MCA 6100			25	I
23	18	<b>TRIUMPH</b> JACKSONS/Epic FE 36424			12	H
<b>24</b>	33	<b>CELEBRATE</b> KOOL & THE GANG/De-Lite DSR 9518				
		(PolyGram)			11	H
<b>25</b>	56	<b>FLEETWOOD MAC LIVE</b> /Warner Bros. 2WB 3500			2	X
26	28	<b>LOST IN LOVE</b> AIR SUPPLY/Arista AB 4268			28	H
27	27	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK) VARIOUS				
		ARTISTS/Full Moon/Asylum DP 90002			33	X
28	29	<b>HONEYSUCKLE ROSE</b> (ORIGINAL SOUNDTRACK) WILLIE				
		NELSON & FAMILY/Columbia S2 36752			18	L
29	24	<b>GREATEST HITS—VOLUME II</b> LINDA RONSTADT/Asylum				
		5E 516			9	H
30	30	<b>CHRISTMAS ALBUM</b> BARBRA STREISAND/Columbia CS 9557			4	X
31	25	<b>FACES</b> EARTH, WIND & FIRE/ARC/Columbia KC2 36795			7	L
32	34	<b>CHIPMUNK PUNK</b> CHIPMUNKS/Excelsior XLP 6008			23	G
<b>33</b>	38	<b>HITS!</b> BOZ SCAGGS/Columbia FC 36841			6	H
34	26	<b>THE WANDERER</b> DONNA SUMMER/Geffen GHS 2000 (WB)			9	H
<b>35</b>	42	<b>THE TURN OF A FRIENDLY CARD</b> ALAN PARSONS PROJECT/				
		Arista AL 9518			8	H
<b>36</b>	46	<b>SUPER TROUPER</b> ABBA/Atlantic SD 16023			4	H
37	37	<b>MICKEY MOUSE DISCO</b> /Disneyland/Vista 2504			41	X
38	40	<b>AGAINST THE WIND</b> BOB SEGER & THE SILVER BULLET				
		BAND/Capitol SOO 12041			43	H
39	39	<b>FANTASTIC VOYAGE</b> LAKESIDE/Solar BXL1 3720 (RCA)			6	G
40	31	<b>DIANA DIANA</b> ROSS/Motown M8 936M1			30	H
41	41	<b>CHRISTMAS WITH THE CHIPMUNKS</b> /Pickwick SPC 1034			5	X
42	45	<b>GREATEST HITS</b> DOORS/Elektra 5E 515			10	H
43	43	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276			18	G
44	44	<b>A CHRISTMAS TOGETHER</b> JOHN DENVER & THE MUPPETS/				
		RCA AFL1 3451			3	G
45	32	<b>WINELIGHT</b> GROVER WASHINGTON, JR./Elektra 6E 305			8	G
<b>46</b>	87	<b>FLASH GORDON</b> (ORIGINAL SOUNDTRACK) QUEEN/				
		Elektra 5E 518			2	H
47	49	<b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571			22	H
48	48	<b>TWELVE DAYS OF CHRISTMAS WITH THE CHIPMUNKS/</b>				
		Pickwick SPC 1035			4	X



49 47 KENNY LOGGINS ALIVE/Columbia C2X 36738 14 J

CHARTMAKER OF THE WEEK



**50** 114 **MADE IN AMERICA**  
BLUES BROTHERS  
Atlantic SD 16025 1 H

51	51	<b>GREATEST HITS</b> OAK RIDGE BOYS/MCA 5150			7	H
52	53	<b>MAKING MOVIES</b> DIRE STRAITS/Warner Bros. BSK 3480			8	G
53	36	<b>FEEL ME</b> CAMEO/Chocolate City CCLP 2016 (PolyGram)			10	G
54	52	<b>FREEDOM OF CHOICE</b> DEVO/Warner Bros. BSK 3435			29	G
55	50	<b>ARETHA</b> ARETHA FRANKLIN/Arista AL 9538			10	H
<b>56</b>	86	<b>GHOST RIDERS</b> OUTLAWS/Arista AL 9542			3	H
<b>57</b>	62	<b>LIVE &amp; MORE</b> ROBERTA FLACK AND PEABO BRYSON/				
		Atlantic SD 2 7004			3	L
58	58	<b>CANDLES</b> HEATWAVE/Epic FE 36873			4	H
59	35	<b>TP</b> TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)			21	H
60	60	<b>MERRY CHRISTMAS</b> JOHNNY MATHIS/Columbia CS 8021			2	G
61	65	<b>TOUCH CON FUNK</b> SHUN/Mercury SRM 1 4002 (PolyGram)			4	G
62	63	<b>SECONDS OF PLEASURE</b> ROCKPILE/Columbia JC 36886			8	G
<b>63</b>	68	<b>AEROSMITH'S GREATEST HITS</b> /Columbia FC 36865			6	H
<b>64</b>	69	<b>AS ONE</b> BAR-KAYS/Mercury SRM 1 3844 (PolyGram)			4	G
<b>65</b>	70	<b>YESSHOWS</b> YES/Atlantic SD 2 510			3	J
66	66	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133			10	H
<b>67</b>	85	<b>TROMBIPULATION</b> PARLIAMENT/Casablanca NBLP 7249				
		(PolyGram)			3	G
<b>68</b>	78	<b>PARIS</b> SUPERTRAMP/A&M SP 6702			13	L
69	55	<b>HOLD OUT</b> JACKSON BROWNE/Asylum 5E 511			25	H
70	64	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378			85	G
71	67	<b>EMOTIONAL RESCUE</b> ROLLING STONES/Rolling Stones				
		COC 16015 (Atl)			25	H
72	74	<b>ANDY GIBB'S GREATEST HITS</b> /RSO RX 1 3091			3	H
73	57	<b>JERMAINE</b> JERMAINE JACKSON/Motown M8 948M1			4	H
74	76	<b>CARNAVAL</b> SPYRO GYRA/MCA 5149			10	H
<b>75</b>	100	<b>THE BEATLES '67-'70</b> /Capitol SKBO 3404			2	L
76	80	<b>CATHOLIC BOY</b> JIM CARROLL BAND/Atco SD 38 132			4	G
<b>77</b>	94	<b>THE BEATLES '62-'66</b> /Capitol SKBO 3403			2	L
<b>78</b>	98	<b>AUDIO VISIONS</b> KANSAS/Kirshner FZ 36588 (CBS)			13	G
79	54	<b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB HS				
		3453			22	H
<b>80</b>	95	<b>PANORAMA</b> CARS/Elektra 5E 514			18	H
81	61	<b>HAWKS &amp; DOVES</b> NEIL YOUNG/Reprise HS 2297 (WB)			7	H
82	84	<b>LATE NIGHT GUITAR</b> EARL KLUGH/Liberty LT 1079			4	G
83	59	<b>ALL SHOOK UP</b> CHEAP TRICK/Epic FE 36498			8	H
<b>84</b>	116	<b>SGT. PEPPER'S LONELY HEARTS CLUB BAND</b> /BEATLES				
		Capitol SMAS 2653			1	G
<b>85</b>	135	<b>GAP BAND III</b> /Mercury SRM 14003 (PolyGram)			1	G
86	75	<b>ONE-TRICK PONY</b> PAUL SIMON/Warner Bros. HS 3472			18	H
87	89	<b>NIGHT PASSAGE</b> WEATHER REPORT/ARC/Columbia				
		JC 36793			3	G
88	72	<b>REMAIN IN LIGHT</b> TALKING HEADS/Sire SRK 6095 (WB)			10	G
89	96	<b>PRETTY PAPER</b> WILLIE NELSON/Columbia JC 36189			2	G
90	93	<b>MERRY CHRISTMAS</b> BING CROSBY/MCA 15024			2	X
<b>91</b>	—	<b>IMAGINATION</b> WHISPERS/Solar BZL1 3578 (RCA)			1	H
<b>92</b>	—	<b>ABBEY ROAD</b> BEATLES/Capitol SO 389			1	G
<b>93</b>	118	<b>THE BEATLES</b> /Capitol SWBO 101			1	L
94	92	<b>SWEAT BAND</b> /Uncle Jam JZ 36857 (CBS)			3	G
<b>95</b>	117	<b>IN THE HEAT OF THE NIGHT</b> PAT BENATAR/Chrysalis				
		CHR 1236			57	G
96	99	<b>CHRISTMAS SONG</b> NAT KING COLE/Capitol SM 1967			2	X
97	97	<b>MERRY CHRISTMAS</b> ANDY WILLIAMS/Columbia CS 9220			2	X
98	77	<b>POSH</b> PATRICE RUSHEN/Elektra 6E 302			5	G
99	106	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305			46	G
<b>100</b>	109	<b>GREATEST HITS</b> RONNIE MILSAP/RCA AHL1 3722			3	G

# Albums 151-200

# Record World Albums 101-150

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- 151 FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110
- 152 I'VE ALWAYS WANTED TO DO THIS JACK BRUCE AND FRIENDS/Epic JE 36827
- 153 SKY/Arista A2L 8302
- 154 ROCK AND ROLL PART I BEATLES/Capitol SN 16020
- 155 I HAD TO SAY IT MILLIE JACKSON/Spring SP 1 6730 (PolyGram)
- 156 BACK ON THE STREETS DONNIE IRIS/MCA 3272
- 157 PLASTIC ONO BAND JOHN LENNON/Capitol SW 3372
- 158 SECTOR 27 TOM ROBINSON/I.R.S. SP 70013 (A&M)
- 159 URBAN COWBOY II (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Epic SE 36921
- 160 ROCK AND ROLL PART II BEATLES/Capitol SN 16021
- 161 SONG OF SEVEN JON ANDERSON/Atlantic SD 16021
- 162 WALLS AND BRIDGES JOHN LENNON/Capitol SW 3416
- 163 REVOLVER BEATLES/Capitol SW 2576
- 164 OH HOLY NIGHT LUCIANO PAVAROTTI/London OS 26473
- 165 QUICK TURNS OFF BROADWAY/Atlantic SD 19286
- 166 CHRISTMAS TYME ENGELBERT HUMPERDINCK/Epic PE 3503
- 167 CHICK COREA AND GARY BURTON IN CONCERT/ECM 2 1182 (WB)
- 168 ARE HERE KINGS/Elektra 6E 274
- 169 HEAVENLY BODY CHI-LITES FEATURING GENE RECORD/20th Century Fox/Chi-Sound T 619 (RCA)
- 170 WALK AWAY/COLLECTOR'S EDITION (THE BEST OF 1977-1980) DONNA SUMMER/Casablanca NBLP 7244 (PolyGram)
- 171 MAGICAL MYSTERY TOUR BEATLES/Capitol SMAL 2835
- 172 SHAVED FISH JOHN LENNON/Capitol SW 3421
- 173 DR. HOOK'S GREATEST HITS/Capitol SOO 12122
- 174 PORTRAIT OF CARRIE CARRIE LUCAS/Solar BX1 3579 (RCA)
- 175 NIGHT SONG AHMAD JAMAL/Motown M7 945R1

- 176 VERISMO ARIAS LUCIANO PAVAROTTI/London Digital LDR 10020 (PolyGram)
- 177 14 KARAT FATBACK/Polydor SP 1 6729 (PolyGram)
- 178 WITH LOVE ROGER WHITTAKER/RCA AFL1 3778
- 179 MIND GAMES JOHN LENNON/Capitol SW 16068
- 180 LOVE SONGS BEATLES/Capitol SKBL 11711
- 181 LET'S BURN CLARENCE CARTER/Venture VL 1005
- 182 LOVE AT FIRST SIGHT SONNY ROLLINS/Milestone M 9098 (Fantasy)
- 183 LED ZEPPELIN IV/Atlantic SD 19129
- 184 TWISTER THE TWISTER/Rhino RNPD 905
- 185 THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
- 186 McGUFFEY LANE/Atco SD 38 133
- 187 ROCK AND ROLL DIARY 1967-1980 LOU REED/Arista A2L 8603
- 188 BORN TO RUN BRUCE SPRINGSTEEN/Columbia JC 33795
- 189 SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleve. Intl. JE 36768
- 190 A MUSICAL AFFAIR ASHFORD & SIMPSON/Warner Bros. HS 3458
- 191 LIVE... IN THE HEART OF THE CITY WHITESNAKE/Mirage WTG 19292 (A&I)
- 192 KANO/Emergency EMLP 7505
- 193 HOUSE OF MUSIC T.S. MONK/Mirage WTG 19121 (A&I)
- 194 MY BABE ROY BUCHANAN/Waterhouse 12
- 195 HELP FOR THE WRETCHED PLASMATICS/Stiff America USE 9
- 196 CASTLE DONNINGTON VARIOUS ARTISTS/Polydor PD 1 6311 (PolyGram)
- 197 DEE DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370 (CBS)
- 198 HEARTLAND MICHAEL STANLEY BAND/EMI-America SW 17040
- 199 DUMB WAITERS KORGIS/Asylum 6E 290
- 200 COME TO MY WORLD MICHAEL WYCOFF/RCA AFL1 3823

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- | JAN. 17 | JAN. 10 |   |
|---------|---------|---|
| 101     | 101     | IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1 (Motown) (H)                       |
| 102     | 103     | ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/RCA AFL1 1201 (G)                          |
| 103     | 105     | THE CARPENTERS' CHRISTMAS ALBUM/A&M SP 4726 (G)                                 |
| 104     | 104     | ODORI HIROSHIMA/Arista AL 9541 (H)  |
| 105     | 112     | SCARY MONSTERS DAVID BOWIE/RCA AQL1 3467 (H)                                    |
| 106     | 122     | IMAGINE JOHN LENNON/Capitol SW 3379 (G)   |
| 107     | 71      | AT PEACE WITH WOMAN JONES GIRLS/Phila. Intl. JZ 36767 (CBS) (G)                 |
| 108     | 82      | HURRY UP THIS WAY AGAIN STYLISTICS/TSOP JZ 36470 (CBS) (G)                      |
| 109     | 79      | STONE JAM SLAVE/Cotillion SD 5224 (Atl) (G)                                     |
| 110     | 108     | ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712 (H)                               |
| 111     | 113     | THE IDOLMAKER (ORIGINAL SOUNDTRACK)/A&M SP 4840 (G)                             |
| 112     | 81      | INHERIT THE WIND WILTON FELDER/MCA 5144 (H)                                     |
| 113     | —       | STAND IN THE FIRE WARREN ZEVON/Asylum 5E 519 (H)                                |
| 114     | 73      | DIVINE MADNESS (ORIGINAL SOUNDTRACK) BETTE MIDLER/Atlantic SD 16022 (H)         |
| 115     | 115     | FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (H)                                    |
| 116     | —       | SHADES OF BLUE LOU RAWLS/Phila. Intl. JZ 36774 (CBS) (G)                        |
| 117     | 127     | SKYYPORT SKYY/Salsoul SA 8537 (RCA) (G)   |
| 118     | 119     | THIS IS MY DREAM SWITCH/Gordy G8 999 M1 (H)                                     |
| 119     | 136     | THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram) (G)             |
| 120     | 125     | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (G)                                  |
| 121     | 132     | RUBBER SOUL BEATLES/Capitol SW 2442 (G)   |
| 122     | 130     | THE MANHATTANS GREATEST HITS/Columbia JC 36861 (G)                              |
| 123     | 124     | WILD PLANET B-52'S/Warner Bros. BSK 3471 (G)                                    |
| 124     | 128     | CHRISTMAS IN THE STARS STAR WARS CHRISTMAS ALBUM/RSO RS 1 3093 (G)              |
| 125     | 126     | REAL EYES GIL SCOTT-HERON/Arista AL 9540 (H)                                    |
| 126     | 91      | SHINE ON LTD/A&M SP 4819 (G)  |
| 127     | 137     | POPEYE (ORIGINAL SOUNDTRACK)/Boardwalk SW 36880 (H)                             |
| 128     | 88      | FAMILY HUBERT LAWS/Columbia JC 36396 (G)  |
| 129     | 139     | 9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852 (H)                              |
| 130     | 147     | BI-COASTAL PETER ALLEN/A&M SP 4825 (G)  |
| 131     | 110     | THE AWAKENING REDDINGS/Believe in a Dream JZ 36875 (CBS) (G)                    |
| 132     | 144     | THE ROYAL ALBERT HALL CONCERT CREEDENCE CLEARWATER REVIVAL/Fantasy MPF 4501 (G) |
| 133     | —       | THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA) (G)                               |
| 134     | —       | RADIOLAND NICOLETTE LARSON/Warner Bros. BSK 3498 (G)                            |
| 135     | 102     | BLACK SEA XTC/Virgin RSO VA 13147 (G)   |
| 136     | 90      | MR. HANDS HERBIE HANCOCK/Columbia JC 36578 (G)                                  |
| 137     | 141     | CHRISTMAS CARD STATLER BROTHERS/Mercury SRM 1 5012 (PolyGram) (G)               |
| 138     | —       | THE JEALOUS KIND DELBERT McCLINTON/Capitol MSS ST 12115 (G)                     |
| 139     | —       | BORDER LINE RY COODER/Warner Bros. BSK 3489 (G)                                 |
| 140     | 146     | ANDY WILLIAMS' CHRISTMAS ALBUM/Columbia CS 8887 (X)                             |
| 141     | 148     | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G)                                     |
| 142     | 142     | MINIMUM WAGE ROCK & ROLL BUS BOYS/Arista AB 4280 (G)                            |
| 143     | 168     | CITY NIGHTS TIERRA/Boardwalk FW 36995 (H)                                       |
| 144     | —       | CLOUDS ACROSS THE SKY FIREFALL/Atlantic SD 16024 (H)                            |
| 145     | 107     | SPECIAL THINGS POINTER SISTERS/Planet P 9 (Elektra/Asylum) (G)                  |
| 146     | —       | 42ND STREET (ORIGINAL BROADWAY CAST RECORDING) Red Seal CBL1 3891 (RCA) (I)     |
| 147     | —       | CHANCE MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3498 (G)                      |
| 148     | —       | THE McCARTNEY INTERVIEW/Columbia PC 36987 (X)                                   |
| 149     | 129     | SEAWIND/A&M SP 4824 (G)   |
| 150     | 83      | ULTRA WAVE BOOTSY/Warner Bros. BSK 3433 (G)                                     |

## Album Cross Reference

ABBA	36	TEENA MARIE	101
AC/DC	4, 141	JOHNNY MATHIS	60
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PAT BENATAR	5, 95	ORIGINAL SOUNDTRACK:	
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BLUES BROS.	50	FAME	115
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BOOTSY	150	IDOLMAKER	111
JACKSON BROWNE	69	POPEYE	127
BUS BOYS	142	URBAN COWBOY	27
CAMEO	53	XANADU	22
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JIM CARROLL	76	PARLIAMENT	67
CARS	80	ALAN PARSONS PROJECT	35
CHIPMUNKS	32, 41, 48	DOLLY PARTON	129
CHEAP TRICK	83	TEDDY PENDERGRASS	59
NAT KING COLE	96	POINTER SISTERS	145
CON FUNK SHUN	61	POLICE	7, 46
RY COODER	139	LOUIE RABBITT	43
CREEDENCE CLEARWATER REVIVAL	132	EDDIE RABBITT	116
BING CROSBY	90	LOU RAWLS	131
CHRISTOPHER CROSS	18	REDDINGS	21
CHARLIE DANIELS	47	REO SPEEDWAGON	62
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NEIL DIAMOND	6	ROLLING STONES	29
DIRE STRAITS	52	LINDA RONSTADT	40
DOOBIE BROTHERS	20	DIANA ROSS	98
DOORS	42	PATRICE RUSHEN	33
EAGLES	10	BOZ SCAGGS	125
EWF	31	GIL SCOTT-HERON	149
WILTON FELDER	112	SEAWIND	38
FIREFALL	144	BOB SEGER	133
ROBERTA FLACK & PEABO BRYSON	57	SHALAMAR	86
FLEETWOOD MAC	25	PAUL SIMON	117
ARETHA FRANKLIN	55	SKYY	109
GAP BAND	85	SLAVE	74
ANDY GIBB	72	BRUCE SPRINGSTEEN	124
HERBIE HANCOCK	136	SPYRO GYRA	137
HEART	14	STAR WARS CHRISTMAS	13
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JERMAINE JACKSON	73	BARBRA STREISAND	68
MICHAEL JACKSON	120	SWITCH	118
WAYLON JENNINGS	70	TALKING HEADS	88
BILLY JOEL	19	TIERRA	143
JONES GIRLS	107	GROVER WASHINGTON, JR.	45
KANSAS	78	WEATHER REPORT	87
EARL KLUUGH	82	WHISPERS	91
KOOL & THE GANG	24	ANDY WILLIAMS	97, 140
LAKESIDE	39	DON WILLIAMS	66
NICOLETTE LARSON	134	STEVIE WONDER	8
HUBERT LAWS	128	XTC	135
JOHN LENNON	106	YARBROUGH & PEOPLES	119
JOHN LENNON/YOKO ONO	2	YES	65
KENNY LOGGINS	49	NEIL YOUNG	81
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## A&R Execs (Continued from page 8)

peal and become mainstream and have imitators.

**Chip Taylor, VP, A&R, PolyGram Records Inc.:** I hope for our company and for the entire industry to see quality artists dominate the charts, rather than just the artists that merely ride the wave of trends, or merely sound like what radio wants to play at any certain time.

**Carol Thompson, A&R product manager, Elektra / Asylum Records:** I'd like for all of us in this business not to be blinded or manipulated by passing trends, and not to ignore true musical talent. What we're all here for is good music. But we always seem to get swayed by these trends, which are, really, just flashes in the pan.

**Roger Watson, national A&R**

**director, Chrysalis Records:** Two years ago I was asked a similar question and I said, 'I like the Eagles and I like the Beatles, but let's hear Blondie on the radio.' Well they're playing Blondie now and that's great, but radio's acceptance to new product is still very limited. We seem to have to tailor-make records. So my wish is for radio to be more open, play something new.

**Dick Wingate, director of talent acquisition, east coast, Epic Records:** As far as a specific wish, I'd like to see Garland Jeffreys, who is now on Epic Records, break in this country. For a general trend, I'd hope for AM radio to loosen up a bit and give more artists a shot. I'd like the singles chart to be as varied and interesting as it is in the U.K.

## The Coast (Continued from page 13)

"whether people think it's a good record or not, it tells the listener that music can go anywhere it wants—forget about boundaries. **Teddy Pendergrass, Rod Stewart, Kenny Rogers** . . . It can go anywhere. I know the potential I have; I think I have the ability to do a lot of things. But all the other talents are secondary to music. I'm into whatever it takes to be a success in this business. I'm just a real hard worker."

**NOTES:** The heavy metal band **Blind Date** has signed with Lloyd Segal Management. An album is due this spring. Segal and **Jeffrey Hersh** have also signed **Manfred Mann's Earth Band** for North American management . . . **Tony Orlando**, said to have sold some \$42 million worth of records over the years, makes his dramatic debut as star of the TV movie "300 Miles for Stephanie" this Monday (12) on NBC. The film is based on the true story of a San Antonio policeman who made a 300-mile run in five days, in prayer for the life of his daughter, who had cerebral palsy and was not expected to live. Orlando himself had a sister, Rhonda Marie, who had cerebral palsy and died at age 21 . . . **Air Supply**, currently recording their upcoming LP in Sydney, Australia with producer **Harry Maslin**, have been sending tapes by courier to Arista's New York headquarters, where **Clive Davis** has been regularly reviewing them. Let's see, it's 3:00 p.m.; do you know where your next hit single is?

**ROD'S ROOSTER FLAP:** When the publicists working on the film adaptation of the musical "Annie" leaked, as press agents are prone to do, that **Rod Stewart** and **Mick Jagger** were both being considered for the role of Rooster, they couldn't have foreseen the wrath of Rod's own press agent **Tony Toon** and his manager. "They did ring me some time ago to ask how Rod would feel about playing that part," recounted an indignant but bemused **Billy Gaff**, "and we said we really don't know. The next thing I knew, I was reading about it in the newspapers. I think that it was very bad manners on their part. After all, when they said 'please don't tell anyone, but we have **Albert Finney** playing the part of Daddy Warbucks,' I didn't say a word about it. They're out of line in using Rod's name for a cheap publicity stunt, and needless to say, he won't be doing 'Annie.'" Far from shunning motion pictures completely, however, Rod will soon be filming "The Killing of Georgie," which is about to begin production in New York. And you really can't blame Rod's people for being upset. It brings to mind **Margaret Trudeau's** comments on a recent "Good Morning, America" show: "I'd rather be the butt of a good joke than a bad rumor." She ought to know . . . **Melissa Manchester** recently posed for photographer extraordinaire **Helmut Newton** in a session commissioned by Vogue magazine. Melissa will have a five-page layout in the magazine's April issue.

**PASSAGES:** **Earth, Wind and Fire's Verdine White** was married to **Shelley Clark** on New Year's Eve. A reception was held at the Westwood Marquis for family and friends . . . The good news for the members of **Tavares** was that a daughter was born to **Feliciano "Butch" Tavares** of the band and his wife Elizabeth on December 23. However, **Mrs. Albina Tavares**, mother of Butch and four other members of the group, died just ten days later, on January 3 in Boston. She is survived by nine children . . . **David Lynch**, second tenor of the **Platters**, died here on January 2.

## Music Awards Nominees Announced

■ LOS ANGELES—Nominees for the eighth annual American Music Awards were announced last Monday (5) by Dick Clark Teleshows, Inc. Awards will be presented to 15 winners during a two-hour live special on the ABC television network, Friday, January 30, at 9:00 p.m. (eastern and pacific time).

Nominations are in three categories with five awards in each category: pop/rock, country, and soul. The nominees are: pop/rock, favorite male vocalist—Billy Joel, Kenny Rogers, Bob Seger; favorite female vocalist—Olivia Newton-John, Linda Ronstadt, Barbra Streisand; favorite group—Eagles, Queen, Rolling Stones; favorite single—"Another Brick In The Wall, Part 2" (Pink Floyd), "Another One Bites The Dust" (Queen), "Upside Down" (Diana Ross); favorite album—"Against The Wind" (Bob Seger & the Silver Bullet Band), "Glass Houses" (Billy Joel), "Off The Wall" (Michael Jackson); country, favorite male vocalist—Willie Nelson, Charlie Pride, Kenny Rogers; favorite female vocalist—Crystal Gayle, Barbara Mandrell, Anne Murray; favorite group—Charlie Daniels Band, Oak Ridge Boys, Statler Brothers; favorite single—"Coward Of The County" (Kenny Rogers), "Don't Fall In Love With A Dreamer" (Kenny Rogers and Kim Carnes), "Half

The Way" (Crystal Gayle); favorite album—"The Gambler" (Kenny Rogers), "Greatest Hits" (Waylon Jennings), "Ten Years Of Gold" (Kenny Rogers); soul, favorite male vocalist—George Benson, Michael Jackson, Teddy Pendergrass; favorite female vocalist—Chaka Kahn, Stephanie Mills, Diana Ross; favorite group—Earth, Wind & Fire, Kool & The Gang, O'Jays; favorite single—"Give Me The Night" (George Benson), "One In A Million You" (Larry Graham), "Upside Down" (Diana Ross); favorite album—"Diana" (Diana Ross), "T.P." (Teddy Pendergrass), "Off The Wall" (Michael Jackson).

Winners of the annual American Music Awards are selected by the public. A national sampling of 30,000 record buyers were sent ballots by the firm of Herbert Altman Communications Research, Inc. Names of the nominees on the ballots were compiled from the year-end sales charts of the major music industry publications. Results of the voting, tabulated by the Peat, Marwick & Mitchell accounting firm, are kept secret until the envelopes are opened during the live presentation ceremonies.

In addition to the 15 award winners, there will be a special Distinguished Merit Award presented, also for the eighth consecutive year.

## Radio Replay (Continued from page 26)

When Sebastian first took over the station, the new format was called "the rock 'n' roll mutha," a slogan which he says is still used, but rather infrequently. The station does play a pretty hard selection of very popular rock 'n' roll, and Sebastian feels that it's to his credit that it's worked so well in Boston. "This is the one place everyone said it wouldn't work," he recalled.

Also on the heels of a great book, music director **Kate Ingram**, a good friend of Radio Replay, has announced that she'll be leaving the broadcasting field entirely (for a while) to become editor of a bi-weekly music tabloid, Boston Rock. She is also entering a partnership with Georgia-based **Danny Beard** in his DB Records (the company that first brought you the B-52's doing "Rock Lobster"). Their first project is the new album by **Pylon**.

**EXTRA:** The drive to have **John Lennon** granted official American citizenship posthumously, begun by KBPI in Denver, has been joined by at least seven other radio stations. **Senator Alan Cranston** (D-Cal.) has promised to introduce a bill into Congress calling for Lennon citizenship.

## Disco File (Continued from page 21)

"You Don't Know"; Con Funk Shun's "Too Tight"; Gap Band's "Burn Rubber"; Dee Dee Sharp Gamble's "Breaking and Entering." Most popular import at the moment is Kelly Marie's peppy "Feels Like I'm In Love," a British number-one due out domestically soon through Roadshow; Yarbrough and People's sensational "Don't Stop the Music" is turning into a major black radio hit and is the cut-most-likely-to-be-heard at my house. A couple of specialties brightened the holiday season, too: Vincent Montana's new Christmas medley, issued on his own Montana Concept label (he produced the perennially popular "Christmas Jollies" album on Salsoul) hit the record pools just before the holiday; it very tastefully knits together a selection of mostly traditional material, sung, one may reliably assume, by the Sweethearts of Sigma, Benton, Ingram and Benson.

## Reagan Aide Addresses Music Council

■ NEW YORK—An address by Charles McWhorter, a member of the Reagan transition team currently studying the future of the National Endowment for the Arts, highlighted the recent meeting of the National Music Council last Monday (5). Implementation of a November proclamation on the illegal duplication of music was also discussed by the Council, a non-profit membership corporation founded in 1940, which meets twice a year.

McWhorter, an attorney associated with the American Telephone & Telegraph Corp. who has been known to take an active role in the arts community, told the assembled representatives not to expect any drastic change in approach toward the NEA by the Reagan administration, although he said that the National Endowment's current chairman, Livingston Biddle, would not be reappointed when his term ends on November 6, 1981.

McWhorter said that the Endowment will remain a bipartisan organization receiving bipartisan support, adding that interested figures in the new administration felt the organization had been doing a good job so far. McWhorter referred to a recent front page article in the New York Times, which suggested that the transition team had received a special report critical of the Endowment's "populist" tendencies, as "absolutely a goofy article." He suggested that no one on the team knew why the article was written or why it had been given such prominent placement.

McWhorter also expressed his personal opinion that "the President (of the United States)

must have a friend of the arts on his staff with clout," and, while that person need not be a full-time advisor, he should be "knowledgeable about the arts and care (about the arts) and have the ear of the President."

The meeting also included a discussion of the Council's recently adopted proclamation that "unauthorized duplication of copyrighted printed music and recordings is immoral and illegal." The discussion included ways to publicize the proclamation, including printing it in its entirety in publications issued by the Council's various member organizations, which include ASCAP, BMI, SESAC, NMPA and many other groups in the music and music education fields.

The NMC's president, Gunther Schuller, also reported on the acute financial crisis facing the council in 1981, and suggested several possible short and long-term solutions to the problem.

## Composer/Arranger Otto Cesana Dies at 81

■ NEW YORK—Otto Cesana, a composer arranger who specialized in mood music, died here on Dec. 9 after a long illness. He was 81.

Cesana, who was born in Italy, worked for various movie studios and Radio City Music Hall, orchestrated a number of TV and radio themes, and recorded a dozen albums, including "Ecstasy," "Devotion" and "Enchantment." He wrote the books "Modern Harmony," "Modern Counterpoint" and "Voicing the Modern Dance Orchestra". Cesana was a member of ASCAP and AGAC. He is survived by his wife Phyllis.

## MCA/Tower Dispute Continues, With No Apparent End In Sight

(Continued from page 6)

worked out solutions to problems like this were allowed to work this one out, it would have been worked out months ago."

Meetings were conducted between the two parties, according to Froelich, to "discuss how they (Tower) would liquidate their payable balance to us, our receivable balance from them. At no time during these conversations, I might add, did they ever say that they didn't owe us the money. Somehow, we were unable to conclude an arrangement that was favorable to either side, and as a result of that we wound up in this litigation. Now what this boils down to," he added, "is an attempt by one of our (now former) customers to achieve more favorable terms from us than we are presently allowing any of our other customers—which we are precluded from doing by law."

For this part, Solomon called the MCA suit "a dumb way to handle things. Now they've created a mess, and I assure you that it's they who have created it. There is no necessity for the problem; everything is easily solved."

Neither Froelich nor Solomon indicated that their respective businesses have been hurt by the failure to solve the dispute. "Our sales are ahead, and so are theirs," Solomon said. Froelich, citing research conducted by the label during the recent holiday period, indicated that "we're losing very little, if anything, by Tower's refusal to carry MCA product." MCA's research, he added, showed that "the stores in California, other than Tower record stores, have achieved a greater than normal percentage of their business on MCA product." Steely Dan's "Gaucho," he noted, is "already platinum. It's been out a very short time, and I think that's an indication that we don't seem to be losing that much. Our other current releases seem to be achieving the kinds of sales levels that we would normally expect."

A hearing on MCA's November suit is scheduled for sometime later this month, Froelich said. "We don't like to have disagreements with people, but we're certainly not going to shy away from them when they come up. Sure, I'd like to resolve whatever disagreements we might have with anyone; I don't think (having them) is productive for either side. The main thing from our viewpoint, however, is that we're not going to give more favorable terms to any one of our

customers."

In another matter, the 34 Peaches retail record outlets have reportedly begun shipping MCA merchandise back to a warehouse operated by Nehi Distributing, Peaches' parent company. That problem is said to center on a billing dispute between Peaches and MCA over a shipment of cutout product on the ABC label, acquired by MCA two years ago.

Froelich, while commenting that "to my knowledge, Peaches is carrying MCA product," added that that chain "is also delinquent in their accounts with MCA. We reached a contractual agreement with Nehi in which they agreed to pay off their indebtedness and purchase records on a COD basis." That agreement was affected in November of last year, he said, and Nehi has met those terms since then. "However, their attorney, who specializes in bankruptcy proceedings, has advised us that his client is planning to call a meeting of all its creditors in January."

## 'Rocky Horror Show' Wins Copyright Case

■ NEW YORK — Richard O'Brien, author/composer/lyricist of "The Rocky Horror Show," and Druidcrest Music Ltd., publisher of the show's score, have won a lawsuit for copyright infringement against several defendants who had planned to tour with a production of "Rocky." The defendants, Herbert Plattner and Concert Concepts Inc. of New York, and Sharon Rearick of Columbus Ohio, had begun a publicity campaign to promote their tour, without having obtained the rights for using the score to the show. A U.S. District Judge in New York ordered the defendants to pay \$35,000 in damages and over \$5000 in attorneys' fees and court costs. Last year, the same Judge had ordered an injunction against the defendants preventing the tour.

Loren Plotkin, attorney for O'Brien, said that he had halted the staging of "half a dozen" productions of "The Rocky Horror Show" in the last six months. Plotkin said the productions ranged from small high school shows to large, full-scale tours.

O'Brien and Druidcrest Music recently granted a license to produce a tour of "The Rocky Horror Show" to Michael White and Lou Adler, who co-produced the show's feature film. The tour is now in Chicago and will soon visit other cities in the U.S. and Canada.

## Joey Wilson at Hurrah



Modern Records artist Joey Wilson recently headlined at Hurrah in New York as part of a brief northeastern tour in support of his debut album, "Going Up," the first release on the new Atco-distributed Modern label. Pictured backstage are, from left: Christopher Nicks of Modern Records; Jimmy Destri, the LP's producer; Wilson; Modern co-founder Paul Fishkin; Modern's Chris Evans; Modern co-founder Danny Goldberg; and Atlantic national publicity director Stu Ginsburg.

# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ NEW YORK—Though stories were widely circulating last week that Inner City Broadcasting was planning to introduce an all-news/talk format to its New York daytimer, WLIB-AM, its management denies that such a change is in the works. "There is nothing that's been set up yet," said Hal Jackson, vice president of the black-owned firm. "We have just been talking about the possibility of doing something else." What the station currently broadcasts is a predominantly Caribbean music format. Rumors have it that the switch was to take place this week. "If you tune in on Monday," said Jackson, "You're going to hear the same thing you're hearing now."

This Thursday (15) is the birthday of the late Dr. Martin Luther King, and Stevie Wonder will be leading a march and rally in Washington to encourage the passage of legislation to make the day a national holiday. The march will begin on the northwest triangle of the Capitol at Constitution Ave. between First and Third Streets N.W. at 9:30 a.m. There are various contingents that will be sending busses of people to the rally. Among them is the staff of Philadelphia International Records, one of the few labels that has publicly announced support for the march. PIR is apparently going to be one of the very few companies in the industry that will be officially closed on Jan. 15.

Cal Stiles, former director of album product at Atlantic Records, has announced the formation of the EEEK Connection. The firm, which provides computerized information for black record promotion, marketing, sales, distribution, as well as publicity, is located at 8 East 48th St., New York 10017. Phone: (212) 753-2673.

Edwin Birdsong has just released his debut single for the Salsoul label, "Rapper Dapper Snapper." The song, which is being issued in both seven and 12-inch versions, also marks the beginning of a business venture between Birdsong and 22-year music veteran, Eddie Thomas. Birdsong, who plays all instruments but drums on the cut, says he hopes to explore a funk sound that can be taken to new audiences. An album is forthcoming.

A certain candidate for "great moments in jazz" will be the upcoming concerts, "One-Night Stand: An Evening of All-Stars." The two events, which are being produced by Columbia Records' hard-working and talented Sandra DaCosta, will feature many of the label's top jazz/progressive artists. The concerts will be held in Los Angeles on Monday, Jan. 12th and at Carnegie Hall on Tuesday, Jan. 20th. On the bill are Eubie Blake, Arthur Blythe, Stanley Clarke, Ron Carter, George Duke, Rodney Franklin, Herbie Hancock, Roland Hanna, Bobby Hutcherson, Bob James, Earl Klugh, Hubert Laws, Ramsey Lewis, Noel Pointer and many others. The sessions will be recorded for release later this year and the concert proceeds will be donated to local charities.

\* \* \*

As many of you already know, this will be my last column as Record World's black music editor. I'm leaving to assume the role of editor and publisher of a new publication that three associates and I have started. It's called Easy Magazine, and you'll be hearing more about it in the near future. I must take a moment to thank the literally hundreds of people that I have met and worked with during my stay here who have made my job both meaningful and educational. Being of service is what these last two years have been about, and I'm looking forward to being able to do more for black music,

(Continued on page 35)

## Black Oriented Album Chart

JANUARY 17, 1981

- HOTTER THAN JULY**  
STEVIE WONDER/Tamla T8 373M1 (Motown)
- TRIUMPH**  
JACKSONS/Epic FE 36424
- CFL BRATE**  
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- FANTASTIC VOYAGE**  
LAKESIDE/Solar BXL1 3720 (RCA)
- TP**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- FACES**  
EARTH, WIND & FIRE/ARC/Columbia KC2 36795
- FEEL ME**  
CAMEO/Chocolate City CCLP 2016 (PolyGram)
- ARETHA**  
ARETHA FRANKLIN/Arista AL 9538
- GAP BAND III**  
Mercury SRM 1 4003 (PolyGram)
- 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)
- AT PEACE WITH WOMAN**  
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- TROMBIPULATION**  
PARLIAMENT/Casablanca NBLP 7246 (PolyGram)
- STONE JAM**  
SLAVE/Cotillion SD 5224 (A&I)
- LIVE AND MORE**  
ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004
- IMAGINATION**  
WHISPERS/Solar BZL 1 3578 (RCA)
- THE TWO OF US**  
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- DIRTY MIND**  
PRINCE/Warner Bros. BSK 3478
- GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
- HURRY UP THIS WAY AGAIN**  
STYLISTICS/TSOP JZ 36470 (CBS)
- THREE FOR LOVE**  
SHALAMAR/Solar BZL 1 3577 (RCA)
- INHERIT THE WIND**  
WILTON FELDER/MCA 5144
- THE AWAKENING**  
REDDINGS/Believe in a Dream JZ 36875 (CBS)
- CANDLES**  
HEATWAVE/Epic FE 36873
- SHINE ON**  
L.T.D./A&M SP 4819
- THIS IS MY DREAM**  
SWITCH/Gordy G8 999M1 (Motown)
- JERMAINE**  
JERMAINE JACKSON/Motown M8 948M1
- POSH**  
PATRICE RUSHEN/Elektra 6E 302
- ZAPP**  
Warner Bros. BSK 3463
- DIANA**  
DIANA ROSS/Motown M8 936M1
- SKYYPORT**  
SKYY/Salsoul SA 8537 (RCA)
- IRONS IN THE FIRE**  
TEENA MARIE/Gordy G8 997M1 (Motown)
- SWEAT BAND**  
Uncle Jam JZ 36857 (CBS)
- GREATEST HITS**  
MANHATTANS/Columbia JC 36861
- THE WANDERER**  
DONNA SUMMER/Geffen GHS 2000 (WB)
- LET'S BURN**  
CLARENCE CARTER/Venture VL 1005
- SWEET VIBRATIONS**  
BOBBY BLAND/MCA 5145
- HERE TO CREATE MUSIC**  
LEON HUFF/Phila. Intl. NJZ 36758 (CBS)
- CARNAVAL**  
SPYRO GYRA/MCA 5149
- JOY AND PAIN**  
MAZE FEATURING FRANKIE BEVERLY/ Capitol ST 12087
- SHADES OF BLUE**  
LOU RAWLS/Phila. Intl. JZ 36774 (CBS)
- I HAD TO SAY IT**  
MILLIE JACKSON/Spring SP 1 6730 (PolyGram)
- CITY NIGHTS**  
TIERRA/Boardwalk FW 36995
- ULTRA WAVE**  
BOOTSIE/Warner Bros. BSK 3433
- HEAVENLY BODY**  
CHI-LITES FEATURING GENE RECORD/ 20th Century Fox/Chi-Sound T 619 (RCA)
- LA TOYA JACKSON**  
Polydor PD 1 6291 (PolyGram)
- RAY, GOODMAN AND BROWN II**  
Polydor PD 1 6299 (PolyGram)
- SEAWIND**  
A&M SP 4824
- PORTRAIT OF CARRIE**  
CARRIE LUCAS/Solar BXL1 3579 (RCA)

## PICKS OF THE WEEK

### BACKATCHA

TWO TONS—Fantasy/Honey F-9605



For their second LP effort Izora Armstead and Martha Wash belt out a series of catchy numbers under the direction of producer Harvey Fuqua. In addition to the uptempo dance numbers like "I Depend On You," and the well-performed, lush ballads like "Can't Do It By Myself" and "Cloudy With a Chance of Rain," the pair try their hand at a country-flavored cut with nice results.

### PEACEFUL HEART, GENTLE SPIRIT

CHICO FREEMAN—Contemporary 14005



Backed by an ensemble of highly qualified talent, young reedman Freeman gives an impressive display of performing and composing abilities. Working with producer John Koenig as well as sidemen Billy Hart, Buster Williams, Jay Hoggard and others, he offers five selections for listeners of varied tastes. The LP's straight-ahead and ballad tracks should attract all jazz programmers.

### THE BEST OF OUR LOVE

BARRY WHITE—Unlimited Gold Z2X 36957 (CBS)



This 20-tune, double-LP package is sure to be a favorite for months to come. It is a virtual history of the man's work and includes the favorites, "Love's Theme," "Can't Get Enough of Your Love, Babe," and "I'm Gonna Love You Just a Little More." The package also includes all of the lyrics.

### GOLDEN TOUCH

ROSE ROYCE—Whitfield WHN 3011 (Warner Bros.)



If you ever doubted that this group could do it all, their latest album should certainly convince you. It opens with a lovely ballad, then proceeds to jump into the funk and heavy-hitting dance music. With the assistance of the inexhaustible producer, Norman Whitfield, this nine-piece band has come up with another winning package of solid material. Watch for "I Wanna Make It With You."

# Record World

# Black Oriented Singles



JANUARY 17, 1981

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

JAN. 17	JAN. 10			WKS. ON CHART
1	1	<b>CELEBRATION</b>		
		KOOL & THE GANG		
		De-Lite 807 (PolyGram)		12
		(4th Week)		
2	7	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)		7
3	8	HEARTBREAK HOTEL JACKSONS/Epic 19 50959		6
4	6	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569		8
5	5	KEEP IT HOT CAMEO/Chocolate City 3219 (PolyGram)		10
6	4	REMOTE CONTROL REDDINGS/Believe in a Dream 9 5600 (CBS)		13
7	3	LOVE T.K.O. TEDDY PENDERGRASS/Phila. Intl. 9 3116 (CBS)		12
8	2	MASTER BLASTER (JAMMIN') STEVIE WONDER/Tamla 54317 (Motown)		15
9	10	LOVE OVER AND OVER AGAIN SWITCH/Gordy 7193 (Motown)		9
10	16	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)		7
11	12	I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU) MANHATTANS/Columbia 11 11398		9
12	9	LOOK UP PATRICE RUSHEN/Elektra 47067		10
13	14	YOU EARTH, WIND & FIRE/ARC/Columbia 11 11407		7
14	20	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)		6
15	18	AGONY OF DEFEET PARLIAMENT/Casablanca 2317 (PolyGram)		7
16	13	WHEN WE GET MARRIED LARRY GRAHAM/Warner Bros. 49581		12
17	15	GANGSTERS OF THE GROOVE HEATWAVE/Epic 19 50945		9
18	11	LOVELY ONE JACKSONS/Epic 9 50938		15
19	17	LOVE X LOVE GEORGE BENSON/Qwest/WB 49570		13
20	19	UPTOWN PRINCE/Warner Bros. 49559		14
21	37	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)		4
22	25	SHINE ON LTD/A&M 2283		8
23	36	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)		5
24	28	TOGETHER TIERRA/Boardwalk 8 5702		7
25	29	MAKE THE WORLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775		5
26	26	HAPPY ANNIVERSARY RAY, GOODMAN & BROWN/Polydor 2135 (PolyGram)		9
27	27	COULD I BE DREAMING POINTER SISTERS/Planet 47920 (E/A)		8
28	24	PROVE IT MICHAEL HENDERSON/Buddah 623 (Arista)		8
29	23	MUG PUSH BOOTSY/Warner Bros. 49599		8
30	41	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)		6
31	47	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)		3
32	40	MELANCHOLY FIRE NORMAN CONNORS/Arista 0581		5
33	30	FREAK TO FREAK SWEAT BAND/Uncle Jam 9 9901 (CBS)		9
34	31	DO ME RIGHT DYNASTY/Solar 12127 (RCA)		9
35	35	IT'S MY TURN DIANA ROSS/Motown 1496		8
36	42	LOOK IN YOUR EYES MAZE FEATURING FRANKIE BEVERLY/Capitol 4942		6
37	39	INHERIT THE WIND WILTON FELDER/MCA 51024		8
38	38	FEEL MY LOVE MICHAEL WYCOFF/RCA 12108		6

39	49	WATCHING YOU SLAVE/Cotillion 46006 (AtI)	4
40	21	WHAT CHA DOIN' SEAWIND/A&M 2274	11
41	51	8TH WONDER SUGARHILL GANG/Sugarhill 753	3
42	46	LITTLE GIRL DON'T WORRY JERMAINE JACKSON/Motown 1499	6
43	52	WHO SAID? ISLEY BROTHERS/T-Neck 6 2293 (CBS)	2

### CHARTMAKER OF THE WEEK

44	—	IT'S A LOVE THING WHISPERS Solar 12154 (RCA)		1
45	22	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534		19
46	48	I'M READY KANO/Emergency 4504		8
47	59	HERE'S TO YOU SKYY/Salsoul 2132 (RCA)		3
48	50	STRENGTH OF A WOMAN ELOISE LAWS/Liberty 1388		5
49	54	PASSION ROD STEWART/Warner Bros. 49617		4
50	55	SO YA WANNA BE A STAR MTUME/Epic 19 50952		4
51	61	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/ Prelude 8023		2
52	63	GLAD YOU CAME MY WAY JOE SIMON/Posse 5005		2
53	—	BE ALRIGHT (PART I) ZAPP/Warner Bros. 49623		1
54	62	DANCE SILVER PLATINUM/Spector Intl. 00009 (Capitol)		2
55	64	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041		2
56	67	WHAT WE HAVE IS RIGHT BLACKBYRDS/Fantasy 904		2
57	66	JESUS IS LOVE COMMODORES/Motown 1502		2
58	68	STRETCH B.T. EXPRESS/Columbia 11 11400		2
59	65	ONE CHILD OF LOVE PEACHES & HERB/Polydor/MVP 2140 (PolyGram)		2
60	60	MY FEET WON'T MOVE, BUT, MY SHOES DID THE BOOGIE/ YOU OUGHT TO BE DANCING PEOPLE'S CHOICE/ Casablanca 2322 (PolyGram)		3
61	32	LOVE UPRISING TAVARES/Capitol 4933		10
62	—	I AIN'T JIVIN', I'M JAMMIN' LEON HUFF/Phila. Intl. 63122 (CBS)		1
63	—	BON BON VIE (GIMME THE GOOD LIFE) T. S. MONK/ Mirage 3780 (AtI)		1
64	71	BABY, LET'S RAP NOW MOMENTS/Sugarhill 758		3
65	—	TURN OUT THE LAMPLIGHT GEORGE BENSON/Qwest/ WB 49637		1
66	—	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)		1
67	—	LOVE CALLING ZINGARA/Wheel 5001		1
68	—	FANCY DANCER TWENNYNINE FEATURING LENNY WHITE/ Elektra 47087		1
69	—	LIKE SISTER AND BROTHER FRANK HOOKER & THE POSITIVE PEOPLE/Panorama 12132 (RCA)		1
70	33	ANOTHER ONE BITES THE DUST QUEEN/Elektra 46031		20
71	34	KID STUFF TWENNYNINE FEATURING LENNY WHITE/ Elektra 47043		13
72	43	WHERE DID WE GO WRONG L.T.D./A&M 2250		21
73	73	DON'T SAY GOODNIGHT FIRST LOVE/Dakar 4566 (Brunswick)		3
74	44	IF YOU FEEL THE FUNK LA TOYA JACKSON/Polydor 2137 (PolyGram)		9
75	57	LET IT FLOW ("FOR DR. J") GROVER WASHINGTON, JR./ Elektra 47071		8

## Black Music Report (Continued from page 38)

the black arts and the people who work in those areas with this new endeavor.

It has been exactly 60 years since the first black record was made, and in all that time the priorities of black people in the music business have remained the same: to get just recognition for our music. That's an ongoing challenge that we must face both collectively and individually. And we keep going with the knowledge that each year we get closer to our goals. The challenge here at RW will be taken up by Nelson George, whom I have worked with at the Amsterdam News. I hope that you give him the same support and the same opportunity to work with you.

Finally, there are some artists that I would just like to tell you to

keep an eye on in the months ahead who I think will be among the hottest talents to emerge this year. Patti Austin, whose forthcoming album will be produced by Quincy Jones, is already well known and is sure to reach greater heights this year. Marc Sadane will be making his debut on Warner Bros. as the first artist under Reggie Lucas and James Mtume's production deal there. The lovely and talented Ullanda McCullough will blossom as a shining star with her soon to be released album produced by Ashford and Simpson. Michael Wycoff has just issued his debut album on RCA and should rank among the year's most creative new artists. Also watch for a new self-produced, self-composed album for the long absent Jon Lucien which will be released on his own label.

Until later, stay in good health.

## Night in Munich



Planet recording artists Night, whose debut single "Hot Summer Nights" was a hit in 24 countries last year, recently returned from a tour of Europe and the U.K. In Munich, the group appeared on the television show "Rock Pop." Pictured at the taping are, standing from left: host Christian Simon and band members Bobby Guidotti, Chris Thompson, Stevie Lange, Billy Kristian and Bobby Wright. Night's Robbie McIntosh is seated in the foreground.

# England

■ LONDON — Now that the record trade has had time to digest the December peak selling period, a pattern is beginning to emerge of slightly higher turnover than during the same month in 1979, although not quite enough to keep pace with inflation. The seasonal rush was late in arriving, but industry racking merchandisers reported heavy demand in the final fortnight of December, and the rest of the trade seems to back up that opinion.

Several of the major chains invested in their own promotion campaigns, and these retailers actually reported better results than they had for several years. However, it seems clear that the TV merchandisers found it a tough season. With more than 60 television campaigns running during the final quarter of 1980 and TV companies charging high rates for prime time, profit will certainly be down. Ronco is already forecasting a much reduced release schedule for Christmas 1981.

Many retailers found additional problems with order fulfillment from the major manufacturers. The Gramophone Record Retailers Division of the Music Trade Association has complained of completed order rates falling as low as 50 percent in the case of EMI and PolyGram Records.

The companies are admitting to problems, but say that retailers were late in placing orders for catalogue, and that the late rush took them by surprise. In EMI's case, the situation was made worse by heavy demand for **John Lennon** back catalogue, and both majors carried out ruthless factory staff shakeouts over the summer.

The long-running reversionary right legal tussle that has been waged by British music publishers and Redwood Music for the better part of a decade has finally been settled, although the terms of the agreement will probably never be known. The dispute concerns the rights of the estates of various deceased songwriters and revolved around certain clauses in the British Copyright Act of 1911. Both sides must have spent huge sums in legal costs, as the case was taken to the House of Lords. Both sides have come to terms to avoid further judicial battles and now hope to concentrate on solving administrative complexities that resulted from the various legal judgments to the benefit of both the publishers (including Redwood) and dead writers' estates.

Britain's fast-growing commercial radio network notched up more listenership gains, according to a survey published this week. Independent radio came on air less than eight years ago and now claims a 34 percent audience share in the parts of the country it covers—almost ten points ahead of nearest rival BBC Radio-1. The JICRAR survey, commissioned by the twenty-one commercial stations, indicates a weekly audience of 14.3 million adults, and with

(Continued on page 41)

## WEA Int'l

(Continued from page 6)

years, becomes director of international A&R, east coast, and will report to senior VP Fred Haayen. Diana Zabawski, formerly executive secretary to Ertegun, will now have dual functions as executive assistant to the president, and office manager. In the company's Burbank office, Lee Mendell, formerly VP, business affairs, becomes VP, video division.



Manfred Bormann

In WEA International's European operation, Daniel Grunberg, who took a year-long leave from his post as production coordinator at the central manufacturing plant in Alsdorf, will soon rejoin the company as director of European production, based in Brussels.

## Cotillion Music Pacts With Plangent Visions

■ NEW YORK—Cotillion Music Inc., the music publishing arm of Atlantic Recording Corp., has signed an agreement to serve as the representative of Plangent Visions Music Limited in the U.S. and Canada. Included in the agreement is the work of all four members of the group Rockpile (Dave Edmunds, Nick Lowe, Billy Bremner and Terry Williams) and the members of the Specials.

## Gosewich Resigns

■ NEW YORK—Arnold Gosewich, chairman and chief executive officer of CBS Records Canada Ltd., has resigned from the company.

CBS said that Gosewich was leaving "to explore other opportunities within and possibly outside of the recording industry," and quoted CBS Records International president Allen Davis as saying: "I regret personally and professionally Mr. Gosewich's departure and extend best wishes for the developing opportunities he is considering."

## Yugoslav Label Wins CBS Award



CBS Records International recently presented its first-ever Licensee of the Year award to Suzy Records, exclusive representative for CBS Records in Yugoslavia. The award, presented at the Zagreb Intercontinental Hotel, is based on consistently excellent promotion and sales performance. At the ceremony, from left: Ervin Veg, VP, CBS Records International, Paris; Branko Bohac, managing director, Suzy; Ranko Antonic, A&R manager, Suzy.

## Domingo Names Bron Manager

■ LONDON — Placido Domingo has appointed Lilian Bron as his worldwide business manager, coordinating international promotion and marketing activities. Bron is international director of the U.K.'s Bronze Records, and will continue in this capacity. The new venture will spearhead her

management company, Tiger, based at the London Bronze offices.

The Bronze label is part of the Bron organization, which spans music, aviation and electronics and is headed by Gerry Bron (Lilian's husband) and his father Sydney Bron.

## Cars at the Garden



Elektra recording artists the Cars recently completed an extensive national tour with dates at New York's Madison Square Garden, and WNEW-FM/New York air personalities Pam Merly and Dan Neer visited the group backstage. The new Cars single from the platinum album "Panorama," "Gimme Some Slack," was recently released. Pictured standing are, from left: Steve Berkowitz, Cars' tour manager; Bill Berger, E/A east coast marketing/sales director; Merly; Cars' Greg Hawkes; Neer; Elliot Roberts, head of Lookout Management, which handles the band; and Cars' Benjamin Orr. Pictured seated are, from left: Cars' David Robinson and Elliot Easton; Roy Thomas Baker, Cars' producer (on back of chair); and Cars' Rick Ocasek.

## England (Continued from page 40)

new stations being launched after the research was completed last October, that total has probably expanded to 18 million, with reach improving especially in the important advertising age group of 25 to 34-year-olds.

After ten years with Radio Luxembourg, U.K. station chief **Allan Keen** has resigned, citing personal reasons and the need for a change after such a long stint at the helm. **Bob Egerton**, record buyer for the Woolworth's chain, has moved over to a new department after building the High Street giant into Britain's biggest disc retailer . . . The launch of cult sci-fi spoof "Hitchhiker's Guide to the Galaxy" as a television series this week could mean big sales for indie Original Records, which has released two albums of soundtracks from the show. Comedy is finding a ready market here and the album chart has recently featured entries for **Monty Python**, hit TV show "Not The Nine O'clock News," and a solo outing by its star **Rowan Atkinson** . . . Custom pressing firm Damont has installed a special plant for manufacturing cassette singles following recent success on tape for **Bow Wow Wow** on EMI. Damont reckoned that tape singles cost the same as a normal 45 in a four-color bag to make . . . After some speculation, Charisma has renewed its license deal with Phonogram Intl. for the world outside of the U.S. and the U.K. In Britain the label has signed a pressing and distribution arrangement with Phonogram, continuing a ten-year association . . . The annual music industry trade fair MIDEM draws closer, and it looks as if British participation in Cannes will be as high as ever despite the withdrawal of several major companies this year. In their place come indie labels and leading video operators like VCL, Keefco and Millaney Grant. To mark video's increasing importance, the organizers are inaugurating international music video clip awards.

The **Fania All Stars** will play at the MIDEM opening gala, and the jazz show this year will be headed by **Gerry Mulligan**, **Ahmad Jamal** and **Max Roach**.

# Japan's Top 10

## Singles

1. **KOIBITOYO**  
MAYUMI ITSUWA/CBS Sony
2. **KAZUE**  
MOMOE YAMAGUCHI/CBS Sony
3. **OSAKA SHIGURE**  
HARUMI MIYAKO/Columbia
4. **I'M IN THE MOOD FOR DANCING**  
NOLANS/Epic Sony
5. **AIWA KAGERO**  
GAMU/Teichiku
6. **KAZEWA AKIHO/EIGHTEEN**  
SEIKO MATSUDA/CBS Sony
7. **HITORI JOZU**  
MIYUKI NAKAJIMA/Canyon
8. **MR. BLUE**  
JUNKO YAGAMI/Discomate
9. **MOVING WAVES**  
NOLANS/Epic Sony
10. **JINSEI NO SORA KARA**  
CHIHARU MATSUYAMA/News

## Albums

1. **KOGARASHI NI DAKARETE**  
CHIHARU MATSUYAMA/News
2. **WE ARE**  
OFF COURSE/Toshiba EMI
3. **KOIBITOYO**  
MAYUMI ITSUWA/CBS Sony
4. **THE BEST**  
JUNKO YAGAMI/Discomate
5. **MOVING WAVES**  
NOLANS/Epic Sony
6. **NORTH WIND**  
SEIKO MATSUDA/CBS Sony
7. **DENSETSU KARA SHINWAE**  
MOMOE YAMAGUCHI/CBS Sony
8. **EAGLES LIVE**  
EAGLES/Warner Pioneer
9. **GUILTY**  
BARBRA STREISAND/CBS Sony
10. **ASIA NO KATASUMIDE**  
TAKURO YOSHIDA/For Life

# England's Top 25

## Singles

1. **JUST LIKE STARTING OVER** JOHN LENNON/Geffen
2. **NO ONE QUITE LIKE GRANDMA ST.** WINFRED SCHOOL CHOIR/MFP
3. **STOP THE CAVALRY** JONA LEWIE/Stiff
4. **DE DOO DOO DOO DE DA DA DA** POLICE/A&M
5. **SUPER TROUPER** ABBA/Epic
6. **EMBARRASSMENT** MADNESS/Stiff
7. **ANT MUSIC** ADAM AND THE ANTS/CBS
8. **BANANA REPUBLIC BOOMTOWN** RATS/Ensign
9. **RUNAWAY BOYS** STRAY CATS/Arista
10. **HAPPY XMAS (WAR IS OVER)** JOHN & YOKO AND THE HARLEM COMMUNITY CHOIR/Apple
11. **TO CUT A LONG STORY SHORT** SPANDAU BALLET/Reformation
12. **LIES** STATUS QUO/Vertigo
13. **LADY KENNY ROGERS**/United Artists
14. **FLASH QUEEN**/EMI
15. **DO YOU FEEL MY LOVE?** EDDIE GRANT/Ice/Ensign
16. **THE TIDE IS HIGH** BLONDIE/Chrysalis
17. **LOVE ON THE ROCKS** NEIL DIAMOND/Capitol
18. **CELEBRATION** KOOL & THE GANG/De-Lite Kool
19. **OVER THE RAINBOW/YOU BELONG TO ME** MATCHBOX/Magnet
20. **RABBIT** CHAS & DAVE/Rockney
21. **THIS WRECKAGE** GARY NEWMAN/Beggars Banquet
22. **DECEMBER WILL BE MAGIC AGAIN** KATE BUSH/EMI
23. **ROCK AND ROLL AIN'T NOISE POLLUTION** AC/DC/Atlantic
24. **THE EARTH DIES SCREAMING—DREAM ALIVE** UB40/Graduate
25. **NEVER MIND THE PRESENTS** BARRON KNIGHTS/Epic

## Albums

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

(Courtesy: Record Business)

## Broadway (Continued from page 20)

be paid one week's salary for every seven hours of recording time on the album. "Remember, when a show is recorded, no little mistakes are allowed," he added, which is why cast recordings usually go into extra sessions. To illustrate just how high a recording budget could go, Fordin gave the example of his DRG album, "The Act." Minnelli's weekly salary for the show was \$20,000, and a 26-piece orchestra was needed to accompany her through 14 numbers.

Fordin, who has solicited the reissue rights to several cast albums that have been deleted from record company catalogues, said that the deletion of such classics was also "the fault of the majors." Chappell's Robinson offered a more detailed explanation, pointing out that because Broadway is no longer as big "a part of the culture" and "a base of popular music" as it used to be, the audience for Broadway cast albums is more limited. Record labels, therefore, tend to be less interested. Fordin continued to argue that any show that's a hit "deserves to be recorded."

All three participants came to a consensus on approximate sales figures of albums. A moderately successful cast album, they decided, would probably not sell much more than 100,000 units, while 250,000 units would be

considered an enormous success.

While some members of the audience argued that marketing a Broadway cast album was always a "hard fight," Fordin disagreed. Based on his experience, he said, "the city of New York alone could support a record label dealing exclusively in Broadway cast albums." With added sales tied in with road companies going into the major markets and exports overseas, Fordin reasoned that Broadway cast albums for hit shows can be profitable.

Original cast albums aside, the economics of Broadway shows, especially musicals, were described by producer Azenberg as something nightmarish. (Significantly, the meeting took place the day after "Frankenstein," a non-musical which cost over two million dollars to produce, had closed after one night's run.) Azenberg listed "greed and inflation" as the two reasons that ticket prices for musicals are now as high as \$50 per seat. He recalled that the original production of "Hello, Dolly," by far the most expensive musical ever launched in its time, cost about \$400,000. In 1981, reported Azenberg, just about any musical will cost two million dollars to produce.

"The losers still lose," said the producer, "but on hits, the public will pay the price."

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

himself, Lennon is never less than provocative, whether he is discussing the Beatles (as individuals or as a group), his own music or the joys of househusbandry. Regardless of the *faux pas* noted above, the interview is worth the price of the book.

FOR THE RECORD (MORE BOOKS): Random House has published a revised, expanded and redesigned edition of the "Rolling Stone Illustrated History of Rock & Roll" in paperback at \$10.95. Entertaining, stimulating reading for anyone interested in rock history as delineated by some of rock's best-known critics (Peter Guralnick, Joe McEwen, Dave Marsh, Greil Marcus, Robert Christgau, Robert Palmer, Ellen Willis, John Morthland, et al). Lester Bangs's chapter on garage bands (such as the **Count Five** and the **Seeds**) is both lucid and goofy—much like the subject matter, in fact. Marcus' chapter on the Beatles stands with Christgau's piece in his book "Any Old Way You Choose It" as the most incisive analysis of the group's music. Problems? A prominent songwriter who was there claims **Greg Shaw's** chapter on "Brill Building Pop" contains numerous factual errors; and **Nik Cohn's** chapter on **Phil Spector** reads, as does so much of Cohn's work lately, like pure fantasy.

And finally, if you want 1980 in a nutshell, check out the "Rock Yearbook 1981" edited by **Michael Gross** and **Maxim Jakubowski** (Delilah/Grove Press, \$11.95). Quick reading, nothing profound—you don't even have to read the chapters in order. Nice to have around when you need a break. A favorite in these offices is to be found in the Rock Reference section of the book, in which *Record World* is described as the "Most human and readable of the three major trade magazines. Some say their charts are a bit wishful at times. That's why we like them. Every week." We think so, too.

RUMOR MILL: A number of rumors surfaced last week regarding realignment at PolyGram, but none could be confirmed. Reliable sources report, however, that: **Carol McNichol**, director of publicity for Polydor, is out, and **Len Epand** is in as director of publicity for the new PolyGram Records, Inc.; **Sherrie Levy** will henceforth serve as executive assistant to **Bob Sherwood**, executive VP and GM; **Lou Simon** will be in charge of marketing for the new company.

## Security Remains A Concern For Operators of Concert Venues

By SAMUEL GRAHAM

■ LOS ANGELES — A survey of several concert venues conducted by *Record World* last week turned up little in the way of reaction to the problems that arose at a November 20 concert by the Police and XTC in Madison, Wisconsin—problems that resulted in the Madison Civic Center's instituting new policies for the promotion of rock concerts in that hall (RW, Jan. 10). Yet while operators of those venues have not in general felt the need to enact specific policies in regard to rock, as the Madison facility did, most are in agreement that rock events do require a bolstering of security forces and possibly, when the events are handled by promoters with whom the hall is unfamiliar, a higher deposit from those promoters.

Both Edgar Neiss, director of the Madison Civic Center, and Serge Ledwith, promoter of the Police/XTC show there, agreed that actual physical damage to the hall resulting from that show was minimal. Nevertheless, Neiss, referring to the "greater risk" inherent in rock shows, decided to double the deposit required from some rock promoters for shows there. Neiss also ruled that only security personnel hired by the Civic Center, not a promoter's own security, could be employed for rock concerts there.

Most spokesmen for facilities contacted by RW said that they have a long-standing policy of allowing the use of only their own security forces. And while most of them require the same deposit from all promoters, regardless of the nature of an event, some of the spokesmen conceded that they will, like Neiss, be more flexible when dealing with promoters with whom they've had successful relationships in the past.

Charles Toomey, director of the Providence (Rhode Island) Civic Center, admitted to having "our fair share of problems with rock concerts," like most other halls. "We've had as many as 60 in here in one year," Toomey said, "although it's more like 30 now, due to the nature of the concert business. I've always required a lot of security."

The Providence facility's required deposit, Toomey added, is "the same for everybody," amounting to \$3000 (in Madison it is now \$1000 for rock and \$500 for other events). How-

ever, he noted, "I have had some problems with the newer promoters, these young men with wealthy parents and visions of grandeur. If I owned the building, I probably would, in fact, have different rules for different people; I'd like to give a few promoters a break, if I could. But mainly, I'm interested in public safety."

At the New Haven (Connecticut) Coliseum, controller Gabe Cabrera said that security for rock shows there usually consists of the hall's own staff, augmented by the New Haven police and a promoter's "T-shirt" security, personnel without uniforms who mingle with the crowd.

The Coliseum's required deposit, he added, is "mainly to cover ourselves if an event doesn't take place at all" and is also the same for all events. But Cabrera also indicated a willingness to be "more flexible" with some promoters; if, for example, an unfamiliar promoter puts up \$2500 as a deposit (equivalent to one day's rent), a familiar promoter might be charged somewhat less.

In California, the Santa Monica Civic Auditorium's Gary Ferguson said that his facility requires a "general deposit" to cover miscellaneous equipment rental and the like, with an additional amount called for "in the event that sales don't look good two weeks before a show." However, Ferguson said, "third party insurance—up to \$1 million for building damages or liability—is sometimes required for punk concerts. But normally, I think a promoter would agree with that, because a heavy-duty punk show is going to run a greater risk of damaging the hall."

Security in Santa Monica can be hired by the permittee, Ferguson added, "but usually they ask us who we recommend, and it has to be acceptable to us." In San Diego, the Sports Arena's Norm Smith said, "We always use our own security force, for any event. We favor high visibility for security here; we show the crowd right up front that we have a lot of it, before anything can get out of hand." Smith said that rock shows haven't always proceeded smoothly in San Diego, but "any facility in the country is going to have problems with hard rock. That's all there is to it."

# Record World Jazz

By SAMUEL GRAHAM

■ THE YEAR IN JAZZ: It was discussed here at various points during 1980 that fusion-oriented instrumental music, not to mention light jazz with some vocals, dominated the upper echelons of *Record World's* Jazz Chart last year, with more traditional (or mainstream, or straight-ahead, or acoustic, or whatever) titles making only occasional inroads. It comes as little shock, then, to look over the albums that reached #1 on the chart (only about ten different albums did so) and see names like **Bob James**, **Angela Bofill**, **Ronnie Laws**, **Chuck Mangione**, **Grover Washington, Jr.**, **Spyro Gyra**, **Al Jarreau** and the **Crusaders** popping up frequently. But the fact that **George Benson's** "Give Me The Night" (Warner Bros./Qwest) was at the top for 16 straight weeks, from August 9 through November 22, remains Exhibit A in any discussion of the manner in which easy categorizations often belie the actual music on a given album.

"Give Me The Night," as anyone connected with the making of that album would no doubt attest (especially Benson and producer **Quincy Jones**), is the least jazzy album Benson has made. It isn't only that he sings on most tracks—it's that these are mainly pop songs he's singing. And there is little improvisation, least of all by the guitarist himself. It is well-crafted and catchy stuff, to be sure, but "Give Me The Night" is just not jazz by any criterion other than Benson's own performing legacy. Yet there it is on the jazz chart, week after week, for many reasons: because consumers cannot let go of the idea that Benson is a jazz man, because retailers are stocking it in their jazz bins and reporting it as jazz, and so on. How very hard it can be to break out of one mold, regardless of what one's music really sounds like.

**Steely Dan's** new "Gaucho" (MCA) might be a reverse example of the same syndrome. This is arguably a jazzier album than Benson's, in the grooves of the various tunes, their instrumentation, the attitudes of the soloists (although there is little more jazz-like spontaneity, for better or worse, than on "Give Me The Night"), etc. But because this band first came to prominence as rockers, with tunes (like "Reelin' in the Years" and many others) that are no more like "Gaucho" than Benson's "Beyond the Blue Horizon" is like his latest, rockers they will remain, at least as far as most people are concerned.

Racism? Some have suggested that it is prejudice—on the parts of programmers, retailers, record company people—that keeps these performers in their categories. Still, one wonders how much effect this pigeon-holing has on actual sales. In these two cases, probably very little; enough pop buyers know and love Benson that he surely hasn't been restricted commercially by the jazz tag, while Steely Dan has grown in popularity (starting with 1977's "Aja") while making music sophisticated and interesting enough to satisfy many jazzbos. But one also wonders if people are listening to these records with their ears or with their memories.

"STILL MOMENTS" is the title of an album by pianist **Scott Cossu** that, although it was released in 1980, came out late enough in December to be considered a 1981 record—and it may well prove to be one of the year's best, even if this is only the first week in January. It doesn't actually say that Cossu is an Indian (of the American variety, that is) on the cover, but there are several indications of that. First, "Still Moments" is manufactured by the Seattle-based First American label, under the banner of a company called Music is Medicine. It also contains material dedicated to "the proud spirit of the American Indian," as well as songs called "Indian Prayer" and "Ode to Shiva." And there is the music itself, of course, which is contemplative, even meditative or spiritual, and very often possessed of a truly rare beauty (like the aforementioned "Prayer"). This is a record that will remind some folks of **Keith Jarrett's** solo work, although Cossu does not perform by himself. Mostly, "Still Moments" is for quiet Sundays, or any other peaceful time.

WHAT ELSE IS NEW: The latest from Concord Jazz include the **L.A. Four's** "Zaca"; "Great Guitars at the Winery," with **Herb Ellis**, **Barney Kessel** and **Charlie Byrd** (a swinging date, with enough of the product of the Paul Masson Winery apparently having been consumed to keep it light and humorous); **George Shearing** and **Brian Torff's** "On a Clear Day"; **Cal Tjader's** "Gozume! Pero Ya . . .", on Concord's Picante line; clarinetist/flutist/ saxophonist **Dick Johnson** and pianist **Dave McKenna's** "Spider's Blues," and pianist **Ellis Larkins'** "Swingin' for Hamp," featuring vocalist **Tony Middleton** . . . Newest

from Audiofidelity Enterprises (see last week's RW for information about Audiofidelity and their distribution of the newly-revived Strata-East label) include "**Bob Brookmeyer**—Composer and Arranger, with **Mel Lewis** and the Jazz Orchestra" (the title speaks for itself), on the Gryphon label; pianist **John Hicks'** "Hells Bells," **Charles Tolliver** Music Inc.'s "Compassion" (Tolliver is a Strata-East principal) and "The New York Bass Violin Choir" (exactly what it says, with a line-up of bass players that includes **Ron Carter**, **Richard Davis**, **Milt Hinton**, **Sam Jones** and director **Bill Lee**, among others), all on Strata-East; and pianist **Lou Stein's** "Temple of the Gods," on the Chiaroscuro label. Audiofidelity also handles two mid-priced lines, Phoenix and Jazzbird Records . . . New from Palo Alto Jazz Records is **Paul Robertson's** "The Song is You," a collection of standards including the Kern-Hammerstein title tune. In real life, believe it or not, altoist Robertson is president of a California investment fund (called Capital Preservation Fund) dealing with U.S. Treasury Bills.

## WRVR

(Continued from page 26)

concerning the legality of FCC hearings in "unique format" disputes. The Commission would rather leave such decisions to the marketplace, and has said it is "not in the business of telling broadcasters how and what to program." Eight major broadcasting organizations have filed

briefs with the Supreme Court siding with the FCC.

A lower court ruling sided with the Listeners Guild of New York that the broad "public interest" standard of the Communications Act requires the FCC to rule on contested format changes in renewal hearings. The Supreme Court is scheduled to rule on that case in the spring.

## Maynard Goes Gold



Columbia recording artist Maynard Ferguson was recently presented with a gold record for his album "Conquistador." Pictured at the presentation in Los Angeles are, from left: Michael Dilbeck, west coast A&R vice president, Columbia; George Chaltas, director, Columbia promotion, west coast; Ron Oberman, west coast merchandising VP, Columbia; Ferguson; Stuart Ross, manager; Myron Roth, west coast VP and general manager, CBS Records; Terry Powell, west coast contemporary music A&R VP; and Mauri Lathower, CBS International VP.

## The Jazz LP Chart

JANUARY 17, 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. INHERIT THE WIND  
WILTON FELDER/MCA 5144
6. NIGHT PASSAGE  
WEATHER REPORT/ARC/Columbia JC 36793
7. CIVILIZED EVIL  
JEAN-LUC PONTY/Atlantic SD 16020
8. FAMILY  
HUBERT LAWS/Columbia JC 36396
9. ODORI  
HIROSHIMA/Arista AL 9541
10. SEAWIND  
A&M SP 4824
11. 80/81  
PAT METHENY/ECM 2 1180 (WB)
12. THIS TIME  
AL JARREAU/Warner Bros. BSK 3434
13. 4 X 4  
MCCOY TYNER/Milestone M 55007 (Fantasy)
14. LOVE APPROACH  
TOM BROWNE/Arista/GRP GRP 5008
15. MR. HANDS  
HERBIE HANCOCK/Columbia JC 36578
16. POSH  
PATRICE RUSHEN/Elektra 6E 302
17. REAL EYES  
GIL SCOTT-HERON/Arista AL 9540
18. TOUCH OF SILK  
ERIC GALE/Columbia JC 36570
19. TWENNYNINE WITH LENNY WHITE  
Elektra 6E 304
20. MAGNIFICENT MADNESS  
JOHN KLEMMER/Elektra 6E 284
21. RHAPSODY AND BLUES  
CRUSADERS/MCA 5124
22. RODNEY FRANKLIN  
Columbia JC 36747
23. CHICK COREA AND GARY BURTON  
IN CONCERT  
ECM 2 1182 (WB)
24. THE CELESTIAL HAWK  
KEITH JARRETT/ECM 1 1175 (WB)
25. NIGHT SONG  
AHMAD JAMAL/Motown M7 945R1
26. LOVE AT FIRST SIGHT  
SONNY ROLLINS/Milestone M 9098 (Fantasy)
27. THE HOT SHOT  
DAN SIEGEL/Inner City IC 1111
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

## Record World en Brasil

By OLAVO A. BIANCO

■ La casa grabadora Tapeacar se llama ahora Aycha Grabaciones y continua bajo la administración de **Manolo Vals Camero** pero se encuentra ahora bajo la dirección de **Marcio Moura** . . . Con una gran fiesta celebró RCA los cuarenta años de actividad artística del cantante **Nelson Gonçalves**, al igual que el lanzamiento de su LP número 90 . . . Rumores de boda del cantante **Roberto Carlos** (CBS) con la actriz **Miriam Rios** de la Cadena Globo de Television. Aunque el cantante no confirmó exactamente la boda, tampoco regó la amistad que tiene con ella . . . Con la nueva posición de **Adolfo Pino** en RCA Brasil, toma **Oswaldo Gurzoni** control absoluto en la grabadora . . . Existe mucha especulación sobre lo que pueda ocurrir con algunos departamentos de RGE Discos y Sigla . . . También se comenta la posibilidad de la presencia de

**Ramon Segura** en Rio de Janeiro, con el motivo de adquirir una fábrica. Segura es el vice presidente de Ariola en Latinoamerica. Aunque es sabido, WEA Brasil prensa y distribuye el producto de Ariola, pero el regocio podría concluir en cualquier momento.

Recibiendo buena difusión en la radio de Rio y Sao Paulo el nuevo disco de **Benito Di Paula** (Copacabana) . . . Un grupo de empresarios locales trataron de organizar un grupo de artistas brasileños para una presentación durante la próxima convención Midem, pero los costos actuales han impedido que dicho plan se lleve a realidad . . . El CNDA (Consejo Nacional del Derecho Autoral) acaba de determinar una intervención de la UBC (Union Brasileña de Compositores). Según el informe de la prensa de Rio, durante la presi-

(Continued on page 46)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Vaya con mi primera columna del año 1981 mi mayor deseo de que este nuevo año nos traiga a todos los mayores logros y satisfacciones personales y las más brillantes cristalizaciones de sueños y esperanzas. Y como quiera que hemos dejado atrás el 1980, lleno en su gran parte del tiempo de frustraciones y dolores, quiero cerrar con broche de oro y "tres clavos" el ciclo, reproduciendo parte de una carta recibida de **Guillermo Díez**, Director Gerente de Sociedad Internacional

de Sonido, una empresa radicada en Miami y fundada por **Guillermo, Eduardo Calle** y **Clara Hochner** con capital y proyección colombiana. La carta se explica por si sola y refleja totalmente, hasta el final, el espíritu que 1980 me dejó en el alma. Dice: "Hago referencia a tu excelente comentario de la producción "la charanga Vallenata," que en la edición de Record World de Diciembre 20, para aclarar un punto en cuanto a la producción de la misma. La producción general, o sea la idea y concepto, instrumentación, nombre de la agrupación, selección de temas, arreglista y vocalista, es del suscrito. Roberto Torres fué el Director de Producción y los resultados demuestran que



Aldo Matto

asimiló mi idea y concepto general con gran acierto. En cuanto a su parte vocal me tocó largo tiempo convencerlo de que fuera él, ya que Roberto consideraba que se debía utilizar un vocalista vallenato original y en cambio mi idea era la de hacer el contraste del género vallenato con una voz netamente Antillana. Hago estas aclaraciones pues no quiero que suceda con esta producción lo que me ha sucedido con muchas otras que en el momento de alcanzar el éxito, tienen sus "padres" y "productores" por doquiera, como fué el caso de la producción de temas Latinoamericanos de **Frank Pourcel**, "Pourcelismo," que tuvo progenitores desde Argentina hasta Mexico, o con "La Saporrita" de **Luis Felipe Gonzalez** con la Superbanda y, en este momento, con los "50 años de Música de Lucho Bermudez," éxito actual y de la cual ya han aparecido varios reclamantes, entre ellos, la compañía donde anteriormente grababa el Maestro, donde dizque se habían olvidado de realizarla en el momento de terminar su contrato. Para terminar, solo me falta felicitar al futuro "productor" de vallenatos con



Marco Antonio Muniz  
Celia Cruz, una idea que como bien sabes es totalmente mía, pero que desde este momento ya empieza a tener reclamantes" . . . Bueno,

no sé a quien felicita Díez, como productor de **Celia Cruz** en música vallenata, aspecto éste aún no confirmado, pues que yo sepa, a **Celia Cruz** le han sugerido grabar en el pasado, hasta en japonés y en ritmo "reggae," pero hasta ahora, no he oído estas producciones. En cuanto al resto, lamento que **Guillermo Díez** no haya podido asimilar que nuestro "negocio del disco" está lleno de todo tipo de frustraciones, que unicamente en el tiempo, la experiencia y el verdadero talento se encargan de "preparar-al-hombre-para-cosas-más-importantes." Yo, por mi parte, le brindé un excelente "review" a una fantástica obra, tratando de mantenerme a los créditos especificados en la portada y no a todos, por supuesto, porque la necesidad de espacio no me permitió acreditar al equipo de limpieza del estudio, que lamentablemente, tampoco fué mencionado en mi "review." ¡Mis excusas también a ellos!

La gira que cubrirán los **Fania All Stars** por Europa, indica claramente que la "salsa" sí está pegando por allá. Se presentarán en Barcelona, España, del 22 al 29 de Enero y de ahí, se presentarán en

(Continued on page 45)

## New Release



## Miami Sound Machine

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Toll Free: 800-327-3859



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Costa Rica

By RADIO TITANIA

1. DAME FELICIDAD  
LA BANDA
2. WOMAN IN LOVE  
BARBRA STREISAND
3. VALE LA PENA  
MATHIAS
4. TODO SE DERRUMBO DENTRO DE MI  
EMMANUEL
5. TE AMARE  
MIGUEL BOSE
6. STARTING OVER  
JOHN LENNON
7. NUESTRO AMOR SERA UN HIMNO  
JAIRO
8. COMO YO TE AMO  
BASILIO
9. I'M COMING OUT  
DIANA ROSS
10. TENGO MUCHO QUE APRENDER DE TI  
EMMANUEL

### San Antonio

By KVAR FM (JOSE RICARDO BRIONES)

1. MI FORMA DE SENTIR  
REVOLUCION DE EMILIANO ZAPATA  
—Profono
2. AMANTES  
JULIO IGLESIAS—CBS
3. PERDONAME  
CAMILO SESTO—Pronto
4. AHORA NO  
LOLITA DE LA COLINA—Orfeon
5. TODOS LOS DOMINGOS  
KIWA 7—Orfeon
6. NO QUIERO VOLVER A OLVIDARTE  
OTRA VEZ  
GRUPO MAZZ—Cara
7. QUE PECADO FUE QUERERTE  
LOS LARAS—Atlas
8. PORQUE NO SE DE TI  
LOS SOLITARIOS—Peerless
9. YA TE OLVIDE  
NOEMI—Discolando
10. ROCK CALIENTE  
RIGO TOVAR—Profono

### Los Angeles

By XEGM (RENE DE CORONADO)

1. SONAR  
LOS CORAZONES SOLITARIOS—OB
2. UN DIA A LA VEZ  
LOS TIGRES DEL NORTE—Fama
3. SUFRO TU AUSENCIA  
LOS INCOMPARABLES—Olimpico
4. LA PEINETA  
FEDERICO VILLA—Arcano
5. ENCADENADOS  
NESTOR DANIEL—Discolando
6. QUE ME ENTIERREN CANTANDO  
LOS HURACANES DEL NORTE—Luna
7. RANCHERITA  
GRUPO GATO—Gas
8. BAILA SIMON  
JUAN PINA—C.B.
9. EL ARBOLITO  
GLORIA ELBA—O.B.
10. EL PAJARO PRIETO  
J. LUIS GAZCON—Odeon

### Denver

By KBNO (CHARLIE SAUCEDA)

1. NO ME ARREPIENTO DE NADA  
ESTELA NUNEZ—Pronto
2. 20 ANOS  
JUAN GABRIEL—Pronto
3. HAS NACIDO LIBRE  
CAMILO SESTO—Pronto
4. PORQUE NO SE DE TI  
LOS SOLITARIOS—Peerless
5. SOBREVIVIR  
APACHE—T.H.
6. AMARGO DOLOR  
LA MIGRA—Mar Int.
7. CUANDO SE PIERDE UN AMOR  
NESTOR—Discolando
8. ABUELITA  
YENI—Musart
9. INFIEL  
JOSE JOSE—Pronto
10. EL PESCADO NADADOR  
LOS FELINOS—Musart

## Ventas (Sales)

### Houston

1. TODO SE DERRUMBO DENTRO DE MI  
EMMANUEL—Arcano
2. LO SIENTO MI AMOR  
LUPITA D'ALESSIO—Orfeon
3. PERDONAME  
CAMILO SESTO—Pronto
4. AMOR AMOR  
JOSE JOSE—Pronto
5. NO ME ARREPIENTO DE NADA  
ESTELA NUNEZ—Pronto
6. LA DIFERENCIA  
JUAN GABRIEL—Pronto
7. LENA VERDE  
NAPOLEON—Raff
8. ESPERANZAS  
YURI—Profono
9. AHORA NO  
MANOELLA TORRES—CBS
10. EL CHUBASCO  
CARLOS Y JOSE—T.H.

### San Jose

1. HAS NACIDO LIBRE  
CAMILO SESTO—Pronto
2. LO SIENTO MI AMOR  
LUPITA D'ALESSIO—Orfeon
3. TODO SE DERRUMBO DENTRO DE MI  
EMMANUEL—Arcano
4. ESPERANZAS  
YURI—Profono
5. MI FORMA DE SENTIR  
REVOLUCION DE EMILIANO ZAPATA  
—Profono
6. LENA VERDE  
NAPOLEON—Raff
7. PALABRAS TRISTES  
LOS YONICS—Atlas
8. NO ME ARREPIENTO DE NADA  
ESTELA NUNEZ—Pronto
9. INOCENTE POBRE AMIGA  
LUPITA D'ALESSIO—Orfeon
10. NO ME SE RAJAR  
VICENTE FERNANDEZ—CBS

### Sao Paulo

By GRANDE PARADA NACIONAL

1. ULTIMA CARTA  
MARCOS ROBERTO—Copacabana
2. THE WINNER TAKES IT ALL  
ABBA—RCA
3. GRAFFITI  
THE PARIS GROUP—RCA
4. A PRIMEIRA CARTA  
BARROS DE ALENCAR—RCA
5. MAGIC "TRILHA XANADU"  
OLIVIA NEWTON-JOHN—Epic
6. NOTURNO "TRILHA DE NOVELA"  
FAGNER—CBS
7. HEY  
JOSE AUGUSTO—EMI
8. HELL  
BERNIE LYON—RCA
9. JESUS IS LOVE  
COMMODORES—Top Tape
10. HEY  
CLAUDIO DI MORO—RCA

### Argentina

By AUGUSTO CONTE

1. SOLO TU, SOLO YO  
TOTO CUTUGNO—Interdisc
2. LA PRIMERA VEZ  
MANOLO GALVAN—Microfon
3. NO SE PUEDE PARAR LA MUSICA  
VILLAGE PEOPLE—RCA
4. S.O.S. (AMOR AL RESCATE)  
DEE. D. JACKSON—Microfon
5. ESTE AMOR ES UN SUEÑO DE LOCOS  
JOSE LUIS RODRIGUEZ—Epic
6. LLEGANDO  
PAUL McCARTNEY—EMI
7. ESPERAME QUE YA VOY  
CAREN SILVER—Microfon
8. ESTAS O.K.  
PATRICK & SUE TIMMEL—Music Hall
9. LA BALADA QUE EMPEZO  
LEONARDO JURY—Microfon
10. NUESTRO AMOR SERA UN HIMNO  
JAIRO—RCA

## Nuestro Rincon (Continued from page 44)

el MIDEM, Cannes, Francia, desde donde partirán hacia Paris, Utrick (Holando) y Geneva (Suiza). Es posible que se presenten también en Italia . . . Lanzó Caytronics el tema "Amame" de **Vilma Planas** al mercado, en la voz del baladista puertorriqueño **Aldo Matta**. Al dorso se presenta, también de Vilma, el tema "La libertad está presa." . . . Caytronics también lanzó a **Morco Antonio Muñiz** con su long playing "Le canta a ella," en el cual va como éxito "Para empezar el año" . . . El inolvidable **Henry Armenteros**, que organizó hace algunos años la Convención Discográfica en Miami, Promosonic, ha tomado en su mano la promoción del cantante italiano **Gianni Nazzaro**. De inmediato se han lanzado dos temas en varios mercados, "Si" y "En dos," de originales de NAFRA Records, Italia. El talento de Gianni en Español queda demostrado ampliamente en tales grabaciones. Le aguramos éxito a Armenteros en esta nueva etapa . . . Muy bueno el long playing "Licuado" que EMI puso a promoción y venta en Argentina, interpretado por **Banana**. Entre los temas se destacan "El amor es siempre algo nuevo" (C. Pueyrredon) y "Paren el mundo que estamos todos locos." (C. Pueyrredon).

Arriba Records acaba de lanzar el long playing "Lo Mejor de Salvador's" incluyendo realmente los temas exitosos del intérprete mexicano, incluyendo su "Derrumbes" . . . Fantástica la producción "Dyando- la Radio" que EMI lanzó en España, incluyendo el tema "Querer y perder," (R. Girado) indiscutiblemente, la mejor obra que compitió en OTI este año y que recibió el segundo lugar. Otros temas de ésta, quizás su mejor producción, son "La Radio; (Gómez-Domech-J. Gómez) "Hoy he empezado a querer otra vez" (R. Girado) y "Si no fuera por tí." (R. Girado) Los arreglos fueron de **Alfredo Domenech** y **Ray Girado**. El tema "La radio" está grabado en 24 voces de coro, todas ellas cantadas por **Dyango** y que también comienza a

recibir tratamiento especial de la radio . . . Alfin lanzó Caytronics en Estados Unidos el nuevo long playing de **Lindomar Castilho**, con su éxito actual "No me acuses." Lindomar va tomando fuerza de nuevo con este número en Latinoamérica. Otros temas son "María Esperanza," "Carga pesada" y "Anillos de oro" . . . Y ahora . . . ¡Hasta la próxima! . . . no sin antes mencionar el impacto que está produciendo **Robbie Dupree** con su interpretación de "Naveguemos" en Español. ("Steal Away" en Inglés).

Perhaps the last letter I received from a reader in 1980 was from **Guillermo Diez**, general manager of Sociedad Internacional de Sonido, a Miami firm backed by Colombian capital. Diez called my attention to my review of the album "La Charanga Vallenata," which, though enthusiastic, neglected to mention his creative contribution. The album was produced and sung by **Roberto Torres**, but Diez claims the whole concept was his. The same was true, he wrote, of the albums "Pourcelisimo" by **Frank Pourcel**, "La Saporrita" by **Luis Felipe Gonzalez**, and "Fifty Years of Music" by **Lucho Bermudez**. The idea of recording **Celia Cruz** backed by a Colombian "vallenato" group, Diez says, is also his.

Because of space, it is impossible to give credit in a review to everyone involved in a recording, and when it comes to being completely accurate about who originated every idea, it would take more than a journalist; it would take a magician. Nevertheless, our apologies to Diez and our congratulations for his super ideas.

The **Fania All Stars** will embark on a tour that will take them to Barcelona, Spain, from January 22 thru 29, and from there to the MIDEM convention in Cannes, France. Later dates will take them to Paris; Utrick, Holland; and Geneva, Switzerland. It is also possible they will perform in Italy . . . Caytronics has just released a new

(Continued on page 46)

# Latin American Album Picks

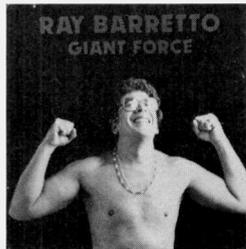


## JUAN GABRIEL

Pronto PTS 1080

Acompañado por el Mariachi de América, Juan Gabriel interpreta de su propia inspiración, muy comerciales temas con arreglos de Eduardo Magallanes. Resaltan "Inocente pobre amigo," "Lo que quiero," "La diferencia" y "Tú siempre serás amor."

■ Backed by Mariachi de America, talented Mexican composer and singer Juan Gabriel offers a very commercial package of some of his new tunes, such as "Inocente pobre amigo," "La diferencia" and "Una aventura."



## GIANT FORCE

RAY BARRETTO—Fania JM 579

Vuelve Ray Barretto con esta nueva producción con arreglos de O. Hernández, C. Franzetti, Luís Cruz y Gil Lopez, con Ray de la Paz y Eddie Temporal en las partes vocales. Brillante labor de músicos, entre los cuales se destaca admirablemente Ray. "Tu propio dolor," (C. Alonso) "Los mareados," (Cabian-Cadicamo) "Arallue" (R. Blades) y "Pura novela." (C. Alonso).

■ Ray Barretto is back again with another very danceable production. Arrangements are by Hernandez, Franzetti, L. Cruz and Gil Lopez, Ray de la Paz and Eddie Temporal handle the vocals. Brilliant salsa musicians. "Tu propio dolor," "Guarapo y melococha," (D.R.) and "Fuerza gigante." (G. Lopez-R. Barretto).



## CLAUDIA DE COLOMBIA

CBS 14.1423

Grabada en España, Claudia de Colombia se luce en esta nueva producción con arreglos de Eduardo Leiva, Jesús Gluck y Juan Carlos Calderón. "Como se parece a tí," (Armenteros-Herrero) "Que el cielo me juzgue," (Armenteros-Herrero) "La mitad de tí" (J. C. Calderón) y otras.

■ Recorded in Spain, Claudia de Colombia is at her best in this production with arrangements by E. Leiva, J. Gluck and J. C. Calderón. "Rio Badillo," (O. Daza) "Las acacias," (D.A.R.) and "Anhelos," (O. Aayala).



## QUIERO DECIRLES QUE SOY FELIZ

KENT LE ROY—Sparrow ESR 4001

Mensaje religioso tratado con temas muy dulces y comerciales, Kent Le Roy luce sus habilidades interpretativas en esta producción realizada en Ecuador. "A tu lado," (K. Le Roy-C. A. Pennel-E. Pennel) "Quiero estar cerca de tí, señor," (Le Roy-E. Pennel) "Samaritana" (Le Roy-M. Romero) y otras. Grabado en Español.

■ Religious tunes produced in Ecuador with a certain commercial and mellow touch, featuring the sweet and tender voice of Kent Le Roy in Spanish. "Samaritana," "Busca primero el reino de Dios," "En la mañana" (Le Roy-C. Arndt Pennel) "Ama a tu projimo," (Le Roy-C. Melville), others.

# Radio Action

## Most Added Latin Record

(Tema más programado)

(International)

"Tengo Mucho Que Aprender De Tí"

(M. Alejandro-A. Magdalena)  
EMMANUEL  
(RCA-Arcano)

(Salsa)

"La Dicha Mía"

(Johnny Pacheco)  
CELIA, JOHNNY & PETE  
(Vaya)

## ASCAP Honors 'Evita'



Tim Rice (left) and Andrew Lloyd Weber (center), writers of the hit musical "Evita," are presented with plaques honoring them for "their outstanding contribution to American musical theater" by Lawrie Ross, ASCAP's international representative in England, at a recent luncheon. "Evita" recently won Broadway's Tony award and has won similar awards in London and Los Angeles.

## Brasil (Continued from page 44)

dencia del Sr. **Jair Amorim**, hubo un deficit por un total de 30 millones de cruzeiros destinados al pago de los derechos de ejecución de música extranjera en el año 1978. La situación sigue muy indefinida y lo único que se ha logrado es que la sociedad no tendrá elecciones hasta tener una idea exacta de lo sucedido con el deficit arriba mencionado . . . Según informáramos anteriormente, el precio de los discos en el Brasil se encuentra a un equivalente de 10 dólares, lo que ha provocado que las ventas continuen bajando.

Continúan los problemas entre WEA con la música grabada por **Baby Consuelo** y **Pepeu Gomes** presentada en el Festival MPB 80 de la Cadena Globo de Televisión. El tema en cuestión es: "O Mal E O Que Saiu Da Boca Do Homen" ("El malo es lo que sale de la boca del hombre) y

según determinación del gobierno sigue con total prohibición de venta y ejecución en la radio. Considerando que en Brasil la ley contra la marihuana y drogas en general es muy seria, se puede considerar este caso como fuerte, por parte de los artistas y la grabadora . . . Lanzados al mismo tiempo en el mercado por CBS los LPs de **Roberto Carlos** y **Fagner**. Valdría la pena lanzar los dos artistas al mismo tiempo? . . . Siguen las negociaciones entre Ariola y **Enrique Lebendiguer**, en las cuales pudiera resultar la adquisición por parte de Ariola de la fábrica que Lebendiguer puso en operación recientemente. También se dice que es posible que EMI Odeon venda su fábrica en Sao Bernardo do Campo a una empresa extranjera. Segriremos informando. Y eso es todo, por ahora!"

## Nuestro Rincon (Continued from page 45)

single by Puerto Rican performer **Aldo Matte** containing the tunes "Amame" (Vilma Planas) and "La Libertad Está Presa" (Vilma Planas) . . . Caytronics has also announced the release of an LP by **Marco Antonio Muñoz**, "Le Canta a Ella," containing the tune "Para empezar el año," which already looks like a winner . . . **Henry Armenteros**, who organized and created the Promosonic Convention in Miami a few years ago, recently visited my offices to tell me that he is currently promoting Italian performer **Gianni Nazzaro** with the release in several markets of the tunes "Si" and "En dos," originally on Nafr Records in Italy. Congratulations! . . . EMI Argentina has just released an LP by **Banana** entitled "Licuado." Among the best tunes are: "El amor es siempre algo nuevo" (C. Pueyrredon) and "Paren el mundo que estamos todos locos" (C. Pueyrredon) . . . Arriba Records has released an LP by **Salvador's** entitled "Lo Mejor de Salvador's," including his latest hit, "Derrumbes" . . . EMI Spain has released the latest package by **Dyango** entitled "Dyango—La Radio." This fantastic production includes the tune "Querer y Perder," the second-place winner at the OTI Festival and perhaps the best tune that competed. Also on the album: "La Radio" (Gomez-Domenech-Gomez), "Hoy he empezado a querer otra vez" (R. Girado) and "Si No Fuera por tí" (R. Girado). The tune "La Radio" was recorded with a 24-voice chorus, all of them sung by Dyango, and is receiving special promotion. The arrangements are by **Alfredo Domenech** and **Ray Giardo** . . . Caytronics has finally released in the States the latest package by **Lindomar Castilho**, with his current hit "No Me Acuses," which is already obtaining good response in Latin America. Other tunes are: "Maria Esperanza," "Carga Pesada" and "Anillos de Oro" . . . **Robbie Dupree** is making a heavy impact with his Spanish recording of "Naveguemos" (Steal Away). And now, that's it!

# Record World Classical

## A New Four Seasons

By SPEIGHT JENKINS

■ NEW YORK — In this day of inflation and excessive costs in every area, it is a constant surprise to receive records of any kind from small companies. How they manage to stay alive and make any money is hard to comprehend. And what makes these labels more remarkable, at least where the classics are concerned, is that their sound is often better than that of the big companies and their whole presentation is often much more informative and attractive.

A case in point is the recording of Vivaldi's *Four Seasons* on Delos Records, with Gerard Schwarz conducting the Los Angeles Chamber Orchestra (of which he is music director) and Elmar Oliveira as violin soloist. The packaging of the one disc is attractive. The notes on the soloists are informative, and the material on the piece is extremely thorough. Every programmatic reference in the work's poetic source is connected to the score with a stave of music and the

precise time it should take anyone listening to arrive at that place, keyed to the beginning of the record.

The sound is breathtaking; only Philips in its best recording and the DG Digital pressing of *The Magic Flute* have, in my experience, equalled it. And the performance is of first quality. Schwarz leads his fine instrumentalists with verve and a strong sense of differentiation among the many moods of the piece. And Oliveira shows not only his commanding technical ability but a real sense of involvement in what he is playing. This is an important recorded step in what should be a major career. Oliveira seems, unlike so many competition winners, to have more than just the winning technical ability for a competition. Each of his recent appearances here has shown development, and this recording is both assured technically and played with a good bit of conviction. It is a *Four Seasons* to own and enjoy.

## Classical Retail Tips

■ The long Christmas pause in new releases is thankfully over, and Angel launches the new year with a new recording of the ever-popular *Merry Widow*. Heinz Walberg will conduct the Munich Radio Orchestra, with a cast headed by Edda Moser as Hannah, Hermann Prey as Prince Danilo and Siegfried Jerusalem as Camille, probably the most unusual role ever sung on record by a tenor who is currently singing Wagner roles on the world's stages. Andre Previn will be represented by a Berlioz Requiem with Robert Tear in the tenor solo part, and Mahler's Tenth Symphony will be the next release from one of the most promising young English conductors, Simon Rattle. This version is the complete Tenth, prepared by Deryk Cooke from Mahler's sketches. And finally there is Itzhak Perlman: Bartok's 44 Duos (1931), with Perlman joined by his colleague and contemporary, Pinchas Zukerman.

London's first-month release contains the second volume of "Pavarotti's Greatest Hits." This is really the second record of last summer's two-record set, which

has been split into two single LPs (the first one appeared in October). This volume contains such favorites as "Nessun Dorma" from *Turandot*, "Che gelida manina" from *La Boheme*, and my own favorite on the whole two-record set, "A te o cara" from Bellini's *I Puritani*.

One of the more unlikely best-sellers imaginable is Leos Janacek's *From the House of the Dead*, but previous Janacek recordings on London under the baton of Charles Mackerras have proved very successful. Perhaps this one will join the others. Certainly Janacek's final opera has its share of lyrical moments, dramatic passages and wonderful sections for the many male voices that fill its cast. The cast is all Czech and the opera has been digitally recorded.

On London's digital front, the buyer can also find the Shostakovich Seventh Symphony, with Bernard Haitink leading the London Philharmonic. This work, which is called the "Leningrad Symphony," describes the Russian city's bravery in withstanding almost two years of a German siege.

## Classical Retail Report

JANUARY 17, 1981

### CLASSIC OF THE WEEK



**VERISMO ARIAS**  
LUCIANO PAVAROTTI  
London Digital

### BEST SELLERS OF THE WEEK

- LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital
- BEETHOVEN: SYMPHONY NO. 6—Giulini—DG
- BELLINI: I PURITANI—Caballe, Kraus, Muti—Angel
- MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
- PAVAROTTI'S GREATEST HITS—London
- ROSSINI: WILLIAM TELL—Freni, Pavarotti, Milnes, Chailly—London

### SAM GOODY/EAST COAST

- BELLINI: I PURITANI—Angel
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—CBS
- CANADIAN BRASS PLAYS BAROQUE—RCA
- MOZART: COMPLETE SYMPHONIES, VOL. IV—Hogwood—L'Oiseau Lyre
- MOZART: DIE ZAUBERFLOETE—DG Digital
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: VERISMO—London Digital
- ITZHAK PERLMAN AND ANDRE PREVIN PLAY A DIFFERENT KIND OF BLUES—Angel
- SHOSTAKOVICH: SYMPHONY NO. 5—Bernstein—CBS Digital
- VERDI: LA TRAVIATA—Callas, Kraus, Ghione—Angel

### KING KAROL/NEW YORK

- BELLINI: I PURITANI—Angel
- JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS—RCA
- GOLDMARK: QUEEN OF SHEBA—Hungaraton
- MOZART: DIE ZAUBERFLOETE—DG Digital
- PAVAROTTI: VERISMO—London Digital
- PERLMAN AND 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 ON FORTE PIANO—Bilson—DG
- BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
- CHRISTMAS FANFARE—Wilcox—London Digital
- HANDEL: MESSIAH—Davis—Philips
- HANDEL: MESSIAH—Hogwood—L'Oiseau Lyre
- MOZART: DIE ZAUBERFLOETE—DG Digital
- PAVAROTTI: O HOLY NIGHT—London
- PAVAROTTI'S GREATEST HITS—London
- ROSSINI: WILLIAM TELL—London
- VERDI: AIDA—Freni, Carreras, Karajan—Angel

### RADIO DOCTORS/MILWAUKEE

- BEETHOVEN: SYMPHONY NO. 6—DG
- BERLIOZ: ROMEO AND JULIET—Barenboim—DG
- MOZART: COMPLETE SYMPHONIES, VOL. IV—Hogwood—L'Oiseau Lyre
- MONTEVERDI: RITORNO D'ULISSE IN PATRIA—Stade, Stillwell, Leppard—CBS
- MUSSORGSKY: PICTURES AT AN EXHIBITION—Solti—London Digital
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: VERISMO—London Digital
- ROSSINI: OVERTURES—Abbado—RCA
- ROSSINI: WILLIAM TELL—London
- BEVERLY SILLS: A FAREWELL—Angel

### JEFF'S CLASSICAL/TUCSON

- BEETHOVEN: SYMPHONY NO. 6—DG
- CHOPIN: WALTZES—Arrau—Philips
- GOLDMARK: QUEEN OF SHEBA—Hungaraton
- GRIEG: HOLBERG: SUITE—Leppard—Philips
- MOZART: DIE ZAUBERFLOETE—DG Digital
- PAVAROTTI: O HOLY NIGHT—London
- ROSSINI: WILLIAM TELL—London
- STRAUSS: ALSO SPRACH ZARATHUSTRA—Ormandy—Angel Digital
- VIVALDI: FOUR SEASONS—Oliveira, Schwarz—Delos

### TOWER RECORDS/ SAN FRANCISCO

- BEETHOVEN: SYMPHONY NO. 6—DG
- BELLINI: I PURITANI—Angel
- BLUES, BALLADS AND RAGS—Jacobs—Nonesuch
- CHOPIN: WALTZES—Arrau—Philips
- PLACIDO DOMINGO SINGS CHRISTMAS MUSIC—London
- DVORAK: QUARTETS—Firkusny, Suk—CBS
- MONTEVERDI: RITORNO D'ULISSE IN PATRIA—Stade, Stillwell, Leppard—CBS
- PAVAROTTI: VERISMO—London Digital
- ROSSINI: WILLIAM TELL—London
- TCHAIKOVSKY: SWAN LAKE, NUTCRACKER SUITE—Mehta—London

## Mobile Fidelity Adds Three Titles

■ LOS ANGELES — Mobile Fidelity Sound Lab has added three titles to its audiophile Original Master Line and has deleted four limited-edition albums that have reached the sales limits established upon their release.

The new titles available from the firm are the Beatles' "Magical Mystery Tour"; Ravel's "Bolero," recorded by Herbert Von Karajan and the Berlin Philharmonic Orchestra; and "Kenny Rogers' Greatest Hits," the first Mobile Fidelity audiophile disk compiled from several different master tapes.

Deleted from Mobile Fidelity's catalogue are: "Quarter Moon in a Ten-Cent Town" by Emmylou Harris, "American Beauty" by the Grateful Dead, the Mystic Moods Orchestra's "Stormy Weekend" and Joe Sample's "Rainbow Seeker." A total of six albums have been deleted from the firm's catalogue thus far.

At the winter CES convention in Las Vegas, Mobile Fidelity was primed to begin marketing their new line of audiophile cassettes, with six titles comprising the initial catalogue. The line will be called Original Master High Fidelity Cassettes, and the first titles available are Pink Floyd's "Dark Side Of The Moon," Supertramp's "Crime Of The Century," Steely Dan's "Aja," John Klemmer's "Touch," Earl Klugh's "Finger Paintings" and Zubin Mehta and the Los Angeles Philharmonic Orchestra performing "Close Encounters of the Third Kind" and "Star Wars." All titles in the initial cassette release are also available in LP form, with the exception of the Zubin Mehta album.

Distribution of the tapes will be through the firm's network of record retail outlets and audio hardware stores; additionally, the firm will market the new line through auto sound dealers. The company recently concluded a two-month test marketing program for the cassettes in northern California, northern Colorado and the Ohio Valley.

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## Concert Review

### Springsteen's Passionate Marathon

■ NEW YORK — The four-hour show that Bruce Springsteen is currently trekking across the world with is like a marathon evening of perfect sex, where spontaneous bursts of passion and emotion are placed between long, relaxing periods of static pleasure.

It's Springsteen's pacing that makes the analogy so fitting. His show (in New York's Madison Square Garden) had half a dozen peaks of intensity that made one's spine tingle. In between, though, Springsteen held the audience in rapture with his slow ballads and medium-tempo songs.

The Dec. 18 show started with a barrage of rockers, including "Born To Run" and "I Fought the Law." Within ten minutes Springsteen had reached a level of excitement that most bands only dream about. But for Springsteen, this was just the beginning. He followed the opening assault with a string of his meditative "car" songs—"Wreck on the Highway" and "Drive All Night." Just as people were getting restless, Springsteen brought things up a notch with "Point Blank" and "For You." Soon after he took the tempo up more ("Ties That Bind") and was rocking again no-holds barred. That's the way it was all night: up on your chair for ten minutes, in your seat for twenty. One left the concert feeling the way one feels after that marathon evening of sex: tired but great.

While Springsteen's last major tour, in 1978, was marked by his emergence as a guitar hero (remember his solo on "Prove it all Night?"), on the current tour one is most impressed by the singer's control as a performer, by his theatricality. Springsteen has the grace and the confidence of a great actor, yet (thank God) he hasn't lost his rambunctiousness. During the play-acting skits with Clarence Clemmons—Bruce acting as a tough guy or fancy lover—Springsteen's face beamed with perfectly clear expressions that could be read in the last row of the Garden.

Springsteen's storytelling has also developed. In the past, tales seemed to be no more than cute, almost nonsensical intros to songs. At the New York performance, Springsteen's pre-song raps were more like parables, with clear-cut messages. Prior to "Independence Day" Springsteen told the story of how, as a teenager, he discovered an old picture of his father, showing the father to be a strong, confident-

looking man. Later, though, Springsteen said, after working at the same job for twenty years, his father had taken on a look of boredom and fear. "I decided then," said Springsteen, "that I wasn't going to let that happen to me. And don't let it happen to you!"

Much has happened in pop music in the period between Springsteen's last album and "The River," as it did in the two-and-a-half-year lull between "Born to Run" and "Darkness on the Edge of Town." Each time Springsteen reappears on the scene, he shows all the trends and sub-genres of music that have developed in his absence to be just what they are—fads—and he makes us realize (as every good A&R man realizes day after day) what this game is all about: good songs, and a great performance that comes from the heart.

Jeffrey Peisch

### Wallace and Ribicoff To Address ITA Meet

■ NEW YORK — Mike Wallace and former Senator Abraham A. Ribicoff are new additions to the roster of speakers at the International Tape/Disc Association (ITA) "Audio/Video Update — 1981" seminar, March 15 to 18 in Hollywood, Florida. Ribicoff, whose topic is "Current Developments in Washington," will speak at the opening day session, March 16, and Wallace, whose topic is "The Press/Credible or Incredible," will appear at the closing day, Wednesday, March 18. The keynote speaker, John Chancellor, will speak on Sunday, March 15.

The conference marks the eleventh ITA seminar and will encompass three areas of interest: home video, video for business and industry, and technical developments and marketing strategies in audio. According to Larry Finley, ITA VP, membership/events, more than half of the capacity for the seminar has already registered.

### Retail Rap (Continued from page 32)

"95 seconds of pleasure" record run at the Chesterfield, Mo. store. IN STORE APPEARANCES: Alvin Lee participated in the grand opening of a Peaches outlet in Chicago . . . Mike Cross stopped by at the Chapell Hill, N.C. Record Bar . . . A local chamber music group, the Craven Consort, performed at the New Bern, N.C. Record Bar as part of a Nonesuch classical promotion. All nonesuch product was on sale.

MOVERS: Joe Martin, general manager of the Atlanta-based Turtle's Records and Tapes has been promoted to VP of the 16-store chain . . . Licorice Pizza appointed Dennis Baglama to the position of director of store design for the 28-store chain. Susan Van De Vyvere takes his place as manager of the L.A. store . . . Rick Wilson is named director of personnel for the 108-store Record Bar chain.

## EEEEK Connection Bows

■ NEW YORK—The formation of the EEEK Connection has been announced by Cal Stiles, former album product director of Atlantic Records. The company will offer promotion, marketing, sales, publicity and distribution assistance, as well as a computerized information system, to independent and major labels nationwide.

Besides EEEK president Stiles, the officers in the firm are Victor Salupo, board chairman/chief operating officer, who served previously with United Business Publications, Audio Recording Studios and the Conference of Personal Managers and is currently president of Sound Trek Records; Georgia Carnes, marketing and sales VP, who has served as president of Emco Productions and is concurrently Sound Trek Records VP; and John E. Vidaver, research and development VP, presently head of Beta Data Associates, whose career includes 16 years of radio experience at NBC, CBS, ABC and Metromedia. Stiles' 20-year career has included tenure with Capitol and Fantasy Records and the King Karol and Sam Goody chains. He is currently president of Promotions Marketing Company.

The company will promote radio airplay and offer an information sheet on local retailers, one-stops, record pools and radio stations, as well as collating publicity, reviews, trade and radio coverage.

EEEEK Connection offices are located at 8 East 48th Street, New York, NY 10017. The telephone number is (212) 753-2673.

### Creative Music Signs John Davis

■ LOS ANGELES — Jay Warner, head of the Creative Music Group, has announced the signing of writer/producer/artist/arranger John Davis to a long-term co-publishing deal.

Davis, who is the principal of John Davis and the Monster Orchestra, is also a member of the Philadelphia group MFSB. He has worked with Diana Ross, Johnny Mathis, Lou Rawls, Ashford and Simpson and other artists.

## Felton Jarvis Dies

By AL CUNIFF

■ NASHVILLE — Charles Felton Jarvis, best known since 1966 as Elvis Presley's record producer, died here Saturday (3) after suffering a stroke on Dec. 19.

The Atlanta native, who was 46, found his first full-time work in music with the Lowery Music Group in his home town. After a stint as a record promoter for ABC-Paramount Records in Atlanta, he tried his hand at production, hitting immediately with "Sheila," by Tommy Roe. He also produced records by Fats Domino, Conway Twitty, Gladys Knight, and others.

Jarvis moved to Nashville in 1963 to open ABC's office here, and joined RCA Records as a staff producer in 1965. He linked up with Presley in 1966, and his first collaboration with the artist resulted in the Grammy award-winning "How Great Thou Art" gospel album.

Jarvis left RCA in 1970 to work independently with Presley, whom he produced until the artist's death in 1977. Jarvis continued to produce records, including "Ol' Blue Suede Shoes Is Back," a Carl Perkins U.K. album. But his recording work still centered on Presley, as he supervised the music tracks for the Dick Clark-produced TV "Elvis" movie starring Kurt Russell, and produced new music for the soon-to-be-released RCA album featuring Presley's voice from previously released recordings.

## RW Ups Pam Lee

■ NASHVILLE—Record World has announced the appointment of Pam Lee as assistant editor in the company's Nashville office. Lee joined the RW staff in 1979. Her duties included chart research and advertising production prior to her promotion.

## With A Top 10 Single Her First Time Out Terri Gibbs Is Country's First '81 Success Story

By AL CUNIFF

■ NASHVILLE — In these days of increasingly tight national country record charts, new artists just don't go top 10 with their first single release. What they do is put out a solid, catchy song that with luck gets fair airplay, build on that following with a strong second release, then try to pyramid their success until somewhere down the line they're ready to rub elbows with Rabbitt, Haggard, Razy, T.G., Willie, or Waylon inside the top 10.

### Tradition Defied

Someone had better fill in MCA artist Terri Gibbs on the above, because she has already defied recent tradition by sending her first record, "Somebody's Knockin'," to the number 10 slot on Record World's Country Singles chart.

MCA has released Terri's first LP, "Somebody's Knockin'," ahead of original schedule, to capitalize on the wave of attention the artist has created with

her first single. The album (see this week's RW country picks), produced by Ed Penney, proves that Terri's initial success was no fluke.

### Discovered on Tape

Penney came across Gibbs' voice when he was going through tapes, becoming acquainted with the catalogue of a Nashville publishing firm for which he was professional manager. "I found a tape of songs Terri had written, and her voice blew me away," Penney recalled. Terri had recorded the tape in 1974, and it had found its way to other record executives' desks. But Penney, in mid-1979, resolved that he would get a deal for the Augusta, Ga.-based singer.

Penney arranged to see Terri perform at an Augusta Steak & Ale lounge (she still plays there), and after confirming his opinion that "she was ready to record," he convinced MCA Nashville's Jim Foglesong to fund a demo session, which led to MCA sign-

ing the artist in early 1980. What followed would be especially gratifying for Penney, a music veteran whose experience has touched on nearly every facet of the business, including record promotion and a 10-year stint as a DJ in Boston, songwriting (he co-wrote "Somebody's Knockin'"), independent production for labels including RCA, and publishing. (He even enjoyed a brief spell as an artist—he sold Decca on some narration performances he did in the 1950s.)

### Calling Card

Using trade reviews as his calling card (*Record World* chose Terri's record as a sleeper pick in its Sept. 6, 1980 issue), Penney approached a number of radio stations. Many adopted the expected "wait and see" stance, but Penney found acceptance with such stations as WGTO (Cypress Gardens, Fla.), WDOD (Chattanooga, Tenn.), WSIX (Nashville), KXLR (Little Rock, Ark.), and KXOL (Fort Worth).

"These stations not only played the record, they also reported strong audience reaction," Penney recalled. "That got me more excited about it. Joe Deters, MCA's Atlanta promotion rep, also believed in Terri from the start." Penney said additional MCA promotion helped break the record in Texas, the Midwest, and then such spots as Rhode Island and Seattle.

MCA added special emphasis to their promotion as the record continued to climb, and independent promoter Tom McBee was added. The song was able to continue its top 10-bound climb when "first wave" stations hung in there with strong play, even eight and 10 weeks after the song charted.

(Continued on page 52)

## Nashville Report

By AL CUNIFF

■ CBS artist **Marty Robbins** suffered a mild heart attack last week, but at press time he was resting at St. Thomas Hospital here, in good spirits, picking his guitar and writing a few songs. Early tests were encouraging, doctors say . . . **Jim Ed Brown** has decided on the two female vocalists he'll add to his Jim Ed Brown Show. They're **Christy Russell** and **Dianne Morgan**. They'll be part of a new touring act that will also feature a new bass, drums, steel, and other "dynamic" features, according to Brown's Top Billing agency.

The Combine Music Group is having its latest newsletter translated into 12 foreign languages, especially for its overseas affiliates. The languages include German, French, Spanish, Dutch, Italian, Japanese, and just about every other language except Pig Latin.

If you were gazing out your Music Row office window last week, you might have spied someone who looked a lot like **Mary (Kristin)**

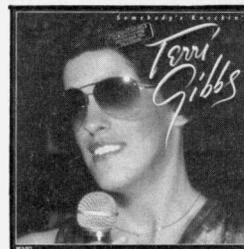
(Continued on page 50)

## PICKS OF THE WEEK

**SINGLE** **DON McLEAN**, "CRYING" (prod.: Larry Butler) (writers: R. Orbison, J. Melson) (Acuff Rose, BMI). McLean's quiet, intimate version of Roy Orbison's 1960s smash has been proven as a hit in Europe, and promises across-the-board impact in the U.S. as well. Millennium JH-11799.

**SLEEPER** **LANNY BROWNING**, "MY BABY DON'T LOVE ME ANYMORE" (prod.: Bob Moore) (writer: C. Craig) (Wormwood/Mimosa, BMI) (2:50). Browning's label debut is a catchy twist on a simple theme. A fat beat and funky electric piano add to the appeal of the instrumental sound here. Mercury 57043.

**ALBUM** **TERRI GIBBS**, "SOMEBODY'S KNOCKIN'." The title hit hints at the wealth of material and variety of performances this extraordinary vocal talent displays on her debut LP. Country blends with pop, blues, and other overtones on great cuts, including the uptempo "Plans," the sassy story-song "Rich Man," and the pretty "Tell Me That You Love Me." MCA 5173.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

John Conlee — "What I Had With You"  
Eddy Raven — "Peace Of Mind"  
Jacky Ward — "Somethin' On The Radio"



Eddy Raven

From the "Any Which Way You Can" soundtrack, new duo David Frizzell and Shelly West debut with "You're The Reason God Made Oklahoma," already added at KSO, KEBC, WIVK, WDEN, WTSO, KRMD, KDJW, KFDI, KBUC, WSDS, KVOO, WBAM, WSLR, KPMS, KWJJ, WMNI, WXCL, KSSS.

Sylvia is moving with "Drifter"

at WSM, WGTO, KWJJ, KRMD, WWOL, WMNI, KDJW, WHK, WMZQ, WFAI, KBUC, KSSS, WXCL, KFDI, WESC, WBAM, WIRK, KPMS, KEBC, WJOS, KVOO, KKYX, WWVA, KWKH, WONE, WINN, WIVK, WTOD, WQIK, WKKN, KEEN.



Sylvia

Eddy Raven has "Peace Of Mind" playing at WYDE, WJQS, WMNI, WSM, KBUC, KVOO, WBAM, WIRK, KFDI, KRMD, KEBC, WGTO, WDEN, WTOD, KENR, WKKN, KEEN. Johnny Cash's "Without Love" is new at WFAI, KSSS, KFDI, KRMD, WMNI, KVOO.

Newcomer Ronnie Speaks has action on "Baby Loved Me" at WKKN, KRMD, KSOP, KWMT, WIVK, KFDI, KBUC.

Likewise, Larry Riley's "Cheater's Last Chance" playing at KDJW, KEBC, WFAI, WYDE, KFDI.

Bobby G. Rice sparks interest in "Livin' Together (Lovin' Apart)" at WTSO, KEBC, KVOO, WYDE, KBUC.

Joe Stampley has a strong start with "I'm Gonna Love You Back To Loving Me Again" at WTOD, WSLR, KBUC, WYDE, WCXI, KYNN, WIVK, WJQS, WMS, KFDI, KDJW, KKYX, WINN, KRMD, KEBC, KSO, WTSO, KSSS, WMNI.

Super strong: Bellamy Brothers, George Jones, Elvis Presley, Cristy Lane, Jerry Lee Lewis, Dolly Parton, Willie Nelson.

Randy Barlow continues to add believers to "Dixie Man," new this week at WWVA, KWKH, KEBC, KRMD, KVOO, KFDI, WIRK, WITL, WKKN. J. W. Thompson's "Two Out Of Three Ain't Bad" playing at KSO, WCXI, KVOO, KPMS, KEBC, KKYX, WWVA.

## SURE SHOTS

John Conlee — "What I Had With You"  
Jacky Ward — "Somethin' On The Radio"  
Don McLean — "Cry"

## LEFT FIELDERS

Curtis Potter — "Texas Proud"  
Lanny Browning — "My Baby Don't Love Me Anymore"

## AREA ACTION

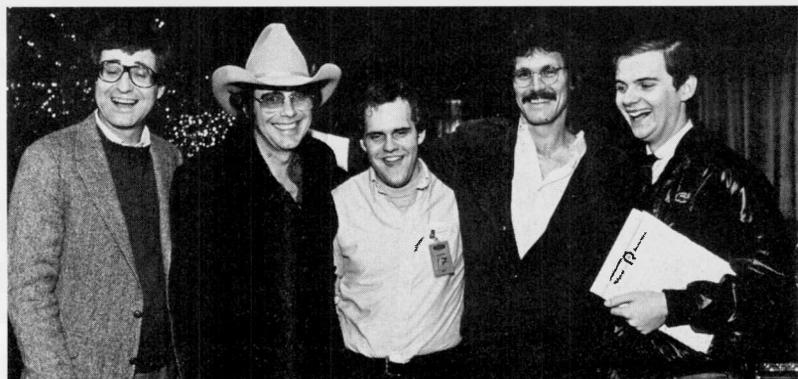
Durwood Haddock — "Baby One More Time" (KFDI, KVOO, KRMD)  
Marvin Paul — "I Need Someone To Talk To" (WFAI, KRMD)

## Lavender Adds Two to Staff

■ NASHVILLE — The Shorty Lavender Talent Agency has announced the addition of Louis Owens and Kelley Noblett to the company's staff. Owens, whose prior experience includes 12

years with Owepar Publishing, joined the Lavender agency as an agent. Noblett, formerly employed by a Nashville law firm, joined Lavender as an executive assistant.

## Country Goes International



More than four million European listeners received a country music Christmas greeting from Nashville recently when Radio Luxembourg, the world's largest commercial radio station in terms of audience and reach, aired the first in a series of six live broadcasts from the Exit/In. Initial broadcast participants pictured on stage after the show include (from left): producer Byron Warner, CBS artist Bobby Bare, Nashville Radio Workshop owner Wes Green, Exit/In talent coordinator Owsley Manier, and Simon Pollock, advertising and sales coordinator. The show also featured Billie Jo Spears, Charlie McCoy, Dobie Gray, and Jimmy C. Newman.

## NSA Sets Songwriting Symposium

■ NASHVILLE — The Nashville Songwriters Association International will hold its third annual songwriting symposium Feb. 28 and March 1 here, as part of a weekend that will also include a Feb. 27 songwriters showcase.

The symposium, "One Step Closer to Better Songwriting," will be held at the Hyatt Regency Hotel. A songwriters showcase will be held Feb. 27, also at the Hyatt. The sym-

posium will feature panel discussions with well-known pop, gospel, country, and black-oriented songwriters, as well as some of Nashville's top music publishers.

### Registration Fee

The NSAI-sponsored weekend is open to all who pay the \$100 registration fee. For more details contact the NSAI at 25 Music Square West, Nashville, Tenn. 37205. Phone is (615) 254-8903.

## Nashville Report (Continued from page 49)

Crosby from T.V.'s "Dallas" visiting a few offices here. The star was in town with her husband, songwriter Eb Lotterman, who is plugging tunes. Eb, who owns Lottimer publishing (ASCAP) and Eb and Em (BMI), told RW he is also looking for a label deal for himself. The couple dropped in on an Oak Ridge Boys session and visited Music Row publishers and producers.

RCA's new Elvis Presley album "Guitar Man" (see article) also includes versions of Waylon's hit "Anything You Want Me To" and "Too Much Monkey Business" . . . How many artists in recent years can you think of who have reached the RW Country Singles top 10 with their first national release? Johnny Rodriguez and Zella Lehr did it. Write or call in if you think of a few more.

MCA Records just shipped the Oak Ridge Boys' "Star Spangled Banner" to stations of all formats. The label hopes the a cappella version will be picked up for sign-ons and sign-offs . . . Milene Music's newest writers have affiliated with ASCAP, including Dave Powelson, Connie Hayes, and Randy Albright.

Far Out Productions, based in Hollywood, now represents artist Katy Moffatt for personal management and production. Katy will be featured in the upcoming film "Hard Country" . . . The Starloft Agency, based in New York, has signed Vassar Clements for exclusive booking . . . The Nashville Superpickers have released their debut single on Sound Factory Records. It's "New York Cowboy," written by Roger Murrah . . . Jim Reeves' nephew, John Rex Reeves, has a single, "Jamaica Farewell," on Soc-A-Gee Country Records.

Lifelong Productions, a new company formed by Bobby Fischer and Joe Bob Barnhill, recently produced a session on Dottsy for Tanglewood Records . . . You may have seen the extraordinary autoharp artist Bryan Bowers featured on a national TV show recently. If you did see him, you know how incredible his talents are. He is now featured on a new Flying Fish LP, "Home, Home on the Road," which includes traditional folk tunes, mountain music, and old-time country ballads. If you can get into this kind of music, the album will knock you out.

AT WOODLAND STUDIOS: recent session have included Paul Williams, RCA artist Robert Gordon, the Oak Ridge Boys at work on a new MCA album, Faron Young, Joe Simon with producer Porter Wagoner, and Warner Bros. artist Gary Morris with producer Norro Wilson.



*"I know they call it Country Music... I'm just trying to figure out which country."*

# COUNTRY MUSIC ASSOCIATION'S INTERNATIONAL SHOW

NASHVILLE, TENNESSEE • JUNE 13, 1981

Held annually during the world-famous *International Country Music Fan Fair*, the show features outstanding Country performers from around the world. In addition to being considered the most prestigious opportunity for international Country artists to appear in the USA, it provides unique press and television coverage and exposure to the Country Music industry and

## YOU COULD BE INVITED TO APPEAR.

Artists residing outside the United States who have had a Country recording commercially released within the past 24 months may apply by sending:

- (1) Biography and photograph (2) Copy of Country recordings released (3) Name and address of artist and record label  
TO:

International Show Selection Committee • Country Music Association • P. O. Box 22299 • Nashville, Tennessee 37202 • USA

*Selection screening begins in February so materials should be forwarded as soon as possible.*

Artists appearing on the International Show will be provided an expense allowance and lodging for 3 days' stay in Nashville.

**CMA • COUNTRY MUSIC ASSOCIATION**

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**JOHN CONLEE**—MCA 51044

**WHAT I HAD WITH YOU** (prod.: Bud Logan) (writers: C. Putman, S. Throckmorton) (Tree, BMI) (2:57)  
Conlee offers a mellow treatment of an outstanding ballad that will receive great radio attention, in light of the artist's recent chart impact.

**JACKY WARD**—Mercury 57044

**SOMETHIN' ON THE RADIO** (prod.: Jerry Kennedy) (writer: P. McManus) (Music City, ASCAP) (3:03)  
Ward should continue his airplay success with this light, positive tune from his current LP, "More!"

**GLEN CAMPBELL**—Capitol P-4959

**I DON'T WANT TO KNOW YOUR NAME** (prod.: Gary Klein) (writer: M. Smotherman) (Seventh Son, ASCAP) (3:59)  
One of Campbell's strongest recent offerings, this tune has a dynamic sound due in large part to Glen's vocal, a hot sax, and a tough hook.

**CURTIS POTTER**—Hillside 81-01

**TEXAS PROUD** (prod.: Dave Franer) (writers: S. A. Worth, R. Buzzeo) (Window, BMI/Tomake, ASCAP) (2:13)  
You don't have to be from Texas to be Texas proud, this pleasant uptempo cut tells us with strong two-step and swing overtones.

**CARL CHAMBERS**—Prairie Dust 8001

**TAKE ME HOME WITH YOU** (prod.: Carl Chambers & Larry Mort) (writers: C. E. Chambers, N. E. Chambers) (Accredit, BMI) (3:12)  
He's no fancy dude, just a good ol' boy who wants to be taken home by the woman he loves. Potter offers a fine vocal backed by a spunky band.

**DURWOOD HADDOCK**—Eagle International 1162

**BABY ONE MORE TIME** (prod.: Bob Saporiti) (writer: D. Haddock) (Rest-A-While/Shalli, ASCAP) (2:28)  
Haddock's solid vocal and an easy beat characterize this tune about a man who wants the chance to start over with his woman.

## RCA Releasing New Presley LP

■ NASHVILLE — RCA Records-Nashville kicks off its 1981 product line this week with the release of Elvis Presley's "Guitar Man," a new album featuring material by the late entertainer that has been re-worked by Presley's producer of 11 years, the late Felton Jarvis. Jarvis completed the LP shortly before his death on January 3.

### Background

"Guitar Man" includes 10 country-oriented cuts that center around Presley's original vocal tracks. Jarvis held new instrumental sessions at Nashville's Young'un Sound last fall to create fresh cuts that compliment the familiar Presley sound.

Jarvis first teamed with Elvis professionally as an RCA staff producer in 1966. Together they produced hundreds of songs until Presley's death in 1977, including "She Thinks I Still Care," "I'm Moving On," "You Asked Me To," and "After Loving You," all contained in an

updated form on "Guitar Man." The title cut, also the current single, features writer and RCA artist Perry Reed on guitar.

To back the debut of "Guitar Man" on country singles charts, RCA Records' promotion staff has arranged giveaways of the LP and specially designed belt buckles to listeners in several radio markets. RCA has also prepared store displays from the four-color LP cover shot of Elvis in a cowboy hat, including 1x1 and 2x2 posters, a streamer, and a mobile. The label has also prepared a 60-sec. radio spot and a 30-sec. TV spot as part of its advertising program.

The RCA Records artist development department will make available to press and radio a cassette of an interview with Felton Jarvis conducted shortly before his death in which he discusses the LP project and his association with Elvis. "Guitar Man" is the first Nashville-initiated Elvis album in more than 10 years.

# Country Album Picks

## SAVIN' IT UP

**DEBBY BOONE**—Warner Bros./Curb BSK 3501

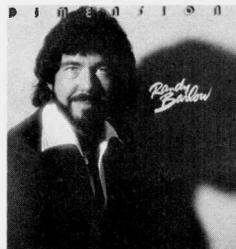
Country and pop are given equal emphasis in the smooth, even productions here. Boone's polished vocal sounds especially good on such tracks as "Every Day I Have To Cry Some," "Perfect Fool," and "Tonight," as well as the Harlan Howard classic "Too Many Rivers."



## DIMENSIONS

**RANDY BARLOW**—P. A. I. D. 2002

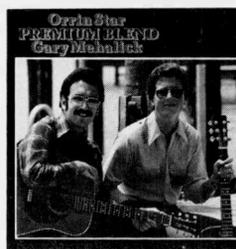
Barlow is back on the scene with a solid album, highlights of which include his rockin' current single "Dixie Man," the ballad "Love Dies Hard," and the tender "Never Loved Me a Woman."



## PREMIUM BLEND

**ORRIN STARR & GARY MEHALICK**—Flying Fish 234

This LP won't unseat Kenny Rogers from the top sales slot, but it's a small gem of an album for those who love great guitar flatpicking. There are also some loose, easy vocals on tunes that range from country to traditional, mountain music, folk, and even ragtime. Best tunes are "Teardrops in My Eyes," "Buffalo Gals," and "Ragtime Annie."



## Terri Gibbs (Continued from page 49)

"Sales have still not let up, and 80 percent of the stations are still on the record," Penney told RW last week. "And MCA has put a pop priority on the song." Penney, who also produces Jerry Dycke through his Kenmore Productions for Churchill Records, said he has been approached by the heads of two labels in town about producing acts for them.

Terri, 26, who is being managed by Penney until "the right" full-time manager is found and her concert direction is more clear, happens to be blind. ("I forget about my blindness," she said. "A friend got embarrassed the other day after he realized he'd asked me if I'd seen my album cover. I thought it was pretty funny.")

She refuses to let her blindness be more of a handicap than it has to be. She chose a public school education over a school for the blind, lives by herself near her parents, and for years has offered a solo act at the lounge where she performs in Augusta.

"Singing alone so much helps your voice and your crowd work," she said. Opening before 6000 people for Eddie Rabbitt in Knoxville in November and singing on the Grand Ole Opry dur-

ing DJ week were recent concert highlights, and there will be more to come. She's been invited to play on the New Faces show at the Country Radio Seminar in March, and is one of only three acts on the bill for MCA's Jan. 18 company showcase.

Terri admires the work of such record artists as Emmylou Harris, George Jones, Anne Murray, and Kenny Rogers, and her LP contains vocal inflections that hint at each artist. "I admire a soulful style of singing," she said. She also admires artists who show variety and hard work in their careers—and that's what she'll be concentrating on in 1981.

## Truckin' to TV



RCA artist Jerry Reed, famous for his screen roles as a trucker, brings his 18-wheel personality to TV this year in an encore episode of "Concrete Cowboy." The made-for-TV movie, which aired for the first time last year, returns to CBS-TV as a mini-series tentatively set to run in early 1981.

# Record World Country Albums

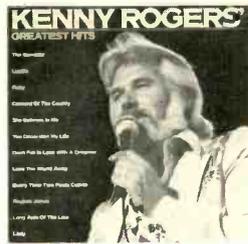


JANUARY 17, 1981

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

JAN. 17 JAN. 10

**1 1 KENNY ROGERS' GREATEST HITS**  
Liberty LOO 1072  
(11th Week)



WKS. ON CHART

13

2	2	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	15
3	4	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	19
4	3	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002	35
5	5	THE OAK RIDGE BOYS GREATEST HITS/MCA 5150	10
6	6	HORIZON EDDIE RABBITT/Elektra 6E 276	27
7	7	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	20
8	8	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	88
9	9	RONNIE MILSAP'S GREATEST HITS/RCA AHL1 3772	13
10	10	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	23
11	11	STARDUST WILLIE NELSON/Columbia KC 35305	139
12	12	PRETTY PAPER WILLIE NELSON/Columbia JC 36189	14
13	15	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	6
14	17	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	108
15	16	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	32
16	13	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	16
17	18	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	13
18	20	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	10
19	24	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	110
20	27	GIDEON KENNY ROGERS/United Artists LOO 1035	39
21	21	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	17
22	22	LIGHT OF THE STABLE—THE CHRISTMAS ALBUM EMMYLOU HARRIS/Warner Bros. BSK 3484	11
23	29	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	30
24	14	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5139	10
25	23	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	159
26	25	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	65
27	62	URBAN COWBOY II (ORIGINAL SOUNDTRACK)/Full Moon/Epic SE 36921	2
28	32	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	31
29	26	I AM WHAT I AM GEORGE JONES/Epic JE 36586	17
30	30	BEST OF EDDIE RABBITT/Elektra 6E 235	60
31	28	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239	14
32	31	ENCORE MICKEY GILLEY/Epic JE 36851	9
33	37	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	34
34	35	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	93
35	33	THE BEST OF THE KENDALLS/Ovation OV 1756	4
36	36	KENNY KENNY ROGERS/United Artists LWAK 979	68
37	34	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027	22
38	42	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/Warner/Viva HS 3499	5
39	39	CHRISTMAS WITH SLIM WHITMAN/Epic JE 36847	3

## Country Radio Seminar Adds Reception

NASHVILLE—Mac Allen, president of the Country Radio Seminar, has announced the addition of an artist reception and cocktail party as part of the 12th annual Country Radio Seminar's agenda. The seminar will be held here March 13 and 14 at the Hyatt Regency Hotel.

Allen said the artist reception will be an "informal gathering of recording artists and CRS registrants." Tickets for the reception will be included in the seminar registration kit. Additional tickets may be purchased only by seminar registrants.

The CRS agenda committee consists of chairman Kim Pyle (WOKX), Dan Halyburton (WQAM), Chris Collier (KYTE), Joyce Campbell (WXBM), Paul Howard (WKDY), Perry St. John (KSO), Pete Porter (WJJD), Bob English (WUBE), Gary Kines (WSUN), Bob Kraig (WTHI), Tom Piifer (KRMD), Jim Ray (KOKE), Lee Masters (KLOZ), Ron Norwood (KMPS), Carol Parker (WMZQ), Joel Raab (WEPE), Mike Kirtner (WTCR), Mike Carta (WIL), and Bill Figenshu (Viacom International).

40	19	CHRISTMAS CARD STATLER BROTHERS/Mercury SRM 1 5012	15
41	40	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751	87
42	38	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	257
43	43	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland International JE 36768	13
44	46	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	44
45	45	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024	51
46	41	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	62
47	57	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	60
48	48	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	41
49	55	TOGETHER OAK RIDGE BOYS/MCA 3220	45
50	53	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	91
51	60	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	28
52	54	THE LEGEND OF JESSE JAMES VARIOUS ARTISTS/A&M SP 3718	7
53	50	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	32
54	56	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101	20
55	52	A WOMAN'S HEART CRYSTAL GAYLE/Liberty LOO 1080	6
56	61	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	92
57	51	DREAMLOVERS TANYA TUCKER/MCA 5140	11
58	44	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36760	7
59	64	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	42
60	58	RAZZY BAILEY/RCA AHL1 3688	19
61	47	BEST OF BARBARA MANDRELL/MCA AY 1119	100
62	49	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	85
63	66	ELECTRIC HORSEMAN FEATURING WILLIE NELSON (ORIGINAL SOUNDTRACK)/Columbia JS 36327	52
65	70	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202	64
65	63	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	87
66	69	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548	45
67	72	SOUTHERN RAIN MEL TILLIS/Elektra 6E 277	5
68	59	LOOKIN' GOOD LORETTA LYNN/MCA 5148	10

## CHARTMAKER OF THE WEEK

69 — GEORGE BURNS IN NASHVILLE  
Mercury SRM 1 6001



70	67	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	30
71	65	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	28
72	68	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	21
73	73	TOGETHER AGAIN GEORGE JONES & TAMMY WYNETTE/Epic JE 36764	10
74	71	SONS OF THE SUN BELLAMY BROTHERS/Warner/Curb BSK 3491	5
75	75	HARD TIMES LACY J. DALTON/Columbia JC 36763	15

## 'Any Which Way' at the Palomino



Following their recent appearance at the Palomino, in Los Angeles, David Frizzell and Shelly West were met backstage by actress Tessa Richarde, who stars in the Warner Bros. film "Any Which Way You Can," and songwriters Larry Collins and Sandy Pinkard, who co-wrote "You're The Reason God Made Oklahoma," the recently-released single from the Warner/Viva "Any Which Way You Can" soundtrack album, performed by Frizzell and West. David is the brother of Lefty Frizzell and Shelly is the daughter of Dotty West. Pictured, from left, are: Richarde, Collins, Frizzell, West and Pinkard.



# Record World Country Singles

JANUARY 17, 1981

TITLE, ARTIST, Label, Number

JAN. 17	JAN. 10		WKS. ON CHART
1	3	<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT Elektra 47066	10
2	1	<b>I THINK I'LL JUST STAY HERE AND DRINK</b> MERLE HAGGARD/MCA 51014	12
3	5	<b>BEAUTIFUL YOU</b> OAK RIDGE BOYS/MCA 51022	9
4	2	<b>ONE IN A MILLION</b> JOHNNY LEE/Full Moon/Asylum 47076	12
5	7	<b>DOWN TO MY LAST BROKEN HEART</b> JANIE FRICKE/ Columbia 1 11384	11
6	14	<b>9 TO 5</b> DOLLY PARTON/RCA 12133	7
7	8	<b>GIVING UP EASY</b> LEON EVERETTE/RCA 12111	13
8	9	<b>IF YOU GO, I'LL FOLLOW YOU</b> PORTER WAGONER & DOLLY PARTON/RCA 12119	10
9	11	<b>DON'T FORGET YOURSELF</b> STATLER BROTHERS/Mercury 57037 (Polygram)	10
10	12	<b>I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC</b> RAZZY BAILEY/RCA 12120	8
11	15	<b>GIRLS, WOMEN AND LADIES</b> ED BRUCE/MCA 51018	10
12	16	<b>I FEEL LIKE LOVING YOU AGAIN</b> T. G. SHEPPARD/ Warner/Curb 49615	6
13	13	<b>GOODBYE MARIE BOBBY</b> GOLDSBORO/Curb 9 5400	12
14	19	<b>1959</b> JOHN ANDERSON/Warner Bros. 49582	8
15	21	<b>I'LL BE THERE IF YOU EVER WANT ME</b> GAIL DAVIES/ Warner Bros. 49592	7
16	17	<b>ACAPULCO</b> JOHNNY DUNCAN/Columbia 1 11385	10
17	20	<b>YOUR MEMORY</b> STEVE WARINER/RCA 12139	9
18	4	<b>A BRIDGE THAT JUST WON'T BURN</b> CONWAY TWITTY/ MCA 51011	13
19	22	<b>WHO'S CHEATIN' WHO</b> CHARLY McCLAIN/Epic 19 50948	7
20	24	<b>FOLLOWING THE FEELING</b> MOE BANDY & JUDY BAILEY/ Columbia 11 11395	7
21	25	<b>SOUTHERN RAINS</b> MEL TILLIS/Elektra 47082	5
22	26	<b>ANY WHICH WAY YOU CAN</b> GLEN CAMPBELL/Warner/ Viva 49609	8
23	10	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 41309	14
24	29	<b>DON'T YOU EVER GET TIRED OF HURTING ME</b> WILLIE NELSON & RAY PRICE/Columbia 11 11405	7
25	31	<b>SILENT TREATMENT</b> EARL THOMAS CONLEY/Sunbird 7556	8
26	27	<b>NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER)</b> DEAN DILLON/RCA 12109	11
27	28	<b>DANCE THE TWO STEP</b> SUSIE ALLANSON/Liberty/Curb 1183	10
28	33	<b>HILLBILLY GIRL WITH THE BLUES</b> LACY J. DALTON/ Columbia 11 11410	5
29	35	<b>DON'T LOOK NOW (BUT WE JUST FELL IN LOVE)</b> EDDY ARNOLD/RCA 12136	6
30	36	<b>ARE YOU HAPPY BABY</b> DOTTIE WEST/Liberty 1392	5
31	39	<b>CAN I SEE YOU TONIGHT</b> TANYA TUCKER/MCA 51037	4
32	6	<b>THAT'S ALL THAT MATTERS</b> MICKEY GILLEY/Epic 9 50940	15
33	37	<b>COUNTRYFIED</b> MEL McDANIEL/Capitol 4949	7
34	34	<b>THERE'S ALWAYS ME</b> JIM REEVES/RCA 12118	8
35	18	<b>LOVERS LIVE LONGER</b> BELLAMY BROTHERS/Warner/Curb 49573	14
36	41	<b>YOU BETTER MOVE ON</b> GEORGE JONES & JOHNNY PAYCHECK/Epic 19 50949	6
37	42	<b>CUP OF TEA</b> REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49626	5
38	45	<b>WILLIE JONES BOBBY BARE</b> /Columbia 11 11408	5
39	49	<b>WHAT'S NEW WITH YOU</b> CON HUNLEY/Warner Bros. 49613	4
40	43	<b>NOBODY'S FOOL</b> DEBORAH ALLEN/Capitol 4945	8
41	67	<b>ANGEL FLYING TOO CLOSE TO THE GROUND</b> WILLIE NELSON/Columbia 11 11418	2
42	48	<b>WANDERING EYES</b> RONNIE McDOWELL/Epic 19 50962	4
43	46	<b>WHEN IT'S JUST YOU AND ME</b> KENNY DALE/Capitol 4943	9
44	23	<b>NO ONE WILL EVER KNOW</b> GENE WATSON/Capitol 4940	12
45	50	<b>ANYTHING BUT YES IS STILL A NO</b> STEPHANIE WINSLOW/ Warner Bros. 49628	5
46	47	<b>YELLOW PAGES</b> ROGER BOWLING/Mercury 57042 (PolyGram)	6
47	51	<b>I JUST WANT TO BE WITH YOU</b> SAMMI SMITH/Sound Factory 425	6
48	55	<b>IT TOOK US ALL NIGHT LONG TO SAY GOODBYE</b> DANNY WOOD/RCA 12123	6
49	58	<b>KILLIN' TIME</b> FRED KNOBLOCK & SUSAN ANTON/ Scotti Brothers 609	4



50	64	<b>CAROLINA (I REMEMBER YOU)</b> CHARLIE DANIELS BAND/ Epic 19 50955	3
51	54	<b>YOU ARE A LIAR</b> WHITEY SHAFER/Elektra 47063	5
52	30	<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP/RCA 12084	14
53	63	<b>WHISKEY HEAVEN</b> FATS DOMINO/Warner Bros. 49610	4
54	62	<b>I FALL TO PIECES</b> PATSY CLINE/MCA 51038	4
55	68	<b>YOUR GOOD GIRL'S GONNA GO BAD</b> BILLIE JO SPEARS/ Liberty 1395	2
56	59	<b>SONG OF THE SOUTH</b> JOHNNY RUSSELL/Mercury 57038 (PolyGram)	6
57	38	<b>LOST IN LOVE</b> DICKEY LEE/Mercury 57036 (PolyGram)	10
58	60	<b>GETTIN' OVER YOU</b> TIM REX & OKLAHOMA/Dee Jay 107	4

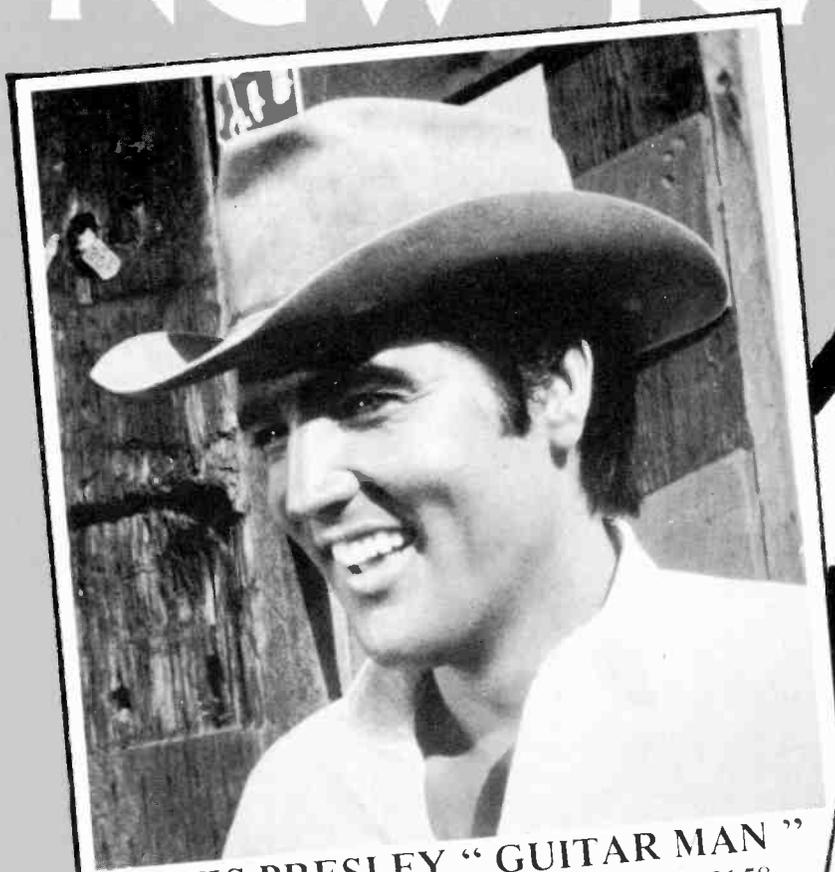
### CHARTMAKER OF THE WEEK

59	—	<b>DO YOU LOVE AS GOOD AS YOU LOOK</b> BELLAMY BROTHERS Warner/Curb 49639	1
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60	76	<b>COW PATTI</b> JIM STAFFORD/Warner/Viva 49611	2
61	—	<b>IF DRINKIN' DON'T KILL ME (HER MEMORY WILL)</b> GEORGE JONES/Epic 19 50968	1
62	69	<b>A LOSER'S NIGHT OUT</b> JACK GRAYSON/Koala 328	5
63	70	<b>READY FOR THE TIMES TO GET BETTER</b> JOE SUN/Ovation 1162	3
64	32	<b>THE BEST OF STRANGERS</b> BARBARA MANDRELL/MCA 51001	14
65	—	<b>GUITAR MAN</b> ELVIS PRESLEY/RCA 12158	1
66	66	<b>I AIN'T GOT NOBODY</b> ROY CLARK/MCA 51031	6
67	40	<b>TEXAS IN MY REAR VIEW</b> MIRROR MAC DAVIS/ Casablanca 2305 (PolyGram)	14
68	44	<b>I CAN SEE FOREVER IN YOUR EYES</b> REBA McENTIRE/ Mercury 57034 (PolyGram)	13
69	53	<b>LEAVE THIS WORLD LOVING YOU</b> WAYNE KEMP/ Mercury 57035 (PolyGram)	12
70	—	<b>I HAVE A DREAM</b> CRISTY LANE/Liberty 1396	1
71	56	<b>BEERS TO YOU</b> RAY CHARLES & CLINT EASTWOOD/ Warner/Viva 49608	8
72	72	<b>SILVER EAGLE</b> ATLANTA RHYTHM SECTION/Polydor 2142 (PolyGram)	6
73	86	<b>I'VE LOVED ENOUGH TO KNOW</b> JIM RUSHING/Ovation 1161	2
74	84	<b>BYE BYE LOVE</b> BILLY WALKER & BARBARA FAIRCHILD/ P.A.I.D. 107	3
75	—	<b>THIRTY-NINE AND HOLDING</b> JERRY LEE LEWIS/Elektra 47095	1
76	65	<b>WHERE COULD YOU TAKE ME</b> SHEILA ANDREWS/Ovation 1160	7
77	52	<b>YOU ALMOST SLIPPED MY MIND</b> CHARLEY PRIDE/RCA 12100	16
78	81	<b>DARE TO DREAM AGAIN</b> PHIL EVERLY/Curb ZS6 5401	3
79	57	<b>A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH</b> CHARLIE RICH/Elektra 47047	14
80	—	<b>DRIFTER</b> SYLVIA/RCA 12164	1
81	61	<b>LADY KENNY</b> ROGERS/Liberty 1380	14
82	71	<b>CHEATIN' ON A CHEATER</b> LORETTA LYNN/MCA 51015	12
83	73	<b>AN OCCASIONAL ROSE</b> MARTY ROBBINS/Columbia 1 11372	11
84	85	<b>ROCKABILLY REBEL</b> ORION/Sun 1159	3
85	74	<b>WHO'LL TURN OUT THE LIGHTS</b> MEL STREET/Sunbird 7555	11
86	91	<b>CAFFEINE, NICOTINE, BENZEDRINE (AND WISH ME LUCK)</b> JERRY REED/RCA 12151	4
87	—	<b>YOU'RE THE REASON GOD MADE OKLAHOMA</b> DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650	1
88	—	<b>I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN</b> JOE STAMPLEY/Epic 19 50972	1
89	90	<b>I KNOW AN ENDING (WHEN IT COMES)</b> B. J. WRIGHT/ Soundwaves 4624	2
90	—	<b>RAININ' IN MY EYES</b> MIKI MORI/Starcom 1001	1
91	92	<b>20/20 HINDSIGHT</b> BILLY LARKIN/Sunbird 7557	2
92	—	<b>SHE'S A FRIEND OF A FRIEND</b> THE BURRITO BROTHERS/ Curb 6 5402	1
93	—	<b>SEVEN BRIDGES ROAD</b> EAGLES/Asylum 47100	1
94	—	<b>TOO LONG GONE</b> VERN GOSDIN/Ovation 1163	1
95	95	<b>DIAMONDS AND TEARDROPS</b> WAYNE MASSEY/Polydor 2147 (PolyGram)	2
96	89	<b>LOVE FIRES</b> DON GIBSON/Warner/Curb 49602	6
97	77	<b>SWEET CITY WOMAN</b> TOMPALL & THE GLASER BROTHERS/ Elektra 47056	10
98	98	<b>SLIP AWAY</b> JIM WEST/Macho 009	2
99	99	<b>LOVE WON'T WORK</b> CHUCK HOWARD/Warner Bros. 49625	2
100	—	<b>THAT'S THE WAY MY WOMAN LOVES</b> AMARILLO/NSD 72	1

# HEAR FOR THE NEW YEAR



ELVIS PRESLEY "GUITAR MAN"  
PB 12158

BB 71★      CB 54★      RW 65★



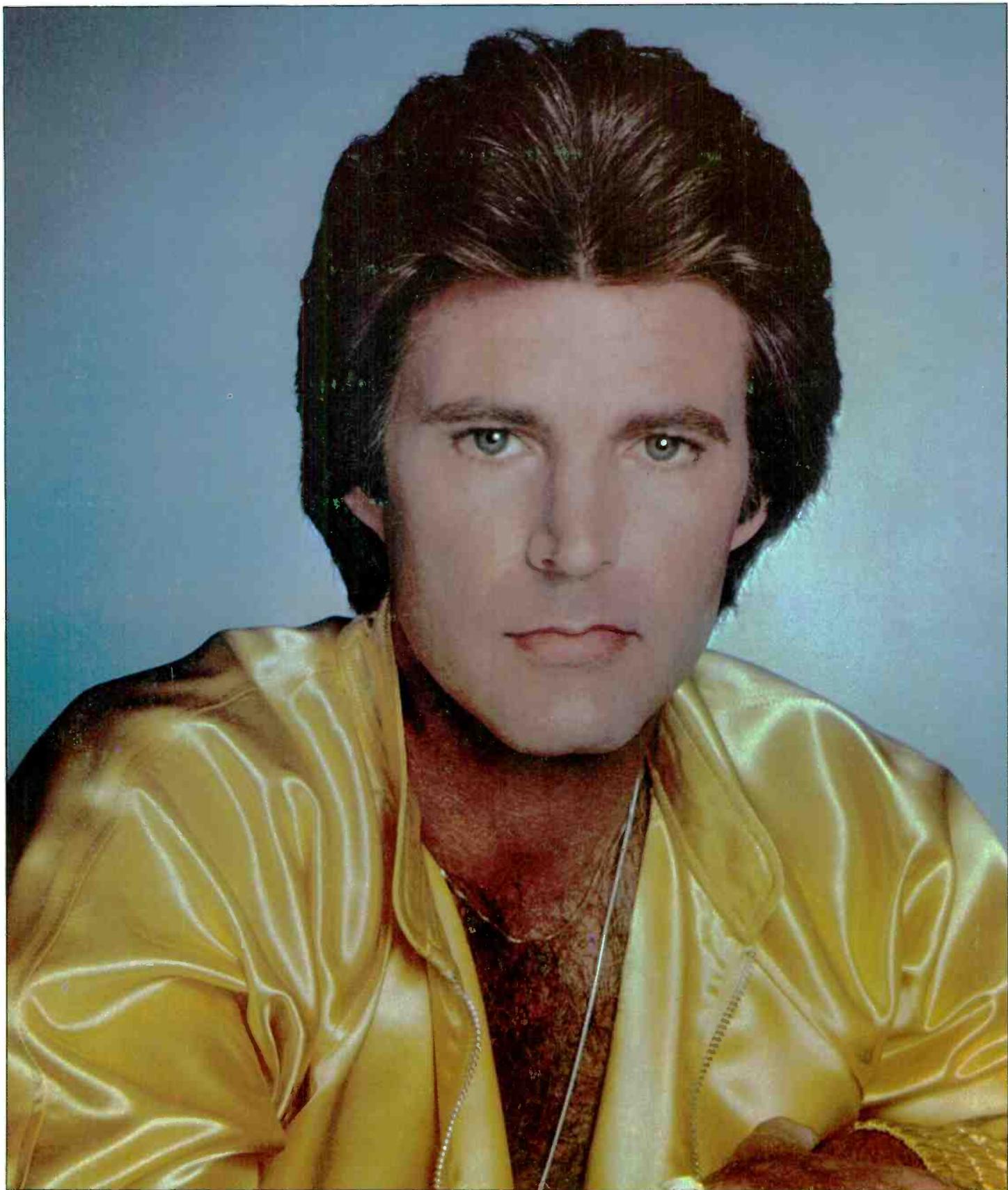
SYLVIA "DRIFTER"  
PB 12164

BB 77★      CB 58★      RW 80★

**RCA**  
Records



# RICK NELSON



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## Playing To Win



ON CAPITOL RECORDS AND CASSETTES  
Produced by JACK NITZSCHE for North Spur Productions, Inc.  
Management: GREG McDONALD