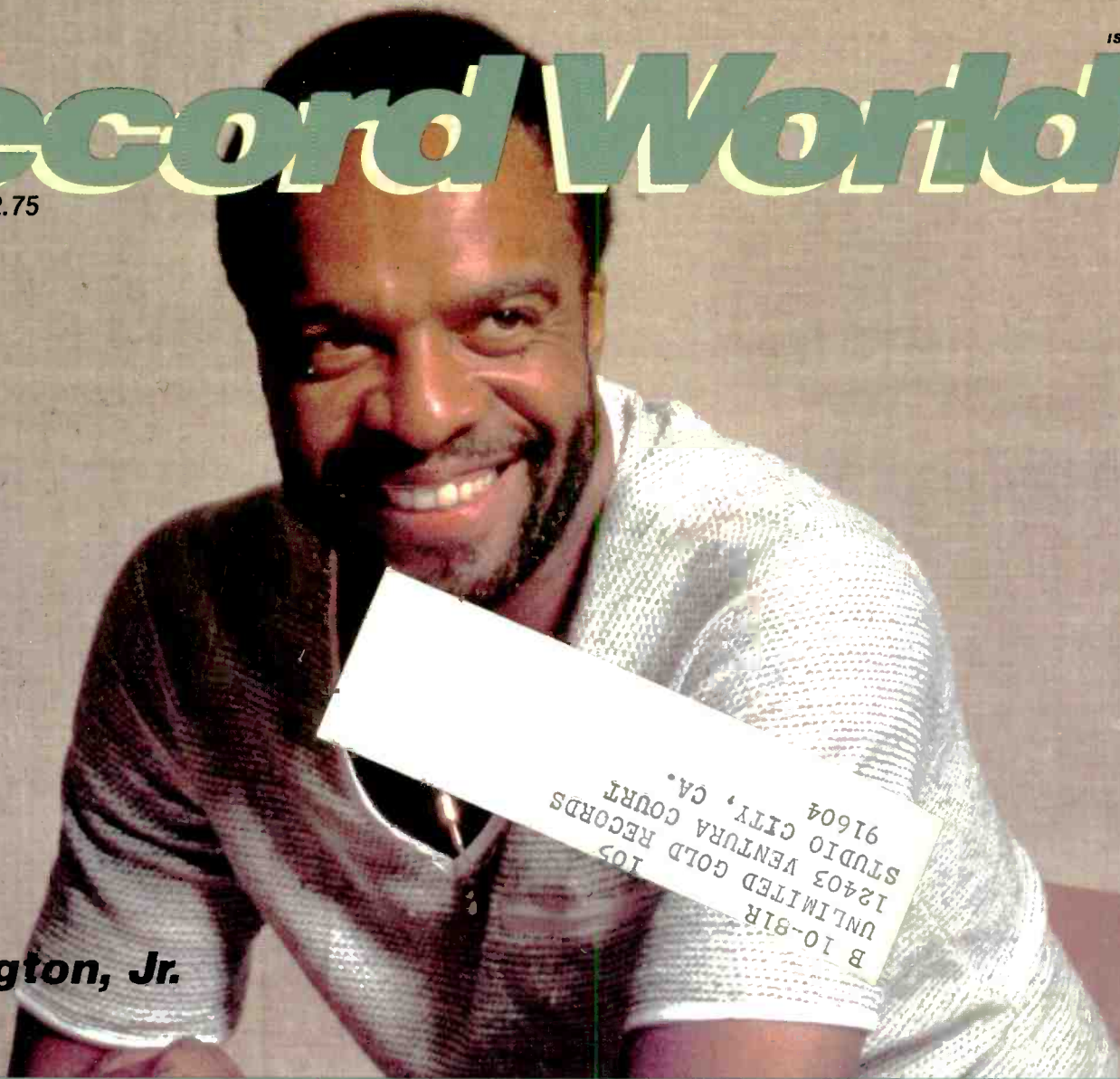


Record World

MARCH 28, 1981 \$2.75



Grover Washington, Jr.

Hits of the Week

SINGLES

JOHN LENNON, "WATCHING THE WHEELS" (prod. by Lennon-Ono-Douglas) (writer: Lennon) (Lennon, BMI) (3:30). One can only marvel at the incredible wealth of songs this man possessed. A strong statement of independence and self-assurance that never grows old. Geffen 49695.

KIM CARNES, "BETTE DAVIS EYES" (prod. by Garay) (writers: Weiss-De-Shannon) (Plain & Simple/Donna-Weiss, ASCAP/BMI) (3:47). From her forthcoming "Mistaken Identity" LP comes this haunting pop-rocker. Her earthy vocal rasp & guitar chimes are unforgettable. EMI-America 8077.

STEVIE WONDER, "LATELY" (prod. by Wonder) (writer: Wonder) (Jobete/Black Bull, ASCAP) (4:04). Stevie's insights and vision never cease to amaze. This touching ballad is perhaps his most beautiful, revealing work yet. A natural on black, pop and A/C radio. Tamla 54323 (Motown).

ABBA, "SUPER TROUPER" (prod. by Andersson-Ulvaeus) (writers: Andersson - Ulvaeus) (Countless, BMI) (4:09). The super quartet deals with onstage loneliness on this follow-up to the top 15 "The Winner Takes It All." Engaging vocal interaction bounces resoundingly. Atlantic 3806.

CHRISTOPHER CROSS, "SAY YOU'LL BE MINE" (prod. by Omartian) (writer: Cross) (Pop 'n' Roll, ASCAP) (2:53). Cross can do no wrong, which makes this fourth single from his Grammy-winning namesake album a solid top 10 bet. Jay Graydon's guitar work stands out. Warner Bros. 49705.

DOTTIE WEST, "WHAT ARE WE DOIN' IN LOVE" (prod. by Maher-Goodrum) (writer: Goodrum) (Chappell/Sailmaker, ASCAP) (3:01). Dottie's stunning vocal lament blends perfectly with Kenny Rogers' harmony on the chorus hook. A great late-night companion for the blues. Liberty 1404.

ANNE MURRAY, "BLESSED ARE THE BELIEVERS" (prod. by Norman) (writers: Black-Bourke-Pinkard) (Chappell/Uni-Chappell, ASCAP/BMI) (2:39). Culled from her forthcoming "Where Do You Go When You Dream" LP, this optimistic mid-tempo ballad is a multi-format add. Capitol 4987.

THE JACKSONS, "CAN YOU FEEL IT" (prod. by group) (writers: Michael-Jackie) (Mijac/Siggy, BMI) (3:50). The powerhouse family goes for hit #3 from the "Triumph" LP. Dynamic strings join Michael and Randy's vocal drama to provide memorable musical suspense. Epic 19-01032.

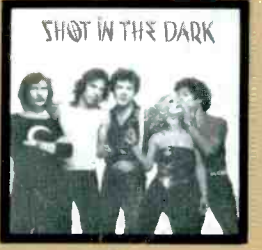
ALBUMS

THE WHO, "FACE DANCES." Whether he's blazing with rock 'n' roll anger or recalling a tender moment, Townshend's insight continues to grow, and Daltrey's voice captures every mood. Add two blustery Entwistle songs, and the Who have reached a peak. Warner Bros. HS 3516 (8.98).

QUINCY JONES, "THE DUDE." The single "Ai No Corrida" shows all signs of being an across-the-board smash, and Jones has marshalled an army of talent to follow it up, including writer Rod Temperton and Patti Austin, who sings Stevie Wonder's "Betcha Wouldn't Hurt Me." A&M SP 3721 (8.98).

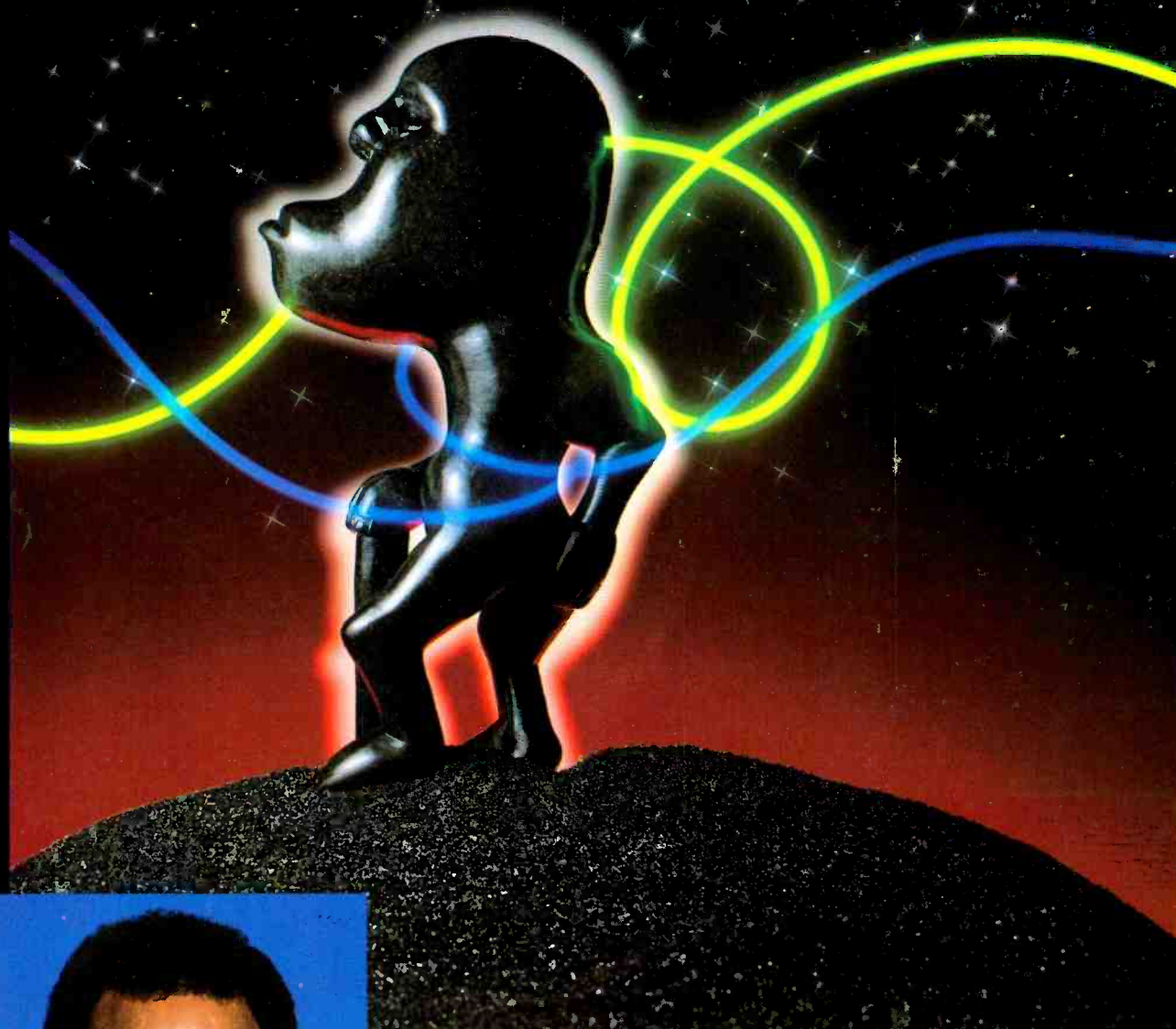
PHOEBE SNOW, "ROCK AWAY." Snow's current direction is implicit in the title, and the song selection couldn't have been better. Carlyne Mas' "Baby Please" surges with Snow's vocal energy, while an uplifting choir makes Bob Dylan's "I Believe in You" a stirring coda. Mirage WTG 19297 (Atl) (7.98).

"SHOT IN THE DARK." These five vocalists/instrumentalists are the people who've played on the tracks for Al Stewart, who was nice enough to co-produce their debut album. Tasteful use of a female voice, flute and sax all add color to their smooth-edged rock. RSO RS-1-3096 (7.98).



QUINCY JONES

"The Dude"



In the last few years he has produced the best music you've heard... The Brothers Johnson, George Benson, Rufus and Chaka, and Michael Jackson... Now he's taken the time to produce his Favorite Artist...
QUINCY JONES.

THE DUDE... He will be everywhere you go.

ON A&M RECORDS AND TAPES

Includes The Single "AI NO CORRIDA"
AM 2309

Produced by Quincy Jones for Quincy Jones
Productions, Inc. 



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Record World



MARCH 28, 1981

Sharp's Commitment to VHD Disc System Highlights Eleventh Annual ITA Seminar

By JEFFREY PEISCH

■ HOLLYWOOD, FLORIDA—The announcement by the Sharp Electronics Corporation that it will use the VHD (Video-High-Density) videodisc format in the U.S. beginning in the spring of 1982 highlighted the just-completed 11th annual International Tape/Disc Association seminar at the Diplomat Hotel here.

The disclosure by Sharp's general manager, TV/VTR, Robert Whitehouse, during Tuesday's (17) sessions, came on the heels of several bullish predictions of the superiority of RCA's CED disc system, and underscored the acute competition brewing between the three disc systems. RCA SelectaVision executive VP Herbert Schlosser used his slot as an ITA speaker to announce that RCA has already pressed 500,000 discs, in preparation for a marketing onslaught that hopes to

achieve two million sales in the next nine months. RCA's SelectaVision division peppered the ITA seminar with eleven representatives, far more than any other firm.

Also announced at ITA were plans by Technicolor Inc., the color film processor, to market the world's first portable color television set integrated with a videocassette recorder this summer. And DiscoVision's president

(Continued on page 22)

Gov't Strives To Prove Goody Guilt, But Witnesses Lack Hard Evidence

By JEFFREY PEISCH and PHIL DIMAURO

■ NEW YORK—The step-by-step details of the record and tape purchasing process were examined at length in Federal District Court in Brooklyn last week as U.S. prosecutor John Jacobs continued in his attempt to portray Sam Goody Inc. executives Samuel Stolon and George Levy as knowledgeable partners in a counterfeit tape racket. But more often than not the government's witnesses—particularly those employed by the Goody chain—

were plagued with poor memories of the alleged illegal transactions, preventing the jury from hearing any definitive evidence of the executives' guilt.

Government witness Robert Menashe, a former Goody VP and

(Continued on page 38)

Reagan Nominates Aide To Be New FCC Chairman

By BILL HOLLAND

■ WASHINGTON — President Reagan has nominated Mark S. Fowler, his top communications advisor during his two presidential campaigns, to be the new chairman of the Federal Communications Commission.

Fowler, 39, a senior partner of the Fowler & Meyers law firm, was Reagan's campaign communications counsel in 1976 and 1980. After the President was elected, Fowler was the top advisor on the Reagan transition team for the FCC, and also played a key

(Continued on page 28)

Phila. Intl. President Larry Depte: 'Our Strength Is Our Creative Staff'

By NELSON GEORGE

■ NEW YORK—In the April 24, 1971 issue of *Record World*, a single by the Ebonys called "You're the Reason Why" b/w "Sexy Ways" was reviewed, the anonymous reviewer calling it "strong material that should gain immediate R&B entry with pop to follow." The record was the first release of Kenneth Gamble and Leon Huff's Philadelphia International Records via its distribution agreement with CBS Records, and the review was true not just for that first single, but for the ten years of music that would follow.

Dominant Force

Building on strong songs and sharp arrangements, PIR has become a dominant force in pop music. Today, in the words of

PIR president Larry Depte, the strength of the label "still lies with our creative staff. Our founders, Kenny Gamble and Leon Huff, are true musical geniuses. The Thom Bell-Linda Creed team have produced many classics,

(Continued on page 42)

Elton John Sues MCA Records

By ELIOT SEKULER

■ LOS ANGELES — Elton John, John Reid Enterprises and the U.K.-based Sackville Productions Ltd. filed a complaint Thursday (19) in U.S. District Court here charging MCA Records with breach of contract, anticipatory breach of contract and tortious breach and seeking declaratory relief. The plaintiffs are asking for one and a third million dollars in damages, and ten million dol-

(Continued on page 17)

RW Names Mike Vallone VP, Doree Berg Research Director



Mike Vallone



Doree Berg

■ NEW YORK — *Record World* has announced the promotions of Mike Vallone to the new position of vice president, research and development, and Doree Berg to research director.

Vallone has been *RW's* research director since November 1977. He has been involved in the magazine's chart research since he joined the staff as assistant research editor in 1975. Prior to joining *RW*, Vallone had been music director of radio station 99X in New York.

Berg joined *RW* as associate research director in November

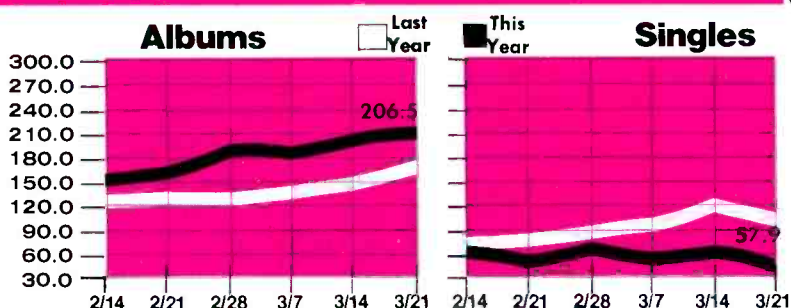
1977. Prior to that, she had held a variety of national and regional positions at RCA, London, CTI and Warner Bros. Records.

Duties

In his new position, Vallone will continue to supervise all aspects of the research department as well as work on expanding *Record World's* presence in the areas of audio and video.

Berg will expand her duties to include direct involvement with the compilation of the pop charts while continuing her work on the black oriented singles and album charts.

Record World Sales Index



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

Contents



■ **Page 10.** As manager of Styx, Derek Sutton lords over the fate and fortune of one of the music industry's most successful groups. In this week's Dialogue, he discusses the current Styx tour—which the band is paying for itself—and what he sees as the record industry's short-sighted tendencies.



■ **Page 28.** "There's more to being a recording artist than just making records," says John Cale. Considering his unique and iconoclastic career, Cale's statement is not only accurate, it even smacks of understatement. This week RW interviews this man of many talents who discusses, among other things, "Honi Soit," his new A&M album.

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Powerhouse Picks

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

Ray Parker, Jr. & Raydio (Arista) "A Woman Needs Love (Just Like You Do)"

The concurrent action at black and pop stations is propelling this single up the charts.

Gino Vannelli (Arista) "Living Inside Myself"

Just two weeks on the chart, this single has accumulated major station activity along with early sales.

ASCAP Board Elected

■ **NEW YORK**—The results of the biennial election for the board of directors of the American Society of Composers, Authors and Publishers have been announced by ASCAP president Hal David. The board members will each serve a two-year term beginning April 1.

The writer members in the popular-production field are Hal David, Stanley Adams, Sammy Cahn, Cy Coleman, George Duning, Sammy Fain, John Green, Arthur Hamilton and Arthur Schwartz.

The writer members in the standard field are Morton Gould, Elie Siegmeister and Virgil Thomson.

The publisher members in the popular-production field are Leon J. Brettler of Shapiro, Bernstein & Co., Inc.; Salvatore T. Chiantia of MCA Music; Leonard Golove of Warner Bros. Music; Sidney Herman of Famous Music Corp.; Irwin Z. Robinson of Chappell & Co. Inc.; Wesley H. Rose of Milene Music; Larry Shayne of Larry Shayne Enterprises; Lester Sill of Colgems-EMI Music Inc.; and Michael Stewart of April Music, Inc.

The standard publisher directors are Arnold Broide of Theodore Presser Co.; Edward Murphy of G. Schirmer, Inc.; and W. Stuart Pope of Boosey and Hawkes.

Moelis Named President Of Don Kirshner Corp.

■ **NEW YORK** — Don Kirshner, chairman and chief executive officer, has named Herb Moelis president and chief operating officer of Don Kirshner Entertainment Corporation. Moelis had previously served as executive vice president of the company.



Herb Moelis

From 1963-67, Moelis and Kirshner worked together as executive vice president and president, respectively, of Columbia Pictures/Screen Gems TV, Music & Record Division. When Kirshner created Don Kirshner Enterprises in 1967, Moelis joined him as executive vice president.

Kirshner Entertainment produces television's "Rock Concert" and administers Kirshner Records and Kirshner/CBS Music Publishing. The firm is currently getting involved in cable television and home video.

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VOL. 37, NO. 1756

Deniece Williams and Thom Bell show you "What Two Can Do!"

The first single from Deniece Williams' new album is already generating more radio excitement than anything she's created since her gold debut, "This Is Niccy."
Written and produced by Deniece and the legendary Thom Bell (Delfonics, Spinners, Stylistics), "My Melody" marks the birth of a magical twosome that's well on its way to the top.

"What Two Can Do." New, from the Deniece Williams album, "My Melody." On ARC Records and Tapes. Distributed by Columbia Records.



Produced by Thom Bell and Deniece Williams for BELL BOY PRODUCTIONS.
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E/A Names Faraci Executive VP; Four Senior VPs Also Appointed



From left: Vic Faraci, Kenny Buttice, Jerry Sharell, Jack Reinstein, Keith Holzman.

■ LOS ANGELES—Five executive promotions at Elektra/Asylum/Nonesuch Records have been announced by chairman Joe Smith and vice chairman Mel Posner.

Vic Faraci, vice president/director of marketing, has been promoted to executive vice president/marketing, while four E/A/N vice presidents—Kenny Buttice (A&R), Keith Holzman (production), Jack Reinstein (financial) and Jerry Sharell (creative services)—have been named senior vice presidents.

Arista Names Sloman A&R Administration VP

■ NEW YORK — Mort Drosnes, administrative vice president, Arista Records, has announced the appointment of Paul Sloman to the position of vice president, A&R administration.

For the past four years, Sloman has been involved in running recording studios, most recently as executive director of Sound Mixers Studios. Before that, he was general manager of Record Plant Studios in New York.

Faraci joined E/A in March 1980 as vice president/director of marketing, arriving from WEA, where he had been executive vice president. He worked in independent distribution until joining WEA in 1971, opening the Chicago branch as regional branch manager.

Buttice began his record business career in 1969, joining Bell Records as head of national promotion. He joined Elektra in Los Angeles in '74 as national promotion director, and was named vice president the following year. He was named A&R vice president in April '80.

Holzman began his music career in 1959 as assistant to the general manager/stage manager with the New York City Light Opera Company. He joined Elektra in '64 as director of production/controller. He was promoted to vice president/production in 1971, and in January '80 he assumed additional responsibilities as director of Nonesuch.

Reinstein joined Elektra in New York in May '68 as controller. He was appointed treasurer in 1969 and vice president in 1970.

Sharell began his music business career in radio in '61, moving into promotion in Cleveland the following year. He went on to national promotion slots with A&M and Buddah Records and joined E/A in 1973 as general manager of the west coast office and head of international. In January '76, Sharell was named head of the newly-formed artist development department. He was promoted to vice president and assumed responsibility for the label's entire creative services operations in 1979.

Correction

■ In last week's story about the National Music Publishers' Association Song Awards, Cy Coleman's name was inadvertently omitted as the writer, along with Michael Stewart, of the song "The Colors of My Life."

David Geffen Company Names Eisner President

■ LOS ANGELES — Entertainment industry attorney Eric Eisner has been named president of the David Geffen Company, it was announced by board chairman David Geffen.



Eric Eisner

Eisner has practiced in both the film and music areas of the entertainment industry. Prior to joining the Geffen Company, he was with the law firm of Ziffren, Brittenham, Gullen and Ingber.

The David Geffen Company is a diversified entertainment organization specializing in record and film production.

SESAC Re-elects W. F. Myers Vice Pres.

■ NEW YORK—W. F. "Jim" Myers has been re-elected vice president or SESAC by the licensing firm's board of directors. Myers returns to SESAC following an 18-month hiatus, during which he served as a general consultant to the company. In his new post, he will direct SESAC's performance licensing division.

Bootleg LPs Seized In Connecticut Raid

■ NEW YORK — About 40,000 bootleg LPs and related mastering and manufacturing equipment with an estimated value of \$500,000 were confiscated on March 13 by special agents of the New Haven, Conn. FBI office.

A search warrant was executed at 5 Tudor Ct., Old Saybrook, Conn., resulting in the seizure of the records. Included were 4000 double albums of Blondie, Talking Heads, the Pretenders and Black Sabbath, and 5300 six-record sets of Bruce Springsteen performances.

Also confiscated were 23 master tapes and their associated graphics, which indicated that eight additional bootleg albums were in various stages of production.

Arrested by special agents of the FBI was Keith Taruski of the Old Saybrook address, doing business with Interstate Transportation of Stolen Property.

Regional Breakouts

Singles

East:

REO Speedwagon (Epic)
Steely Dan (MCA)
Styx (A&M)
Who (Warner Bros.)
Gino Vannelli (Arista)

South:

REO Speedwagon (Epic)
Steely Dan (MCA)
Who (Warner Bros.)
Gino Vannelli (Arista)

Midwest:

Smokey Robinson (Tamla)
REO Speedwagon (Epic)
Steely Dan (MCA)
Who (Warner Bros.)
Phil Collins (Atlantic)

West:

REO Speedwagon (Epic)
Steely Dan (MCA)
Who (Warner Bros.)
Gino Vannelli (Arista)
Barry Manilow (Arista)

Albums

East:

Garland Jeffreys (Epic)
Pat Travers (Polydor)
Champaign (Columbia)

South:

Garland Jeffreys (Epic)
Pat Travers (Polydor)
Rosanne Cash (Columbia)
Sheena Easton (EMI-America)

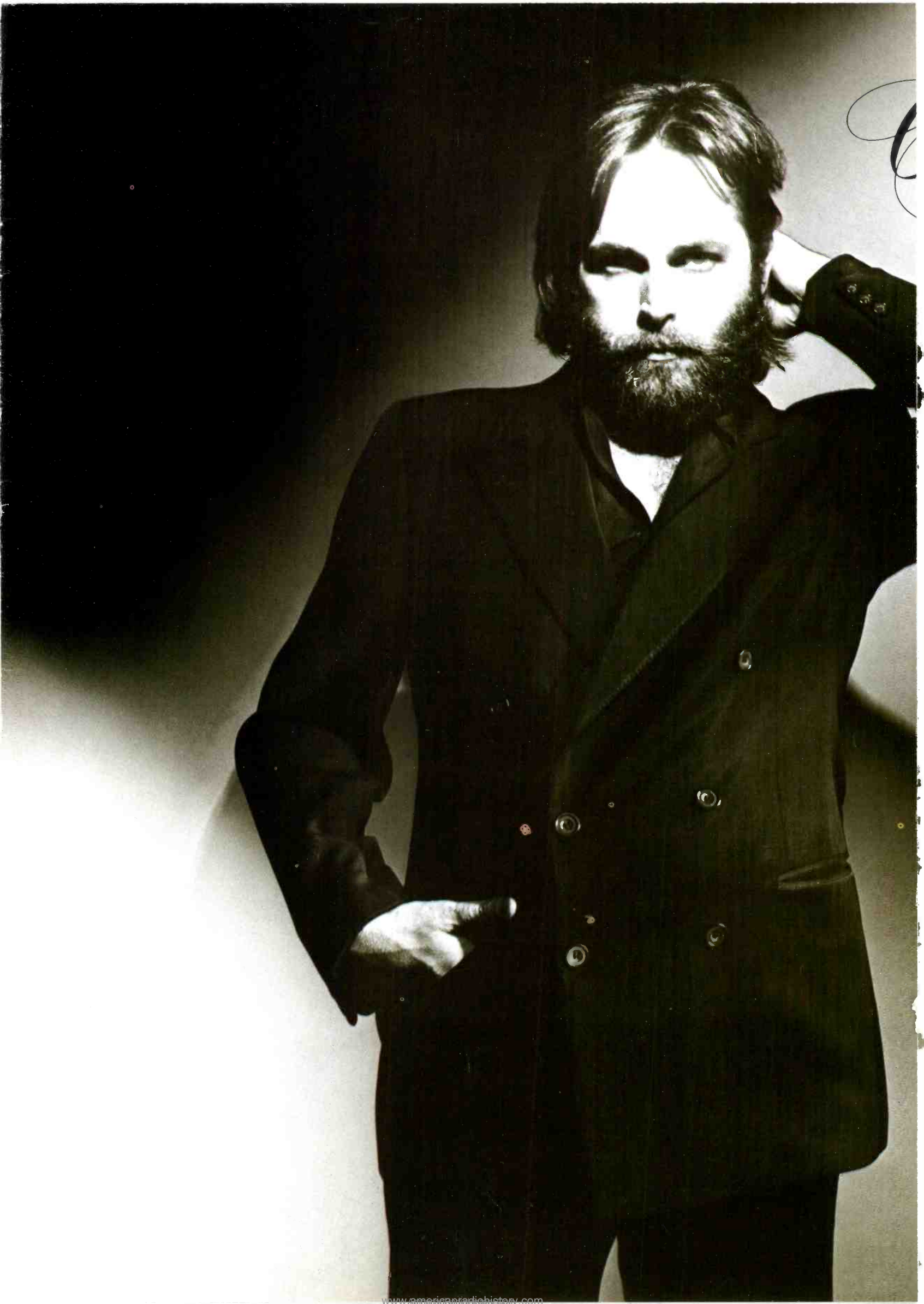
Midwest:

Garland Jeffreys (Epic)
Pat Travers (Polydor)
Juice Newton (Capitol)
Diana Ross (Motown)

West:

Garland Jeffreys (Epic)
Pat Travers (Polydor)
Champaign (Columbia)

VIDEO DJ's WANTED
WARNER AMEX SATELLITE ENTERTAINMENT COMPANY is looking for 5 "VJs" to host MTV: THE MUSIC CHANNEL, WASEC's innovative new 24 hour a day network that features "video records," live concerts, music news, interviews and more. Seeking radio personalities, actors and actresses with a good knowledge of popular music and a contemporary look. Resumes, 3/4" video cassette, audio tape and picture to:
MTV AUDITIONS
WARNER AMEX SATELLITE ENTERTAINMENT COMPANY
1211 AVE. OF THE AMERICAS
NEW YORK, NY 10036
NO CALLS. Material must be postmarked by April 1 to be considered. Personal auditions for those qualified in New York, Chicago and Los Angeles during April.



Gibson Group Names Ramon Hervey II Partner and President

■ LOS ANGELES—Ramon Hervey II has been named a partner and president of the Gibson Group, Inc., public relations firm, it was announced by the firm's chairman, Bob Gibson.



Ramon Hervey II

Hervey had previously been vice president of talent for Rogers & Cowan, Inc. During his four-year tenure with Rogers & Cowan, Hervey worked with personalities in music, television, motion pictures and sports.

Prior to joining Rogers & Cowan, Hervey served as a writer/publicist for Motown Records in Los Angeles. He has also served as editor of two British music magazines.

Court Order Bars Police Bootlegs

■ LOS ANGELES—Acting on behalf of A&M group the Police, Los Angeles tour merchandiser Ron Boutwell Enterprises has obtained a permanent Federal injunction forbidding unauthorized manufacture or distribution of products bearing the name or likeness of the Police, and in addition providing for blanket enforcement of the order.

According to the order, issued March 6 by U.S. District Judge Robert J. Ward, "Federal marshals, state police and local police are authorized and requested to seize and impound, wherever found, any and all infringing merchandise," without obtaining a separate injunction for each concert venue where pirated merchandise may be sold. The order is valid as to individuals served in New York State and all persons acting in concert with them.

"The entire industry will benefit from the court order . . . against the blatant, unauthorized exploitation of musical artists," Boutwell said. "The costs and efforts are certainly justified by the inherent results this judicial document guarantees." He added that New York attorney Jules Zalon has been retained to pursue enforcement of the order. Zalon will be responsible for seizing merchandise and initiating damage claims.

The Isley Brothers Make a Business Change

By NELSON GEORGE

■ NEW YORK—In 1962, when Wand Records released "Twist and Shout" by a Teaneck, New Jersey vocal trio named the Isley Brothers, the label was located at 1650 Broadway. The Isley Brothers still live in Teaneck, but Wand Records has disappeared and now those same singers have their own offices at 1650 Broadway.

Over the last 19 years many labels have come and gone. Yet the Isleys have remained a strong commercial force, growing in sales strength over the last decade. Since adding younger brothers Ernie and Marvin and brother-in-law Chris Jasper to the original trio of Ronnie, Rudolph, and Kelly on their "3 + 3" album, they have been consistent platinum sellers. The musical form the Isleys utilize hasn't varied radically over that time, but 1981 has brought some change in the Isley operation.

Jeff Franklin has taken over all Isley business affairs, something the brothers have run themselves since the start of their career. Kelly Isley told *Record World* the move was made "to relieve some of the business pressures that had restricted us from producing any other acts. Between cutting our albums, which usually takes about three months, touring, and then handling our business we felt it was impossible to do anything else and give 100 percent. Now with Jeff working for us we can cut other acts.

"Right now we anticipate producing at most three acts on T-Neck Records (the Isleys' CBS-distributed label). We have none selected as yet, so we are open to all tapes and acts. We won't restrict ourselves to any particular type of music, because we like all kinds ourselves."

The Isley Brothers' remarkable track record, says Kelly, is "due to our staying in touch with the streets. You got to know what people are into and how different styles are changing. But always you must make it sound like yourself. We did a song with the word disco in it. Yet everybody related to it not as a disco song, but as an Isley Brothers song, because it sounded like us."

Kelly gives much of the credit for the group's continued success to its three youngest members, who play all the instruments and write the basic tracks. Later the elder Isleys contribute lyrics and suggestions to the music. "Everything is a collaborative process with us," says Kelly. "They say two heads are better than one—well, we got six."

MCA Pacts To Distribute Sweet City Record Label

By SAMUEL GRAHAM

■ LOS ANGELES—Sweet City Records, a subsidiary of Cleveland's Belkin-Maduri Organization, has signed a distribution deal with MCA Records, it was announced last Wednesday (18) by MCA president Bob Siner and Sweet City president Carl Maduri. The arrangement calls for MCA to manufacture, market and promote four Sweet City albums per year; the first Sweet City/MCA product, a single by the group LaFlavour, has already been released.

Sweet City is one of Belkin-Maduri's three principal entities. The others are Belkin Productions, a midwest concert promotion firm directed by Jules Belkin, and BMM, a management concern handling the careers of MCA artist Donnie Iris and the EMI-America/Liberty Records group the Michael Stanley Band and run by Belkin-Maduri's Mike Belkin.

The Sweet City label was distributed by CBS from 1976 through 1979, enjoying considerable success with the Sweet City/Epic group Wild Cherry and their hit "Play That Funky Music." The deal with MCA—under which Sweet City will act more or less as a "production house" for the major label but will also supplement MCA's efforts with its own promotion, sales and marketing staffs, according to Maduri—follows a period during which Sweet City, along with another Belkin-Maduri label, Midwest Records, was distributed independently.

The LaFlavour single, "To the Boys in the Band," was first released several months ago through Sweet City's independent network and has now been picked up by MCA. A LaFlavour album is due in May.

Another Sweet City act, the R&B/pop group Carter and

Chanel, have also had an album available through Sweet City's independents. That album will be repackaged and shipped again by MCA, said Maduri, who also noted that the signings of additional Sweet City/MCA artists should be announced within the next few weeks.

The return to major label distribution is something that "almost has to be," Maduri said. "I thought I was going to be a superstar and do it independently, but you can't. It's a tough situation, going independent; you have to have a lot of bucks to support yourself for a long time." Maduri found that the independents "were mainly interested in the Motowns, the Aristas and the Chrysalises," he added, "because that's their biggest source of support right now. Years ago, we were very interested in building small labels through indie distribution, but it seems like they're so concerned about the major labels they have that you just fall by the wayside. I found it a little difficult being second fiddle all the time."

The fact that Belkin-Maduri provides its own supplemental staff, Maduri continued, should help prevent the Sweet City label from being lost within MCA. "We have people continuously on the phone promoting our product," he said. "I'm just protecting myself, because honestly, I can't bank on a major label to break my product. I've broken everything that I've produced in the past."

The association with MCA provides "the force of marketing—they can get records to places I can't," Maduri said. What's more, "They're going to get your money for you, and you're going to get paid."

Blackbyrds at the Music Hall



Between sets at their recent engagement at the Great American Music Hall in San Francisco, the Blackbyrds welcomed Fantasy Records staff to their dressing room. Pictured from left are: Quincy McCoy, national promotion director, Fantasy; Charles Graziano, the Blackbyrds' manager; James Garrett, Dan Stewart, Joe Hall III, and Keith Killgo of the Blackbyrds; Phil Jones, Fantasy vice president/marketing; and label president Ralph Kaffel. The Blackbyrds are presently on tour in support of their latest Fantasy album, "Better Days," and single, "Love Don't Strike Twice."

Derek Sutton on the Successful Selling of Styx

By SAMUEL GRAHAM

■ It seems an unlikely pairing: an Englishman with a Masters degree in geophysics and a midwestern rock band that has steadfastly held on to its blue-collar roots. Unlikely it may be, but manager Derek Sutton and the A&M Records group Styx have parlayed their relationship into an ongoing success story the like of which the record business rarely sees these days. Styx's tenth album, "Paradise Theater," currently at #2 bullet on the RW Album Chart, is only the latest in a series of multi-platinum releases; at the same time, they have remained a top-drawing, top-grossing touring act, and all without a hint of critical acclaim. In the following Dialogue, Sutton (whose first experience in the music business came at Chrysalis Records, and whose Aftermath firm also handles Nicolette Larson and others) discusses the current Styx tour, a 140-date itinerary expected to gross over \$15 million. It's a tour that the band is paying for itself, to the tune of over \$4 million for a coordinated ad campaign and various other expenses. From there, Sutton airs his views in no uncertain terms about what he sees as the industry's self-defeating, short-sighted tendencies, and what he himself has done to change them.

Record World: You have pointed to advertising in particular as the key to the overall coordination of Styx's current tour, and thus its success. Why advertising?

Derek Sutton: Advertising has been the weak link in the chain; we've only focused on advertising this year because we've got everything else right. The band has been a touring band, and there are very few bands that tour and perform as well as Styx—they know that they can entertain an audience. The next step was to get to radio and have radio do the necessary support of the records, which would demonstrate that you can draw audiences even though there doesn't seem to be very much record action; and we began to get the support from radio. Then the record company looks up and says, "Hey, you've got radio and a tour—we'd better start selling some records," which they did. But somehow or other we never had a breakthrough to the media. When I say that the last three albums are all triple platinum, people who are in the business would say, "What? You're kidding!"

RW: There's been a lot of media resistance to Styx, hasn't there?

Sutton: It's a midwestern band who are proud of being midwestern—they haven't moved to either coast to take advantage of the nearness to the media centers. We're not interested in the ego part of the business as much as we're interested in the business part, and the business part suffers terribly from lack of focus. Everybody seems to think that they have a right to advertise in a way which allows their "creativity" to be expressed, thus not realizing that their creativity is unimportant. The creativity that is important is the creativity of the musicians in the band who create the music, which is what we're trying to sell.

The guy who does promotion for me, Jim Cahill, came up with this concept of a unified advertising campaign based on his conversations with an advertising agency he was very close to in Milwaukee. It suddenly struck me that this was something that had never been done before for any record in the history of the music business.

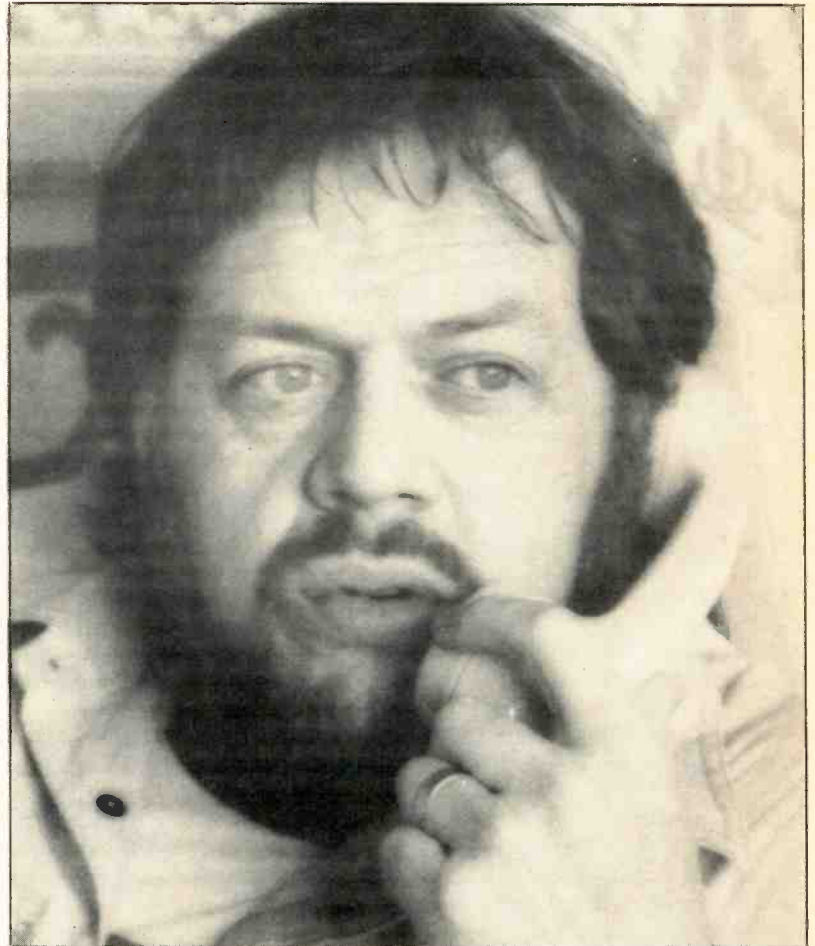
RW: Why is that, do you suppose? It seems a logical thing to do.

Sutton: It is logical, if you are a professional business person. Unfortunately, the majority of the people in this business, including myself, are not professionals. We're amateurs; we came here by accident from somewhere else. There's no training program in this business. Everyone is so involved in their own egos that they're too busy protecting what they've got to try and help the business people out. That is part of the advertising problem: the promoter wants to advertise the way he sees the band, the record company wants to advertise the way they see the band. Everything is scattered—there's no focus, no controlling force.

RW: What are some of the specifics of your campaign—radio spots, print and so on?

Sutton: Cahill has written and produced a series of nine or 11 radio spots that make a concerted campaign. They focus on the tour as a way of drawing attention to the album, but there is a totally separate set of spots in the same vein—still using the same style, the same concept, the same voice—that is the A&M announcement spot, which can be used without the tour. There's also an A&M retail spot

that can be used without the tour. Those are to be used in places where, obviously, A&M has to take advantage of record sales or air-play or whatever they want to do in terms of selling records without the focus on performance. But where the performance is concerned, we have three teaser spots, two announcement-of-the-show spots, two selling spots—when the tickets are on sale and so on—and an open format spot for radio to use. We've spent a lot of time, energy, money and thought on creating this campaign, which is a whole campaign but allows each radio station to take advantage of the sensitization



“Tour support is . . . an invention of lawyers, to the detriment of the business.”

of the market that's been generated by the paid spots. They can jump in using these open format "green series" spots to help their station and to help us, in a mutually effective business way.

RW: Have you found that this has been well-received by the stations and promoters in various markets?

Sutton: By the promoters, yes, with a couple of egoed-out exceptions who think that they're better than anyone else just because they've been around longer. We have had tremendous success in convincing people that because we have spent so much time and energy and money on this series of spots, they are obviously of better quality than those which are generated by an in-house advertising agency who has no concept of what the band is about and is doing 15 different shows this month. My argument has always been, "Look, we're prepared to spend \$15,000 on generating the spot. Can you

(Continued on page 37)

SEE ANNE MURRAY
HOST "SOLID GOLD" MARCH 27*



HEAR ANNE'S NEW SINGLE RELEASE "BLESSED ARE THE BELIEVERS" †

*Los Angeles and New York – Check local listings for air dates in other cities
†Produced by Jim Ed Norman for J.E.N. Productions, Inc.



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Leukemia can strike anyone, at any age, at any time. But because of new advances in chemotherapy and immunotherapy developed in the T.J. Martell Memorial Leukemia Research Laboratory, this dreadful blood disease is no longer the inescapable death sentence it once was.

Progress is being made. Slowly. Methodically. The results are extremely promising. The cost is incredibly high. Today, the leukemia fight is at the forefront of all cancer research. And today, the T.J. Martell Memorial Foundation for Leukemia Research—the music business charity and only such organization totally supported by music industry contributions—needs our help.

Based in New York's Mount Sinai Medical Center, the Foundation fight is led by Dr. James F. Holland—one of the world's leading leukemia scientists. His staff of cancer research pioneers includes several internationally recognized authorities in the field. "The attitude that prevails here," Dr. Holland recently stated, "is that cancer can be beat. And we are optimistic because we can see the light."

Our industry must keep that light growing brighter. Since 1975, enough funds have been raised to establish a research laboratory and make grants of almost \$2,000,000 available to the facility. Much more is now needed.

The T.J. Martell Memorial Foundation for Leukemia Research exists only because of the commitment of the music industry.

**The fight against leukemia is our fight.
It can only continue with our support.**

THE T.J. MARTELL MEMORIAL FOUNDATION FOR LEUKEMIA RESEARCH 1981 HUMANITARIAN AWARD DINNER IN HONOR OF DICK ASHER

This year, Dick Asher, Deputy President and Chief Operating Officer, CBS Records Group, becomes the fifth recipient of the foundation's annual Humanitarian Award. The 1981 T.J. Martell Humanitarian Award Dinner will be held on Saturday, May 2, at the Waldorf-Astoria's Grand Ballroom in New York City.

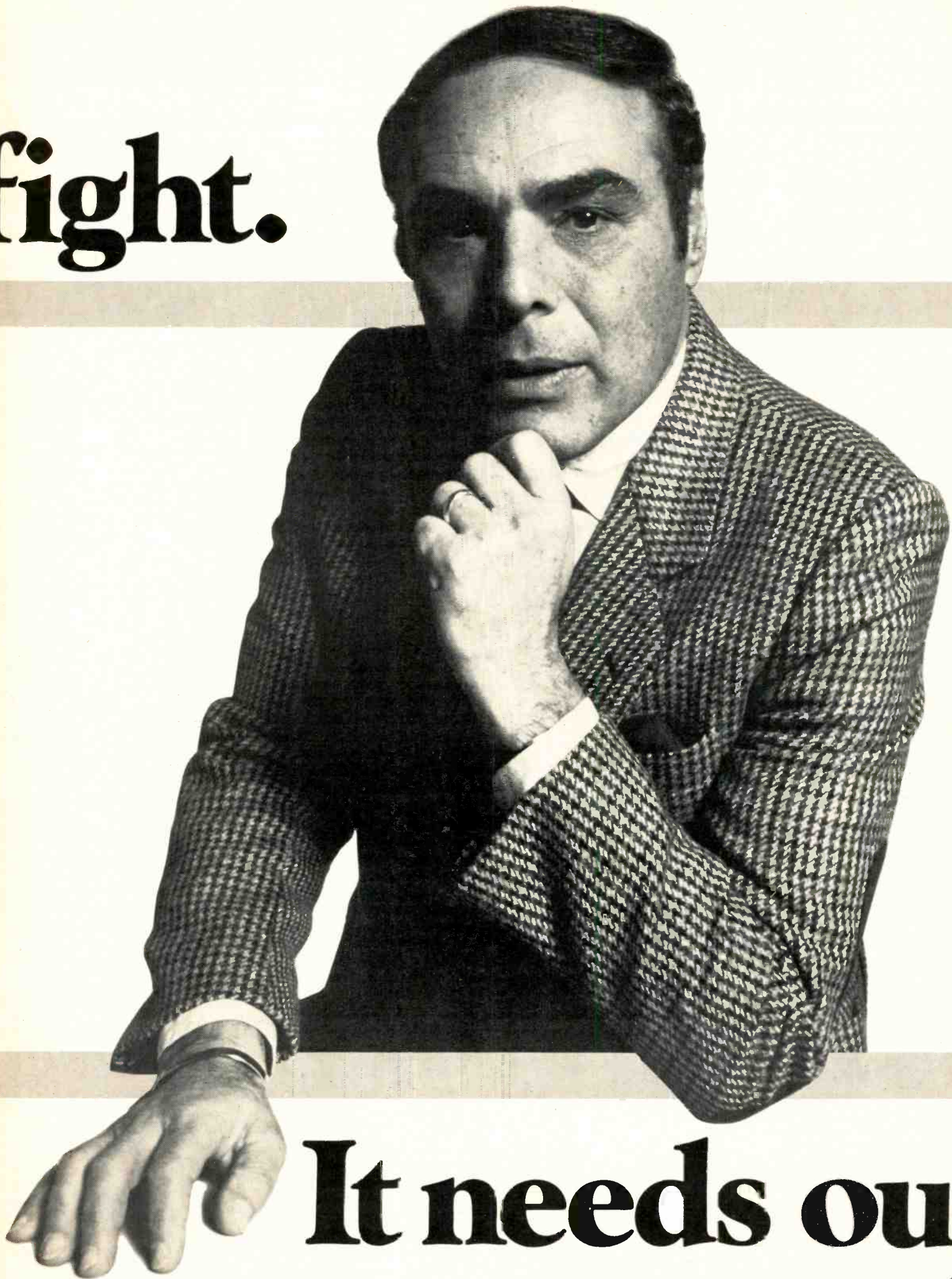
THE DICK ASHER RESEARCH FELLOWSHIP

Each special contribution of \$5,000 or more brings a Dick Asher Research Fellowship, enabling the Foundation to train more specialists, to put more of medicine's most capable and gifted minds to work on wiping out leukemia.

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**It needs our
support.**

Record World Single Picks

JOHN O'BANION—Elektra
47125



**LOVE YOU LIKE I NEVER
LOVED BEFORE** (prod.
by Carbone-Zito)
(writers: Zito-Carbone-
Pinto) (Sixty-Ninth
Street, BMI) (3:20)

O'Banion debuts with this catchy pop-rocker from his forthcoming self-titled LP. His inspired vocal travels in the light tenor range with some urgent stretches on the hook. Sweet strings and polished chorus backing combine with Sid Sharp's concertmaster to create a full pop sound.

CARL WILSON—Caribou
6-01049 (CBS)



HOLD ME (prod. by
Guercio) (writers:
Wilson-Smith) (Murray
Gage/Schilling, ASCAP)
(3:30)

Beach Boy Wilson makes his solo debut with this single from his new self-titled album. His trademark light tenor makes a convincing plea, with backing vocal help from former Sweet Inspiration Myrna Smith (she also gets co-writer credit). The soulful chorus hook is gospel-tinged.

JIM PHOTOGLO—20th Century
Fox 2487 (RCA)



FOOL IN LOVE WITH YOU
(prod. by Neary)
(writers: Neary-Photo-
glo) (20th Century/
Nearytunes, ASCAP/
Fox Fanfare/Neary-
tunes, BMI) (3:30)

L.A.-based singer / songwriter Photoglo may easily be mistaken for the Doobie Bros. on this initial release and title track from his new LP. The chorus hook—decorated with inspired sax shots—is tailor-made for pop-A/C radio audiences.

PETER ALLEN—A&M 2303



**ONE STEP OVER THE
BORDERLINE** (prod. by
Foster) (writers: Allen-
Foster-Keane) (Irving/
Woolnough/Foster
Frees/Tomjon, BMI)
(3:27)

One of America's finest entertainers takes this dramatic pop slice from his "Bi-Coastal" LP over the border. His enthusiastic vocal is placed in dramatic arrangement with pulsating piano, soaring Steve Lukather guitar flights and thick, rich David Foster synthesizer layers.

Pop

SHOT IN THE DARK—RSO 1061

PLAYING WITH LIGHTNING (prod. by
Stewart-Desmond) (writers: Lamble-
Yurman) (Lukerative, BMI) (3:57)

The L.A.-based quintet makes an impressive debut with this disc from the new namesake LP. Krysia Kristianne's vocals ride a slick keyboard / guitar / flute arrangement that flows effortlessly on the bouncy rhythm bass. Hot stuff for AOR-pop.

TOTO—Col 11-01056

IF IT'S THE LAST NIGHT (prod. by
Workman-Toto) (writer: Paich) (Hudmar,
ASCAP) (3:52)

There's resignation and a touch of acceptance in the soft vocals on this single from the "Turn Back" LP. The chorus hook is well-constructed and likely to have a long stay on pop-A/C radio.

RUPERT HOLMES—MCA 51092

I DON'T NEED YOU (prod. by Holmes)
(writer: Holmes) (WB/The Holmes Line
of Music, ASCAP) (3:22)

Holmes is miserable in love and doesn't want to admit it. Another well-crafted contemporary pop song that hits the mark on adult relationships.

FLEETWOOD MAC—WB 49700

THE FARMER'S DAUGHTER (prod. by
Dashut-Caillat-group) (writer: Wilson)
(Irving, BMI) (2:28)

From the "Live" LP, this Brian Wilson song (originally on the "Surfin' U.S.A." LP) gets a southern California treatment. The harmonies are given a dissonant touch and the tom toms are stripped bare.

LOUISE GOFFIN—Asylum 47123

I'VE HAD IT (prod. by Kortchmar-Kirk)
(writers: Bonura-Ceroni) (Slow Dancing,
BMI) (2:37)

Goffin addresses teen trials and tribulations on this bare rocker from her new namesake LP. Producer/guitarist/boyfriend Danny Kortchmar adds nasty solos.

VISAGE—Polydor 2158

FADE TO GREY (prod. by group-Ure)
(writers: Payne-Ure-Currie) (Control/
Island, BMI) (3:58)

Midge Ure's detached vocal floats over a thick synthesizer carpet on this dreamy electronic dancer from the group's self-titled LP. Already a European hit, it's a well-executed mood piece.

LEON REDBONE—Emerald City
7325 (Atl)

SEDUCED (prod. by Handler) (writer:
Tigerman) (Warner-Tamerlane/
Precedent, BMI) (2:40)

A carefree tuba intro sets the stage for Leon's suave croon on this initial single from the new "From Branch to Branch" LP. Sneaky trombone slides, scattered clarinet squawks and delightful banjo strums bring back those lazy Sunday afternoons by the gazebo.

PAUL BUTTERFIELD—

Bearsville 49706 (WB)
**FOOTPRINTS ON THE WINDSHIELD
UPSIDE DOWN** (prod. by Mitchell)
(writers: McClinton-Carlisle, Jr.)
(Cross Keys, ASCAP) (3:12)

The Butterfield wit runs rampant on this devilish O. B. McClinton-Bill Carlisle rocker. Michael Toles' guitar work is exceptional, as is the Willie Mitchell production and biting Butterfield harp.

LAURA BRANIGAN—Atlantic
3807

LOOKING OUT FOR NUMBER ONE (prod.
by Ertegun-Mardin) (writers: Tempchin-
Bodine) (Over The Rainbow/One Time
Thing, ASCAP/Council Rock/Dill Dough
Bean, BMI) (3:45)

Branigan offers a full mid-range vocal effort on this stylish pop dancer. Impressive writer/production credits help make this second cut from her forthcoming LP a pop radio sleeper.

JIMMY ANGEL—Laurie 3692

THANK YOU FOR LOVING ME (prod. by
Gene & Eliot) (writer: Angel) (Ruster-
house, BMI) (3:38)

Angel quivers and growls with genuine intensity on this dramatic single. A starry-eyed pop ballad with recurring title hook.

B.O.S./Pop

RICK JAMES—Gordy 7197

GIVE IT TO ME BABY (prod. by James)
(writer: James) (Jobete/Stone City,
ASCAP) (3:48)

From his new "Street Songs" LP comes this punchy funk single that has enough pop gloss — courtesy of Rick's vocal—to make big crossover inroads. The vocal backing and keyboard lines are exquisite.

**FRANK HOOKER & POSITIVE
PEOPLE**—Panorama 12196

OOH SUGA WOOGA (prod. by Purdie)
(writer: Hooker) (Duchess/MCA, BMI)
(4:15)

Frank and the gang follow a boss bass plow through this soulful dance funk. The catchy chorus chant and rhythm bounce will attract ears and feet.

ARTHUR BLYTHE—Col 7-1227

ILLUSIONS (prod. by Blythe-Fishel) (writer:
Blythe) (Ray Art, BMI) (4:10)

Blythe is enjoying his most creative period and certainly his widest commercial acceptance these days. This rare single is the title track from his latest LP. Joined by bassist Fred Hopkins and drummer Steve McCall (Air), he creates a challenging musical maelstrom.

CARRIE LUCAS—Solar 12190

FASHION (prod. by Sylvers III) (writers:
Shelby-Shockley-Lucas-Beard) (Spectrum
VII/Carrific/Mykinda, ASCAP) (3:50)

Lucas' perky vocal springs off a spunky rhythm track that's equally well-suited for dancin' and listenin'. Synthesizer/guitar flashes add to the lively feel.

KWAME—Polydor 2161

HELL HOUNDS (prod. by Jaffe-Pitterson)
(writer: Heshimu) (Irration, ASCAP)
(3:25)

The young Jamaican reggae artist issues this initial single from his new "Follow I" LP. It's a timely dance piece with interesting vocals primed for radio/club acceptance.

GRACE JONES—Island 49697

PULL UP TO THE BUMPER (prod. by
Blackwell-Sadkin) (writers: Dunbar-
Jones-Mann) (Ackee/Grace Jones,
ASCAP) (3:40)

Culled from the forthcoming "Nightclubbing" LP, this initial single is an explosive funk slice that's heavy on the percussion. Shades of reggae and Grace's vocal demand a body shake.

PASSAGE—A&M 2325

HAVE YOU HEARD THE WORD (prod. by
Johnson) (writers: Valerie-Louis
Johnson) (Kenji, ASCAP) (3:48)

Louis Johnson (from the Brothers) and wife Valerie are the principals in this new outfit. The initial single from their debut, self-titled LP features Louis' lead vocal over a fast, percussion-clad pace.

DAYTON—Liberty 1401

BODY SHAKER (prod. by Sandridge)
(writers: Hummons-Sandridge-Jones)
(Johusa, ASCAP) (4:02)

The Ohio-based quintet hits a funky groove on this cut from the forthcoming "Cutie Pie" LP. Casual vocal gymnastics play in the upper registers, while a rap call directs the movement.

Country/Pop

BILLY JOE ROYAL—Kat Family
8-01044

(WHO IS LIKE YOU) SWEET AMERICA
(prod. by Moman) (writers: Wine-
Levine) (Babychick/Vogue/Irwin, BMI)
(3:25)

Patriotism abounds on this label debut. The strong lyrics and appealing melody are delivered appropriately by Royal's expressive vocal.

BILLY SWAN—Epic 19-51000

DO I HAVE TO DRAW A PICTURE (prod.
by Rogers) (writers: Swan-Clark) (Earl
McGrath, ASCAP/Missing Finger, BMI)
(2:32)

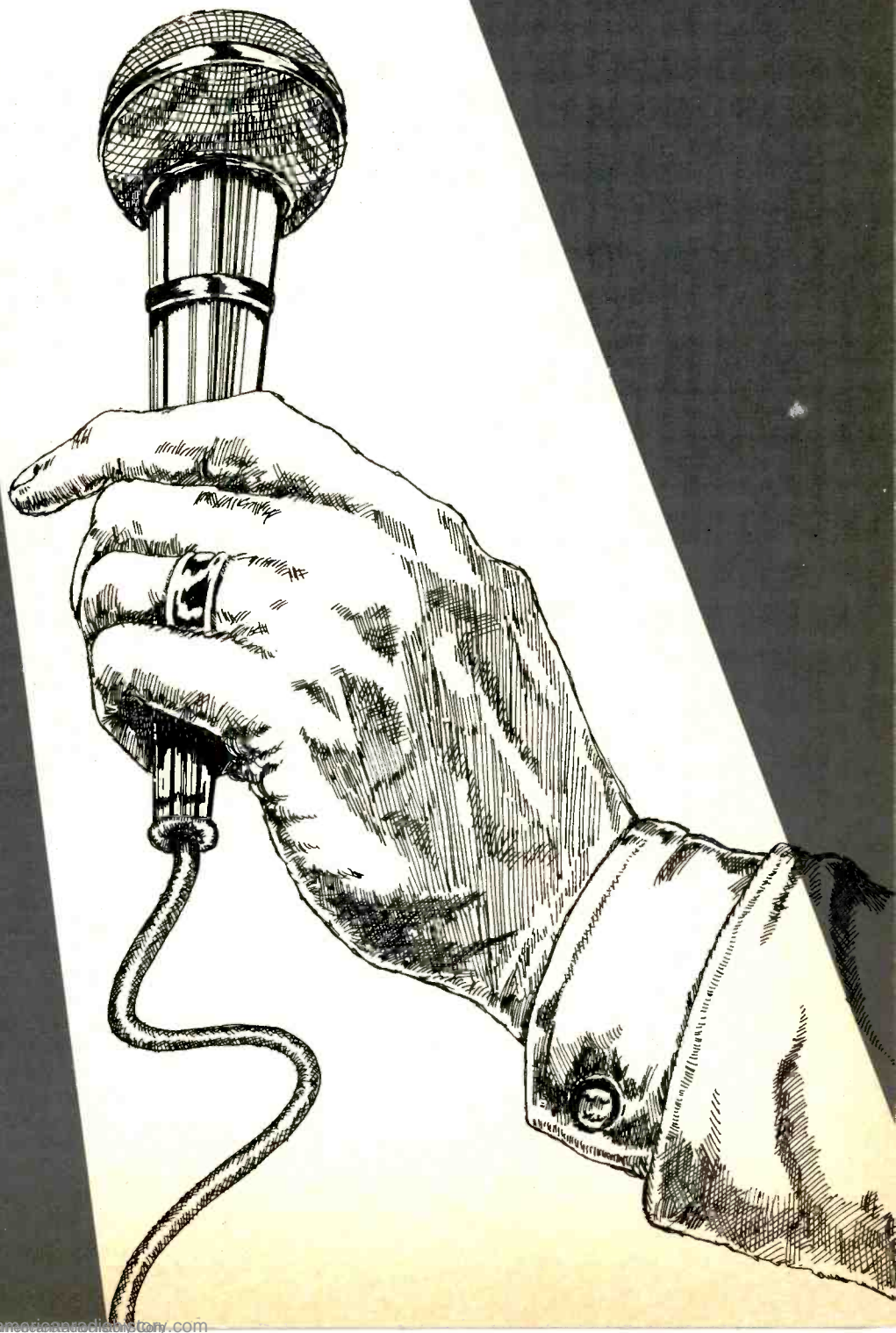
This is one of those simple yet affecting songs that one can listen to over and over again without growing tired. Swan's overdubbed vocal is marvelous on the big hook, while the lyrical guitar lines warm the heart.

Gospel Music: Moving Ahead in '81

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

Issue Date: April 18
Ad Deadline: March 31

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Record World Album Picks



BREAKTHROUGH
LENNY LEBLANC—Capitol ST-12134 (7.98)

Songwriter and ace guitarist Lenny LeBlanc offers a solo LP with the entire Muscle Shoals rhythm machine and producer Barry Beckett behind him. Two old flames, "Champagne Lady" and "Blue-Eyed Lady," inspire great songs, and "Somebody Send My Baby Home" is an auspicious single choice.



ROCKIN' ROLL
GREG KIHN BAND—Beserkley BZ-10069 (E/A) (7.98)

This band has delivered its best collection of songs yet, and album radio has responded in a big way. Two dangerous women, "Sheila" (Tommy Roe's) and "Valerie" (not the Monkees') lead off each side, and cuts like "Womankind" and "When the Music Starts" improve with each listen. Crisp production by Matthew Kaufman.



MAGNETS
THE VAPORS—Liberty LT 1090 (7.98)
The British group that orientalized U.S. rock listeners with their international hit, "Turning Japanese," appears again to reveal a broader range of pop appeal than simple guitar chords and snare drum whacks. The multi-part vocals of "Jimmie Jones," synthesizer details of "Spiders" and acoustic intro of the title cut exemplify their versatility.



APART FROM THE CROWD
GREAT BUILDINGS—Columbia NJC 36920 (7.98)

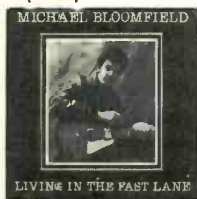
A new four-member group that balances familiar elements with their own quirks in a fashion that should appeal to many types of radio stations. Danny Wilde's lead vocals blend into a three-part harmony that maintains an attractive delicacy on tunes like "Hold On to Something" and the quick-paced "Maybe It's You."

ULLANDA McCULLOUGH
Atlantic SD 19296 (7.98)



On previous labels, vocalist Ullanda has always had a big following. Now she has the writing and production of Ashford & Simpson, a great single in "Bad Company," and songs like "It's You," where her voice floats like a butterfly.

LIVING IN THE FAST LANE
MICHAEL BLOOMFIELD—Waterhouse 11 (7.98)



Recorded over a period of nearly a year prior to his death, Bloomfield's last LP mixes soul gospel ("When I Get Home,"), hot funk ("Roots") and straight electric blues guitar accompanied by piano ("Big C Blues") in a fitting testament to his musicianship.

KISSES
JACK McDUFF—Sugarhill SH 247 (7.98)



In case you haven't heard, McDuff can cook on the organ, and while he also indulges in synthesizers, he's most at home on the Hammond. He's joined in this jazz-funk exercise by Joe Farrell, Phil Upchurch and his own Heatin' System.

MY MELODY
DENIECE WILLIAMS—ARC/Columbia FC 37048 (8.98)



Co-writing and producing with Thom Bell sheds new light on Williams' talent. "Silly" is a sweet tune in waltz rhythm, while the Caribbean beat of "Suspicious" adds to its appeal. The title cut could be a new anthem for black and A/C stations.

ROX
Boardwalk FW 37070 (8.98)



Rock 'n' roll with a heavy dose of synthesized rhythm courtesy of Jacques Morali, who co-produced with vocalist Mike Rox. Cuts like "DDDDDDance" and "Breakaway" are hard to resist, and "I'm No Elvis Costello" is a title for our times.

ALL MY REASONS
NOEL POINTER—Liberty LT-1094 (7.98)



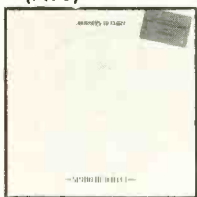
Violinist/vocalist Pointer offers a varied selection, including the streetwise party sounds of "Brookline (Brooklyn, A New York City)," Chuck Mangione's "Land Of Make Believe" and a reading of the spiritual, "Oh What A Beautiful City."

HONI SOIT
JOHN CALE—A&M SP 4849 (7.98)



Rock 'n' roll's soldier of fortune examines the many sides of doom with a band that creates the proper mood for compositions like "Dead or Alive," "River Bank" and an off-beat rendering of "Streets of Laredo."

JOURNEYS TO GLORY
SPANDAU BALLET—Chrysalis CHR 1331 (7.98)



Hitmakers in Britain with the single "To Cut a Long Story Short," this group churns repetitive rhythms as a stimulus to uninhibited dancing. Best cut is "The Freeze," featuring Tony Hadley's neo-nightclub vocals.

RISING STARS OF SAN FRANCISCO
War Bride 9005 (7.98)



The liner notes promise "a cacophonous revival of raw rock that threatens, most happily, to burn away the stigma left behind by the Summer of Love." Holly Stanton, The Kingsnakes, Roy Loney and Timmy Spence sound best.

GLAD YOU CAME MY WAY
JOE SIMON—Posse POS 10002 (7.98)



Production by Porter Wagoner surrounds Simon with a gentle rhythmic power that suits his high-pitched voice. "Love Look At Us Now" is an up-tempo winner, and the title cut is a brief but memorable romantic statement.

FORCE OF NATURE
SUN—Capitol ST 12124 (7.98)



Still the musical brainchild of writer/multi-instrumentalist/lead vocalist Byron Byrd, Sun is capable of sizzling funk and warm, gentle ballads. The vocal contrasts of "On My Radio" and riffing of the title track are highlights.

DON'T MAKE ME EAT
PENDELLUM—Venture VL 1006 (7.98)



A versatile trio that uses synthesizers to maximum effect in a number of settings, Pendellum ranges from the pure pop of "It Takes Time" to the mournful chords of the ballad single, "Without You." Lots of dance music, too.

Elton John Sues MCA

(Continued from Page 3)
lars in exemplary damages.

The suit stems from MCA Records' reported refusal to accept the sixth and final Elton John album due them under a current distribution agreement with the label, which went into effect for a term of five years on March 26, 1976. Under the terms of the agreement, Sackville Productions Ltd. (owned by attorneys Michael Oliver and Ashley Laurence and described in the complaint as "in the business of furnishing the services and proceeds of numerous individuals in the entertainment business and . . . entitled to the services of Elton John . . . as a recording artist") was to deliver to MCA Records six John albums within the five year period for which it was to receive \$1.33

million at the time of each delivery. On March 13, 1981, MCA received from Sackville the master recordings to "The Complete Thom Bell Sessions," furnished to them as the sixth LP under the terms of the agreement.

MCA reportedly refused delivery on the grounds that three of the songs, "Mama Can't Buy You Love," "Are You Ready For Love" and "Three Way Love Affair," had already been released on a 12-inch EP in 1979, while "Mama Can't Buy You Love" had been released simultaneously as a single. "The Complete Thom Bell Sessions" was originally recorded in 1978.

Elton John signed with Geffen Records in 1980.

A spokesman for MCA declined to comment on the complaint.

Jensen, Roberts Form Company

■ LOS ANGELES — Gail Roberts and Michael Jensen have announced the formation of Jensen/Roberts & Associates. The L.A.-based company will provide public relations, advertising, marketing and management services.

Jensen recently left his post at Columbia Records as associate director of tour publicity and special projects. Prior to joining Columbia he had been a syndi-

cated columnist for the Knight-Ridder chain and an independent publicist for various accounts.

Roberts has headed her own firm, Gail Roberts Public Relations, and her own management firm, Gail Roberts Personal Management, for the last three years. Prior to the opening of her own firm, she headed the west coast publicity department of Columbia Records for five years.

Banner Attendance Marks 12th Country Radio Seminar

By AL CUNNIFF

■ NASHVILLE — Banner attendance, a talent-packed New Faces show, a new reception featuring artists, and a lively trade/label/radio discussion highlighted the 12th annual Country Radio Seminar, held March 12-14 at the Hyatt Regency Hotel here.

This year's CRS carried the theme "Country Radio—Nobody Does It Better." A first-ever CRS artist cocktail reception drew artists such as Dolly Parton, Jerry Lee Lewis, Cristy Lane, and others, as well as label representatives and hundreds of radio representatives.

Highlights among the many addresses given during the seminar included talks by keynote speaker Arthur Godfrey and country humorist Jerry Clower.

This year's CRS drew 442 paid registrants, along with at least two dozen spouse registrants. This tops last year's mark of 428 paid registrants. About 80 percent of this year's registrants represented country radio stations, either as PDs, MDs, GMs, owners, sales personnel, and even engineers.

Session highlights during the seminar included "Country Phen-

omenon and Lifestyle," presented by John Parikhal, of Joint Communications, Toronto; "Hot to Buy a Radio Station;" and "Quarterly Measurement and How To Cope With and Survive Under This New Measurement Technique."

Undoubtedly the best-attended and most-heated discussion came during "The Marriage of Radio, Records, and Trades—Polygamy Works," which featured country chart researchers from *Record World*, *Billboard*, *Cash Box*, the *Gavin Report*, and *Radio & Records*. *RW's* country charts were praised for their consistency and credibility by several radio representatives in the audience and on the panel, which included *RW's* Marie Ratliff.

The Statler Brothers and Brenda Lee also imparted some important information about the Country Music Association and its efforts on behalf of the industry during the MCA's panel presentation, which aired the CMA's video spot, "Music for the Times."

(Photos of the Seminar are on page 47.)

The Arts·UCLA Extension·Spring Quarter 1981

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By DAVID MCGEE

■ MICHAEL MURPHEY NEWS: It's that time of year when the columnist journeys back to home turf in Tulsa, Oklahoma for Michael Murphey's annual birthday/St. Patrick's Day bash at Cain's Ballroom and to get the lowdown on what this underrated artist has been up to in the past 12 months. The latest visit featured the first Rematch of the Century in racquetball, as Murphey came to town seeking revenge for the sound thrashing he suffered last year when the columnist swept three straight games from him at the legendary God's Racquetball Courts.

The Rematch was highlighted by a nifty bit of strategy on the part of Murphey's now-infamous manager, Bob Burwell, who failed to inform the columnist in advance of the proposed set-to and then loaned him a racquet that was minus a wriststrap, a psychological ploy of no small genius: once you've seen a racquet fly out of the hand and go straight at someone's head, you will never again be quite so abandoned in your play. Thus it was that Murphey took the first game, 21-17, mainly on the strength of a swift serve and a sure kill shot, although he admitted later that Burwell would have to get some credit for the win. The columnist then called on God himself, who gratefully loaned a racquet with a wriststrap. The up-shot? Murphey fell, 21-14, despite a valiant comeback. Time did not permit a rubber match, but the second Rematch of the Century is slated to take place in New York when Murphey holds forth for two nights at the Lone Star, April 15-16.

Thursday night, March 12, was the occasion for a sneak preview of "Hard Country," the film Murphey co-wrote with another fledgling screenwriter, Michael Kane. Murphey appears in the film as the leader of the house band at a honky tonk in Midland, Texas where much of the action takes place. Tanya Tucker also appears briefly as the local girl who made good in Hollywood.

In essence, "Hard Country" is the other side of the romanticized life depicted in "Urban Cowboy," although the two films are only tenuously connected. "Hard Country" is the story of a man, Kyle Richardson (Jan Michael-Vincent), and woman, Jody (Kim Basinger), who are married but heading in different directions. Kyle works in a factory galvanizing chain link fence and seems, if not happy, at least resigned to his life of labor. Jody is a telephone operator who knows there is something better out there beyond Midland. She's never more aware of this than during the seemingly-endless nights at the honky tonk, where the townsfolk play out their lives of quiet desperation. Increasingly restless, Jody, after a key scene in which she verbally abuses Kyle's friends for their vulgarity and limited vision of life's possibilities, packs her bags for California and for what she feels will be a more promising future as an airline stewardess. In the meantime, Kyle has been jolted out of his lethargy by his brother Royce, a smooth-talking double-dealer who's made a small fortune selling mobile homes. Played with chilling authenticity by Michael Parks, Royce badgers Kyle into becoming a mobile home salesman, an experiment that is doomed to failure and ends in a brutal fistfight when Kyle discovers his brother trying to seduce Jody.

Jody bolts from Royce's office and heads for the airport with Kyle in hot pursuit. As she's about to board a plane, Kyle, who's since taken another beating from airport security, begs her to come back and promises to take her to California himself. They're last seen riding off together across the hard country of Midland.

The film has flaws: the ending, for one, doesn't ring true, possibly because the bond it implies between Kyle and Jody hasn't been spelled out clearly enough beforehand. Another critical scene, between Tucker and Basinger, begins awkwardly and stumbles to its conclusion despite a couple of funny moments in a confrontation between Kyle and Tucker's slick Hollywood agent.

On the plus side, Basinger and Michael-Vincent give compelling performances. Parks is the film's revelation: those who remember him only for the number of times he fell off his motorcycle in the TV series "Then Came Bronson" will be surprised at the depth and dead-on accuracy of his portrayal of southwestern slime. Gailard Sartain gives a winning performance as Johnny Bob, the class clown who is the ultimate victim of the honky tonk lifestyle.

In addition to previously-recorded material by several artists, in-

(Continued on page 46)

Cover Story:

The Influential Grover Washington, Jr.

By NELSON GEORGE

■ For many years, Grover Washington, Jr. has represented the best in the often maligned musical genre of pop-jazz. His success with "Mr. Magic" and other albums opened the eyes of many musicians to the commercial potential of pop-jazz, making Washington in an important sense an influential force in contemporary music. Today he can say with justifiable pride, "Nobody says what I do is not music anymore."

His current Elektra album "Winelight" is his most successful ever, having reached #1 on the Record World Jazz Chart, the top ten on the Black Oriented Album Chart and the top 25 on the pop chart. The single, "Just the Two of Us," featuring Bill Withers' relaxed vocal, is in the black top ten and bulleted to the pop top 10.

"Winelight" is the second album Washington has done with the Antisia Productions team of percussionist-producer Ralph MacDonald, songwriter William Salter, and arranger Bill Eaton. Washington and MacDonald share production credit on "Winelight," and the music is very much a collaborative effort. "Ralph and I have been friends for ten years and we know how to get the best out of each other," Washington told RW. Add Bill Salter and Bill Eaton to that and it was like old home week. We cut at Ralph's studio in New York, Rosebud, and it took about six to eight weeks overall, but since we only recorded three days a week



the actual time in the studio was probably half that."

"Just The Two of Us" was originally going to emphasize Washington's sax. "But in listening to the playbacks at home in Philly I realized the tune was going nowhere with sax carrying the melody and also playing a solo," Washington said. "I began to think of the kind of voice that could do the kind of sing-talk thing I wanted. Bill Withers' name came immediately to mind."

Withers consented and flew in from California to put on a vocal. "He re-wrote the words a bit, made them more personal, which I think gives it an honesty that works."

Overall, Washington said he feels "Winelight" is more melodic than much of my music, less vamp-oriented. You can't satisfy your audience with the same thing every time out."

'Barbeque King' Kaukonen Feted



Jorma Kaukonen, former lead guitarist of Jefferson Airplane and Hot Tuna, recently appeared at the Palladium in New York, where he and his group, Vital Parts, performed selections from their current RCA album, "Barbeque King." Prior to the concert, Kaukonen stopped by RCA's executive dining room, where he was feted by members of the staff. Pictured from left are: Don Wardell, manager, product management-pop music, RCA Records; Bill McGathy, director, national album promotion; Kaukonen; John Betancourt, division vice president, pop promotion; Tony King, director, creative services; Bill Thompson Kaukonen's manager; and Mike Becce, director, national singles promotion.

Small Black-Oriented Labels Pursue Long-Term Success

By **BRIAN CHIN** and
NELSON GEORGE

■ **NEW YORK** — At one time, small independent record labels were the heroes of black-influenced music, recording and promoting a sound that white America knew little about. But today the majors are deeply committed to black music. In such a market, is there really a place for small black-oriented record labels with limited distribution and unknown acts?

To the owners of independent labels from Long Island to San Bernardino, the answer is definitely yes. The reluctance of major labels to take chances on young talent and the ability of small labels to aim their product at select audiences are the forces that motivate these entrepreneurs to face frustration, rejection, and possible bankruptcy in pursuit of long-term success.

Groove Time

Groove Time Records is a self-distributed label run by Grover C. Wimberley III, the proprietor of a popular record store of the same name in San Bernardino, California. Wimberley made the move from selling to making records because of the popularity of a local band and a musical need he felt the majors weren't satisfying.

"General Caine is the most popular band in the area and has been for several years," Wimberley told *Record World*. "I saw them at a concert years ago and I remember the next day saying, 'Man, even though I've never made a record before I'd love to record them.' Then out of nowhere they called me. We got together and released a single called 'I'm the Man' that not only sold well here, but in Denver and San Diego as well. We just didn't have the resources to capitalize on it."

General Caine, an 11-piece band, has a new album on Groove Time that shows them in an innovative pop-funk vein.

A new album by singer Benny Conn is in the soulful tradition of Sam Cooke and Otis Redding. Wimberley says he recorded it "because I see fans of a Johnnie Taylor or Tyrone Davis come in and want to hear their new stuff. We play their latest and the customers look so disappointed. There is an audience for good rhythm & blues that isn't being served." Before recording this Art Steward-produced album, Conn had worked in Groove Time's stockroom. It was only after Conn cajoled Wimberley for months that he was listened to.

"Because we're constantly in touch with the street and can see

what people want at the store, our music always looks to fill a need," Wimberley says. Of course, Groove Time is faced with the age-old problem of getting radio play. "It's hard when no one knows you and you have no staff. We can only do our best and make the best music we can."

Dynamic Artists

For Joe Carter of Dynamic Artists, having his own Richmond, Virginia-based label means "I don't have to try and deal with those folks in Los Angeles and New York and can concentrate on building my operation." Carter quit the post office 12 years ago to get into the music business, and has since established a reputation in the area as a reliable concert promoter, utilizing the Richmond Coliseum and other local venues.

Three years ago the Waller Family, a five-member vocal group Carter discovered in Richmond, had a single on MCA, "I Believe in You," but they were dropped before anything else was released. The experience embittered Carter toward major labels. When he released an album by a local group called Starfire and it suddenly sold, by his count, some 10,000 copies in Virginia and South Carolina, Carter began to see his own company as a reasonable alternative.

"I see the blacks at the major labels as scared to sign artists because they fear for their jobs," Carter told *RW*. "Everybody up there has a title and very little authority. So instead of getting the runaround, I'd rather work for myself. I have a Wallers album, 'Love Emotion,' that I'm distributing through Schwartz in Washington and Tidewater One Stop in Virginia. The Wallers are an excellent performing unit, they work regularly, and it stimulates interest in their recorded work."

"Betcha Can't Love Just One" by Final Edition rested at #117 on the pop singles charts for several weeks, a real achievement for the two-year-old black-owned Vap label. The Long Island-based label is owned by four men, three of whom are also members of Final Edition. Drummer Venlo Odom, keyboardist Stafford Floyd, guitarist Johnny Floyd, and Mike Derrick founded Vap as a vehicle to display their business and creative skills to the industry. According to Odom, "we started as a production company taking our material around to the major labels. We never got totally negative response. Just a lot of being put on hold. So as a matter of survival and to make ourselves more attractive we decided to form a label."

Vap is using Sunshine for distribution out of New York and has set up a national network for its records. The current Final Edition single is getting airplay in New York, Philadelphia, Chicago, and Florida. Surprisingly, Odom says that a previous Final Edition single, "No Limit," received "only club play and no airplay and sold double what this current record has."

Vap will release a Final Edition album in May as well as singles by Jazsee, a female vocal group, and Ange Lateek, a female singer.

For the established independent labels that were closely identified with disco, its perceived decline has been a blessing in disguise. Labels in the New York area find themselves positioned to mine a market (composed largely of black buyers in the eastern half of the country) that has bewildered most majors.

The four-year history of New York's West End label has been dotted with what might be called "regional" hits; nevertheless, when the region is New York, these may sell in the hundreds of thousands. After a run of hits that included the million-selling "Hot Shot," business quieted down suddenly, recounts West End president Mel Cheren. Still, R&B and the so-called "urban progressive" radio stations in major eastern markets had learned to monitor club action, and a freakish street hit, "Is It All Over My Face?" by Loose Joints, started the label back uphill. Cheren asserts that "providing I have the right record, I don't have to be Columbia" to be covered by the key radio stations that help sell records through. The flexibility of the independent becomes crucial here because of the emergent

(Continued on page 41)

Muscle Shoals Seminar Set for May 20-22

■ **MUSCLE SHOALS, ALA.** — The Muscle Shoals Music Association has announced that its fourth annual Records and Producers Seminar will be held here May 20-22.

'Who Gets What'

MSMA's executive director Buddy Draper and the organization's president Jimmy Johnson said the theme for this year's seminar is "Who Gets What in the Recording Business — Slicing the Recording Pie." Panel discussions will include "Record Companies/Publishers—Do They Have Anything in Common?," "Artists, Writers, and Producers — Who Gets What?," and "Promotions—Indies or What?"

Advance registration for the seminar and associated activities is \$100 per person, \$75 for MSMA members. For more facts about the seminar and lodging, call Draper at (205) 381-1442.

CBS/Records Group Promotes Deane Marcus

■ **NEW YORK**—Deane J. Marcus has been appointed to the position of director, financial analysis, CBS/Records Group, it was announced by Paul J. Vitale, director, finance and planning.

Marcus will be responsible for the financial analysis and reporting of the CBS/Records Group, including CBS Records Division, CBS Records International, CBS Video Enterprises and the Columbia House Division, as well as all Group staff activity. He joined CBS in 1978 as a financial analyst in the CBS Records Division's operations marketing profit center. He was promoted to manager, financial analysis-operations marketing, CBS Records Division, in 1979.

Stephanie's Gold



Stephanie Mills is presented with RIAA gold for her "Sweet Sensation" album and "Never Knew Love Like This Before" single. Presenting the award are (from left) Neil Portnow, president of 20th Century-Fox Records; Bunky Sheppard, vice president, R&B promotion, 20th Century-Fox; and Mort Weiner, vice president, merchandising/sales and international operations, 20th. Mills won a Grammy (Best R&B Female Vocal Performance) for "Never Knew Love . . ." which also gained a Grammy for producers/songwriters James Mtume and Reggie Lucas (Best Rhythm & Blues song).

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ THE BIG SCREEN: Local movie and music buffs will be glad to know that this year's Los Angeles International Film Exposition—commonly known as Filmex—will be presenting far more music-related films than ever before, films that deal with just about every style from blues and rockabilly to ska and reggae, jazz and rock 'n' roll, and even a little opera. Filmex runs from April 2 through April 23; most of the theaters that will be running these movies are located right here in fabulous, scenic Hollywood.

Here is a list (a partial list, that is; for full info, including locations, try calling **Todd Everett** at 465-6134) of this year's musical films, with the dates they'll be shown in parentheses: "Babylon," a look at London's black youth with a reggae soundtrack (April 3, with an **Eddy Grant** short also included); "Breaking Glass," a rock 'n' roll movie with **Hazel O'Connor** and **Phil Daniels** (April 3); "Dance Craze," the ska film with the **Specials**, **Madness**, the **Selecter** and others (April 4; the soundtrack album is already available on Chrysalis/2 Tone); "The Divine Emma," about Czech opera singer **Emma Destinnova**; a double feature that looks to be a real winner, matching "Eric Clapton and His Rolling Hotel" (featuring the likes of **Muddy Waters**, **George Harrison** and **Elton John** joining Clapton on his train tour to Europe) with "Van Morrison in Ireland," a musical documentary of Van the Man's first tour of his homeland in 15 years (April 10); "Blue Suede Shoes," dealing with England's obsession with rockabilly and featuring everyone from **Gene Vincent** and **Eddie Cochran** to **Ray Campi** (April 10); "Asphalt Night," about West German youth and music (April 15); "Baby Snakes," described as "Frank Zappa's tribute to people 'who do stuff that is not normal,'" which sounds about right (April 17); "If It Ain't Stiff, It Ain't Worth a . . ." (you know what comes next), a filmed record of the Stiff Records tour in '77 with **Elvis Costello**, **Ian Dury**, **Rockpile** and **Wreckless Eric**, on a bill with the much newer "Son of Stiff," which features **Joe "King" Carrasco**, **Dirty Looks**, **Any Trouble** (you've gotta hear these guys cover ABBA's "The Name of Game") and a couple of others (April 18); and "Union City," which has music by **Blondie's Chris Stein** and appearances by **Deborah Harry** and **Pat Benatar** as actresses, not singers (April 21). Remember, we've left out a few, so there are bound to be others not listed here that pique your interest.

MORE ZAPPA: The same day as his "Baby Snakes" is shown as part of Filmex, April 17, Frank Zappa will be at the Palladium in New York hosting a concert in honor of one **Louise Varese**, widow of composer **Edgar Varese**. Three of Varese's works will be performed. If you want further details, call **David Klasfeld** c/o a firm with the amazing but real name of Skadden, Arps, Slate, Meagher and Flom at (212) 371-6000. Meanwhile, Zappa has apparently completed a P&D deal with Columbia for his Barking Pumpkin label to be handled domestically. He's also completed a mostly-live album called "Tinsel Town Rebellion," as well as an all-instrumental record called "Shut Up 'n Play Yer Guitar" ("designed specifically for those fans who like his somewhat unusual guitar stylings," the literature tells us), with the latter to be available only by mail order. Zappa's no fool: order blanks for the guitar album will be included in copies of "Tinsel Town Rebellion."

HELP WANTED: **Billy Thorpe**, who you may or may not remember for last year's "21st Century Man" conceptual album/laser show extravaganza—a saga of extraterrestrial visitation, Earth's destruction, and a human odyssey to a new planetary home—has formed a new band and is looking for a bass player. So if you're interested in joining a three-piece group called **Total Chaos** that will be produced by **Spencer Proffer** and will include Billy and former **George Harrison** drummer **Alvin Taylor**, just hop into your extraterrestrial space vehicle and hook up with the Pasha Studios mothership in the Sunset orbit. Or, save yourself some gas and call (213) 466-3507.

SACKED: **Murray Langston**, widely known as the Unknown Comic, has been signed by **Stephen R. Friedman** of the Carousel Entertainment Company to do "The Unknown Comic Movie," which will be directed by one **William Levey** of "Skatetown USA," "Happy Hooker Goes to Washington," and "Slumber Party '57" fame. The agreement also calls for a record deal, but the label is, of course, unknown . . . Poor **Peter Schwartz**, ace west coast regional promo man for Arista, probably wishes he'd run of gas on his way to the label's party for the **Jeff Lorber Fusion** last week. Peter had just flown in from Tucson that afternoon, huddled quickly with **Clive Davis** at the latter's Bev

(Continued on page 42)

PolyGram, Circus in Contest Promotion

■ NEW YORK—With a contest called "Wordspinners," PolyGram Records and Circus Magazine are jointly sponsoring an unusual promotional effort in support of seven PolyGram rock releases: the Teardrop Explodes' "Kilimanjaro," the Brains' "Electronic Eden," Tom Dickie and the Desires' "Competition" and Rush's "Moving Pictures" on Mercury; the Jam's "Sound Affects," Rainbow's "Difficult to Cure" and Pat Travers' "Radio-Active" on Polydor and 707's "The Second Album" on Casablanca. In the contest, open to all Circus readers, entrants are invited to submit album reviews to the magazine, which will be judged by a panel of college students coordinated by Circus and PolyGram. The writers of the reviews judged best for each album will have their work published in Circus and will win a stereo system worth up to \$1000.

The contest will bow in the April 30 issue of Circus Magazine, which will be on the stands throughout April. A foldout poster will be included in the magazine, featuring a blowup of Pat Travers' album cover and shots of all eight albums targeted.

The "Wordspinners" idea originated in PolyGram Distribution, where Rick Bleiweiss, product management VP, Lou Simon, marketing VP, and Len Epand, press and artist relations VP, collaborated in conceiving the reader contest to spotlight rock product and approaching Circus Mag-

azine as the appropriate publication. Artwork was devised by creative services VP Bill Levy and the Circus Magazine staff; the accompanying copy was developed by the magazine staff. PolyGram Distribution will be organizing retail stores nationwide for effective, visible point-of-purchase store displays, using album covers and posters.

Rothberg Comments

Circus Magazine publisher and editor-in-chief Gerald Rothberg commented: "We've gotten an awful lot of reader involvement over the years; many send manuscripts, photos and reviews, looking to be published. For them, it's an opportunity to be published and win a prize. Our readers are record buyers; they buy Circus to read about records and record news. (The contest) creates an all-inclusive atmosphere, with a variety of impact because of in-store and reader word-of-mouth—we're mixing media. It's our opportunity to show that print promotion is as effective as broadcast advertising."

PolyGram executives further noted the encouragement of multiple sales to entrants submitting several reviews. PolyGram's Epand declared that "the concept may soon become a standard feature of the industry. Providing the listening audience with an outlet to express their feeling about the music is bound to result in a more knowledgeable consumer who will be more receptive to good, solid product."

'Pop Show' To Air Via Satellite

■ NEW YORK—Beginning March 31, "The Pop Show," a one-hour cable TV show featuring music videos, movie clips and original programming, will be distributed via the Westar III satellite to over 500 broadcast and cable systems across the country. Using the satellite, "The Pop Show" will reach its audience at a cost much below that of traditional cable "bicycling" methods.

During the one-hour show on

March 31, a toll-free number will be flashed so local distributors can place orders for future programs. "The Pop Show" is advertising-supported and will be available either on a barter or a fee-per-subscriber basis.

The Pop Network, producers of the show, also offer a two-hour "Pop Radio Video," available either via the Westar satellite or by traditional bicycling methods.

Handshake Signs Dante



Ron Alexenburg, president of Handshake Records, has announced the signing of Ron Dante. Pictured at Media Sound Studio in New York, where his Handshake debut is nearing completion, are, from left: Alexenburg, Dante, co-producer Steve Shaffer, engineer Geoff Howe, and Handshake Records partner Peter Meisel.

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ ALL SINGING, ALL DANCING: Just about all the new material in the Disco File this week is pressed on twelve-inch disco discs; the independent releases, typically, are commercially available, and the major label releases promotional only.

If there's any disco "supergroup" around in the tradition of Voyage, it's got to be **Change**. Their Euro-American talent mix (Italian musicians; American lyricists and singers) resulted in one of the farthest-reaching hits of the past few years, last summer's gold "The Glow of Love." Advance word on the upcoming "Miracles" was understandably intense, especially when imported British copies of the first single, "Paradise" (5:14), began trickling into New York. That single ships domestically this week on Atlantic/RFC, and it certainly won't be anything but a big hit. **Diva Gray** is the vocal soloist on this track, where lyricist **Tanya Willoughby's** words make as much impact as the music: the near-ecstatic vision of a distant Loveland is conveyed with misty open-ended vocal chords and propelled with bassman/co-writer **David Romani's** solid bottom rhythm. Quite a beauty; the album is scheduled for early April. **Grace Jones' new** single, from an album-to-come called "Nightclubbing," offers more of the progressive reggae/rock fusion created so successfully on the stunning "Warm Leatherette" album. "Pull Up to the Bumper" (5:45 on a special "party" mix on Island) was co-written by Jones and is an challenging as ever, a deeply syncopated track of bare synthesizer and high-hat hiss. In it, she creates both humid tropical heat and nervous urban tempo; Jones is authoritative and at home in this setting and, on the strength of her personality if not her voice, should be able to break through in dance spots of all kinds. (Dammit, she's an artist!)

Strong material from new artists: **Laura Branigan** is a big-voiced singer with a throbbing tone that bears at least passing resemblance to Donna Summer; her single, "Looking Out For Number One" (Atlantic), is a spare, pumping pop-rocker produced by **Ahmet Ertegun** and **Arif Mardin**. Tough-talking Branigan digs into the song's I'm-coming-out message with lots of verve, outlined boldly on top of a crunching bass line; the exceedingly clean mix is by DJ **Richie Rivera**. **Eighties Ladies' second**, "Turned On to You" (Uno Melodic) is one of our left-field faves this week; it's another one of **Roy Ayers** and **Edwin Birdsong's** off-beat creations that strikes a chord, no matter how haphazardly (as in the case of Sylvia Striplin's "Give Me Your Love"). The 5:31 cut is a slow, slinky chant, with a jangly guitar line and droning choruses of "I-I-I'm turned on to you," answered occasionally by an unusual stuttering horn line. Reminded us a bit of old Love Unlimited material, with a touch of "Hot Butterfly"'s soul flavor. "Loc-It-Up" is a local New York release by **Leprechaun** on Citation Records; like the recent Final Edition record, it's a surprisingly smooth-sounding production for a "street" record and the song itself is sweet soul love talk put across in pretty harmony. There is a very sudden break two-thirds of the way through: sounds like someone decided it was needed and affixed it, although times have changed a little bit and the "break" is no longer an essential. Still, modestly attractive and good radio fare.

New music from established bands: **Aurra's** "Are You Single" is from an upcoming Salsoul album, and it's another example of fine catch-phraseology from the group (Aurra shares a number of members in common with Slave). "Are you available for me?" a chorus asks, in a laid-back but tough mid-tempo track; a fuzzy guitar solo caps the cut. Watch this band, especially as producer/member **Steve Washington** has left Slave to concentrate on this branch. **Side Effect's** "Make You Mine" (Elektra) is a bit short at 4:16 but is nonetheless an enjoyable, unhurried groove that's drawing substantial early attention from our club reporters. The group's falsettos and harmonies are treats for the ear; hope a remix is being considered. Two tracks from the "Future Gold" side of **B.T. Express' "Greatest Hits"** album have been released commercially on Columbia disco disc: "Midnight

Beat" (6:08) is uptempo funk, with a great "yeah, yeah" singalong; the fine breakdown jamming is almost a surprise, given the tendency of so many black bands to shorter tracks lately. The flip, "Let Me Be the One," is more in the subtler R&B style of their peers, almost hushed, with soft-edged voices, synthesizer and keyboards. Sounds especially good for radio. The **Ohio Players** sound different, to say the least, on their Boardwalk debut (and that label's first disco disc remix): their version of Otis Redding's "Try a Little Tenderness" reveals almost none of the group's heavy funk identity. Instead, their updating is a sweet pop-flavored uptempo version light on the bass and generous with strings and horns, almost in the style of all those New York hustle remakes. The album track was remixed by L.A.'s Rick Gianatos and Larry Rossiello; they have lengthened the cut to six-and-change with some instrumental passages. On the flip is a reworking of **Rox' "DDDDDance,"** done by Juergen Koppers and Tom Hayden; this heavy-metal cooker (refer to our March 14 singles picks) is extended with a vibrating bass break.

Upcoming releases: **Kelly Marie's** long-term underground hit, "Feels Like I'm in Love," ships this week, finally, on the Coast To Coast label, which is distributed by CBS. A commercial twelve-inch will be issued shortly, containing a remix of that cut, and "New York at Night." A double-album's worth of material is being readied for State-side release. The "Stars on 45" medley, mentioned here last week, will be released domestically on the Radio label, through Atlantic; it will include another collage of oldies material to complete the album. (We shudder to think of the rehearsal time that went into it...)

The devoted readers that have made it this far into the column should note that, as of this issue, Disco File will appear in *Record World* every other week. I know that this looks like a sign, but I assure one and all that there is no handwriting on this wall. While Disco File Top 40 will continue to be a weekly feature, the record reviews are being condensed because of the indisputably slower flow of club-directed music released by domestic labels. But make no mistake, *Record World's* professional interest in disco (not to mention my personal passion) continues unabated. We needn't rehash the state of disco and the industry as a whole right here; suffice it to say that I have faith in—at times, even awe of—the genius of discotheque DJs and fans to pick hits. In these tough times, I'm finding that few people in the industry will ignore the initial spark provided by disco.

Disco File Top 40

MARCH 28, 1981

1. **BREAKING AND ENTERING**
DEE DEE SHARP GAMBLE/Phila. Intl.
(12") JZ 36370 (CBS)
2. **RAPTURE**
BLONDIE/Chrysalis (LP cut) CHE 1290
3. **LOVE (IS GONNA BE ON YOUR SIDE)**
FIREFLY/Emergency (12") EMDS 6515
4. **HILLS OF KATMANDU/WISHBONE**
TANTRA/Importe/12 (LP cuts) MP 310
5. **YOUR LOVE**
LIME/Prism (12") PDS 409
6. **GET TOUGH**
KLEER/Atlantic (12") SD 19288
7. **IT'S A LOVE THING**
WHISPERS/Solar (12") BZL1 3578 (RCA)
8. **ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion (12") SD
16027 (AtI)
9. **CAN YOU HANDLE IT**
SHARON REDD/Prelude (LP cut) PRL 12181
10. **LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (12") SD 17023
11. **BODY MUSIC**
STRIKERS/Prelude (12") PRLD 608
12. **MAKE THAT MOVE**
SHALAMAR/Solar (12") BZL1 3577
(RCA)
13. **HEARTBEAT**
TAANA GARDNER/West End (12")
WES 22132
14. **AI NO CORRIDA**
QUINCY JONES/A&M (12") 2309
15. **WALKING ON THIN ICE**
YOKO ONO/Geffen (12") 49683 (WB)
16. **SET ME FREE**
THREE DEGREES/Ariola (LP cut) OL
1501 (Arista)
17. **WON'T YOU LET ME BE THE ONE**
MICHAEL MCGLOIRY/Airwave (12")
AW12 94964
18. **I HEAR MUSIC IN THE STREET**
UNLIMITED TOUCH/Prelude (12") PRLD
605
19. **WIND ME UP**
R.J.'s LATEST ARRIVAL/Buddah (12")
DSC 144
20. **LET'S DO IT**
CONVERTION/Sam (12") S 12336
21. **YOU'RE TOO LATE**
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
22. **THIGHS HIGH (GRIP YOUR HIPS AND MOVE)**
TOM BROWNE/Arista/GRP (12") 5503
23. **SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134
24. **FANCY DANCER**
TWENNYNINE FEATURING LENNY
WHITE/Elektra (12") 6E 304
25. **FEEL IT**
REVELATION/Handshake (12") 4WB 5309
26. **BON BON VIE/CANDIDATE FOR LOVE**
T.S. MONK/Mirage (12") WTG 19121
(AtI)
27. **LOOK UP/NEVER GONNA GIVE YOU UP**
PATRICE RUSHEN/Elektra (12") 6E 302
28. **BURN RUBBER**
GAP BAND/Mercury (12") SRM 1
4003 (PolyGram)
29. **PERFECT FIT**
JERRY KNIGHT/A&M (12") SP 4843
30. **DON'T STOP**
K.I.D./Sam (12") S 12337
31. **MY SIMPLE HEART**
CAROL DOUGLAS/20th Century Fox
(12") TCD 125 (RCA)
32. **HIT 'N' RUN LOVER**
CAROL JIANI/Matra (12") W 12044
33. **DON'T STOP THE MUSIC**
YARBROUGH & PEOPLES/Mercury (12")
SRM 1 3834 (PolyGram)
34. **FANTASTIC VOYAGE**
LAKESIDE/Solar (12") BXL1 3720
35. **KEEP MOVIN'**
BEVERLY HILL/Old Town (12") OT 12
1981
36. **QUE PASA/ME NO POP I**
COATI MUNDI/Ze/Antilles (12") AN 807
37. **FEELS LIKE I'M IN LOVE**
KELLY MARIE/Coast to Coast (12")
4Z8 02023 (CBS)
38. **WHAT A FOOL BELIEVES**
ARETHA FRANKLIN/Arista (12") AL
9538
39. **GIVE ME YOUR LOVE**
SYLVIA STRIPLIN/Uno Melodic (12")
UMD 7001
40. **GIVE ME A BREAK/REMEMBER**
VIVIEN VEE/Launch (12") NC 1003

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

Video World

Video Visions

By SOPHIA MIDAS

■ **ITA GOLDEN VIDEOCASSETTE AWARDS:** The video industry is already seeing the rise of its "golden boys" and superstar product, which is nowhere better reflected than ITA's awards for films which have audited sales of more than \$1 million. At last week's ITA convention, executive VP **Henry Brief** announced the award-winning video cassette programs, including: **Dr. Morris Massey's** "What You Are Is What You Were Then" (the first educational videocassette and distributed by Magnetic Video); Columbia Pictures Home Entertainment's "Emanuelle"; Walt Disney Home Video's "Mary Poppins" and "The Black Hole"; Magnetic Video's "African Queen," "Alien," "All That Jazz," "The Longest Day," "The Muppet Movie," "9 to 5," and "The Stunt Man"; MCA's "Animal House," "The Blues Brothers," "Coal Miner's Daughter," "Smokey and the Bandit," "The Deer Hunter," "The Jerk," and "The Electric Horseman"; Media Home Entertainment's "Halloween"; MGM/CBS' "2001—A Space Odyssey" and "Dr. Zhivago"; Paramount's "Airplane," "Star Trek, the Motion Picture," and "Urban Cowboy"; and Warner Home Video's "Blazing Saddles," "Enter the Dragon," "Superman," "A Star is Born," and "10."

VIDEO UPDATE: An out-of-court settlement has ended Walt Disney Home Video's suit against Home Video Specialties, a Video Station-affiliated store in Riverside, California. (Litigation is still pending in a second suit, filed against the Video Station, a retail outlet in Richmond, Virginia.) The settlement prohibits Home Video Specialties from re-packaging Disney's cassettes, using Disney characters or suggesting any association with Disney. . . . NARM will be devoting a substantial portion of its seminars to video at its April 11-15 convention in Hollywood, Florida. Chairing the video session will be **Jim Schwartz**, president of Schwartz Brothers, a recent record industry convert who now distributes and retails video software. Video heavyweights who will be chairing a panel include **Herb Mendelsohn**, VP marketing, CBS Video; **Jack Dreyer**, VP consumer products, Magnetic Video; **David Heneberry**, staff VP of marketing, RCA SelectaVision; **Robert Blattner**, director of sales, Columbia Pictures Home Entertainment; **Rush Bach** senior VP, marketing development, WEA; and many more. . . . Dealers have been reporting their dismay at receiving allocations, as opposed to full orders, of the RCA SelectaVision discplayer. When *RW* contacted **Frank McCann**, director of midwest operations, SelectaVision, he said: "We're delighted to hear about this. It simply means that our product is in demand. I would like to remind dealers that it's perfectly natural for a company to initially allocate a new product. We have to start on a small basis, working with our production line" . . . Magnetic Video will be distributing the United Artists films "The Big Sleep"; "42nd Street," "Casablanca" and "The Pink Panther" . . . RKO, which has had an exclusive deal with Nostalgia Merchant and Black Hawk, has reportedly not been satisfied with these companies' penetration of the marketplace, and has consequently gone "non-exclusive." Vid America and King of Video will be selling RKO's lines. Altec Distributors has announced that it has been appointed to distribute Disney Home Video, VCI, KVC and Wizard Video.

BRAINSTORMS: Dog Ear Records has decided that their better video customers deserve special treatment, so they've instituted express cards enabling the customer to avoid lines, filling in contracts and all the other time consuming red tape that the video customer is often subjected to. . . . The rental controversy is as tangled and unresolved as ever. Thomas Video's **Gary Reichel** suggests that some manufacturers might consider a modified version of Paramount's rental policy, meaning a substantially lower surcharge from the manufacturer.

YOU SHOULD KNOW: **Herbert A. Granath**, VP, ABC Video Enterprises, last week urged advertisers to take advantage of the opportunity to experiment with new forms of video advertising. According

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ITA Seminar (Continued from page 3)

Jim Fiedler played a long segment of the company's second interactive program, "Kidisc," which generously utilizes the various features — freeze frame, fast and slow motion — of the Philips-designed optical-laser system. Fiedler said that the disc, which features over 25 separate segments, is the most sophisticated use of interactive (or participative) devices. Judging from the ten minutes displayed, he seemed correct. DiscoVision Associates announced their first interactive disc, "How To Watch NFL Football" in January at the Consumer Electronics Show.

In stating Sharp's intention of going with the JVC (Japan)-developed VHD system, Whitehouse said that the most important factor was a concern for "continuity and availability of a quality line of software. With a play-only device, we could not enter the field without confidence that consumers would be able to obtain over the long haul access to a quality line of video material that will suit their many diverse appetites. The software question was crucial to our decision."

Sharp, like the four manufacturers that are already committed to using the VHD format—General Electric, JVC, Panasonic and Quasar—will not produce its own software, but will relay on the output of VHD Programs, Inc., a consortium funded by GE, JVC Japan, Matsushita Electrical Industrial Co. and Thorn-EMI of the U.K.

As outlined by Whitehouse, VHD Programs will "accommodate all programmers, from independents to movie studios, by subsidizing custom pressing for private label distribution under their own labels. This should create an incentive to feed this format with better material at an earlier release date."

At present, VHD Programs Inc. has not released a list of titles they will produce, a situation that has puzzled many in the industry. But VHD Program's William Burkhalter told *Record World* at ITA that a large catalogue of titles—"as many as RCA has announced"—will be unveiled in the next two weeks. Burkhalter also said that VHD's initial package, to be delivered to retailers during the spring '82 launch, would be considerably larger than the RCA package currently arriving at retail outlets. Starting this Sunday (22)

RCA's retailers will stock between 15 and 60 of the initial 100 titles available.

Burkhalter and spokesmen for JVC concurred that no VHD player was displayed at ITA because it would be foolish to try to compete for attention with RCA amidst RCA's pre-launch hoopla.

Aside from the software advantages of the VHD system, Whitehouse said that Sharp was swayed by the stereo sound, "superb" picture, long stylus life and the advantages of the 10-inch disc versus the 12-inch disc of the other two disc systems. Sharp is now the fifth American company to go with the VHD system, which should sell for about \$500. RCA's CED system, which employs a diamond stylus and produces mono sound, has been chosen by nine manufacturers. The Philips system is currently marketed by Magnavox and Pioneer (for over \$700), with two other manufacturers committed to the design.

Sharp's confidence in the VHD system was an interesting contrast to the predictions of two market researchers during Monday's session. Ted Anderson, associate director of Argus Research, predicted during his speech on "The Bull Market in Home Video" that RCA would garner 60 percent of the disc market, with 30 percent going to the Philips system, and a mere ten percent to the VHD design. Later in the day, Telegen's Joe Roizen stated quite simply: "I'm convinced that RCA will win the battle." These predictions were in line with those of the Wertheim company's David Londoner, released earlier in the year. One executive committed to the VHD line, commenting on the predictions, said, "Of course people are going to go with them now; they're the ones that are taking out all the ads and spending all the money."

Speeches by RCA's Schlosser and North American Philips' VP John Messerschmitt highlighted the much-discussed difference between the two manufacturers' views of the typical videodisc buyer. Messerschmitt's speech was similar to the one he gave at the last ITA seminar in New York, in which he described the fancy LaserVision disc system as oriented toward a narrow strata of the population. At the recent seminar, Messerschmitt said that disc systems will not become a

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ITA Seminar (Continued from page 22)

mass-market product. "We have trouble with the 'tens of millions' concept," he said. "The mass market's need for films can be provided by less expensive, more efficient media, such as cable. (Our audience) is very discerning and very specialized."

Schlosser, on the other hand, repeated RCA's belief that the disc system will be desirable to anyone who owns a color television set.

As expected, the ITA podium was used by many of the speakers to wax endlessly about the unlimited opportunities in VCR and disc sales. So many projected figures were banded about that JVC's Dick O'Brien, one of the eight speakers who addressed the "Looking at the Future of the VCR" topic, began his talk by throwing his prepared remarks over his shoulder and exclaiming, "After all these predictions, what else can I say?"

With this subtext, the most interesting speech in the "Future of VCR" session was by Whitehouse, who said that VCRs would soon be "obsolete dinosaurs." Disc players, said Whitehouse, because of their superior sound and picture, will become the dominant medium for prerecorded material, and VCRs will act as a "roll-your-own" device. Given this function, the Beta and VHS formats will go "out the window" and lower cost and compactness will be the most important concerns of VCR owners. Given this scenario, Whitehouse said that the miniature VCRs like the one introduced by Technicolor will become the standard. Whitehouse also said that Sharp would introduce a similar portable model soon.

The Technicolor Video Showcase VCR, as introduced by Jack W. Minor, president of the audiovisual division of the company, weighs twenty pounds, has a 7' 7" screen, and measures 18" x 13" x 8½". While Minor said that his new product was certainly part of a trend toward compactness, he stated that "our new product is neither designed nor intended to compete with the big VCRs. We are offering a new video concept to sell to different people for different purposes."

The small unit uses quarter-inch tape in cassettes that have up to 45 minutes of time. The suggested retail price is close to \$1,800.

Always a highlight of ITA seminars is Bell & Howell's presentation of "Videotaped Interviews With Users/Their Views of all Competing Entertainment Delivery Systems." This year was no exception. Introduced by Bob Pfannkuch, corporate VP and

president, video group, for Bell and Howell, the presentation highlighted interviews with five "vidiots." Aside from being very humorous, the interviews were of great interest because of the light-hearted approach the video junkies had for many of the "important" issues of the industry. One person interviewed said that he'd gladly pay for prerecorded tapes of movies he is interested in, but if only pirated versions of the movies existed, he "wouldn't deprive" himself.

Another told about the advantages of his new satellite: "Where I live, you can't get Home Box Office or Showtime, and this gives them all to me." All of those interviewed said that the vast majority of the tapes they buy are blank. One person said he bought 250 tapes in the previous year and only one was prerecorded.

One "vidiot," in response to the question, "If you could have only one piece of equipment, what would it be?" replied without hesitation, "The TV."

TV Ads Help Launch London Video Company

By VAL FALLOON

■ LONDON—A new video company launched this month has reported an unprecedented number of callers to its inquiry number after only two nights of advertising on London television.

Televideo, set up by Bertlesmann through Eurodisc U.K. and Intervision, is similar in operation to the Bertlesmann TV LP direct response outfit, which has reported sales of half a million double albums in its few months of operation.

Televideo offers 175 titles for sale or rental drawn from product supplied by Intervision, CIC, Warner Home Video, EMI, Guild, Rank and United Artists. The UA repertoire is rental only, the Warner titles sale only. But all others are consumer's choice. Granada TV, a major provincial station, has associated with the firm in a special-offer video player rental scheme. After the initial promotion, Televideo will be run like a club with an annual membership. UA is offering a no-deposit starter. Purchase price is claimed to be 25 percent below retail for the product.

After the first commercial on London TV, 2200 calls were received, mostly for catalogues. About 350 were ordering movies to rent, "Carrie" being the first choice.

Demand increased the second night, and dealers checked by Intervision were claiming spin-off software business following the TV promotion.

Sony Launches Betamax Ad Blitz

By SOPHIA MIDAS

■ NEW YORK—Sony Corporation has launched an advertising campaign designed to make it clear to the consumer that the Betamax videocassette recorder has recording capabilities.

The advertising campaign, which highlights Sony's SL-5800 Betamax, will run three consecutive weeks on prime-time television shows of ABC, CBS and NBC. The television debut of this campaign coincides with RCA's \$20 million media blitz for its SelectaVision discplayer.

According to Fred Wahlstrom, Sony's manager of corporate communications, "Our campaign is not out to combat the discplayer. We believe that both systems can co-exist, and, if anything, discplayers will stimulate the sale of VCRs."

However, because the consumer is being "bombarded by different systems and multiple formats," Wahlstrom believes that the consumer is confused and needs to be educated. "A lot of people are under the erroneous impression that discplayers can record; this, of course, is not true. Our campaign is geared to clear up consumer confusion." John Cogan, Sony's vice president, marketing communications added, "Our intention with the new campaign is to show consumers that there is a clear choice between Sony and the competition. We believe that our commercial supports our strategy in positioning Sony and the Beta format as superior in the minds of the consumer."

In keeping with Sony's intent to end consumer confusion and to prove they have a superior product, the slogan for their advertising campaign is "We're going to clear the air." The 30-second commercial portrays a couple attempting to buy a VCR. One scene depicts the couple besieged by dealers pitching different products and various features. The confused couple is then approached by a Sony salesman

who points out that the Sony SL-5800 "not only incorporates the features of competitive models, but also has an optional automatic tape changer that other units don't possess."

According to Sony, dealers and distributors will run 25-second versions of the same commercial in their local markets, with a five-second tagline added at the end. McCann-Erickson, Inc., of New York is responsible for the commercial.

Although some industry observers view Sony's campaign as an out and out war to undersell SelectaVision, RCA executives are reportedly not worried about the competition. Frank McCann, director of midwest operations, RCA SelectaVision, commented "Frankly, I'm quite surprised to hear about Sony's campaign. But I firmly believe that both VCRs and discplayers can peacefully co-exist." RCA spokesman are relying on research which indicates that the relative low cost of their hardware and software will have a broader appeal to the mass market.

Those dealers who are stocking Sony product are impressed with Sony's new campaign, and some dealers are already reporting sales increases. "The campaign seems to be working," said Radio 437's Mitch Pfeiffer. "I was also pleasantly surprised to discover that Sony reduced the price of their player when their advertising campaign was launched. It is now possible for us to sell the player at the price that it used to cost us. Nevertheless, my feelings has always been that there is room for both the tape player and the discplayer, and the consumer is ultimately going to have both systems in his home."

Jack Gribby, president of Atlanta's Allen & Bean Home Entertainment Center said, "I think Sony's present campaign will heat up the battle between the tape player and the discplayer. It will be a good test for RCA."

Asher Tours Martell Laboratory



Dick Asher, deputy president and chief operating officer, CBS/Records Group, and his wife Sheila, recently took an in-depth tour of the T. J. Martell Memorial Laboratory for Leukemia Research at the Mount Sinai Medical Center in New York. Asher will be honored with the Foundation's 1981 Humanitarian Award at the Foundation's fifth annual dinner on Saturday, May 2, in the Grand Ballroom of the Waldorf Astoria. Pictured from left are: Dr. James F. Holland, professor and chairman, department of neoplastic diseases, Mount Sinai; Tony Martell, vice president and general manager of CBS Associated Labels and president and director of the Foundation; Mrs. Asher; Asher; and Dr. J. George Bekesi, director of the T. J. Martell Memorial Laboratory.

Record World Singles 101-150

Record World Singles Alphabetical Listing

MARCH 28, 1981

MAR. 28	MAR. 21	
101	102	PROUD JOE CEMAY BAND/Unicorn 3 95001 (MCA) (Publisher not listed)
102	103	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)
103	104	WHERE'S YOUR ANGEL LANI HALL/A&M 2305 (Irving/Baby Shoes/Poppy's, BMI)
104	101	LET ME GO RINGS/MCA 51069 (Face Down, ASCAP)
105	111	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista) (Almo/Roy Jay/Similar/Lucky Break, ASCAP/Irving, BMI)
106	108	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA) (Spectrum VII/My Kinda, ASCAP)
107	109	SEND A LITTLE LOVE MY WAY STEPHEN BISHOP/Warner Bros. 49595 (Stephen Bishop, BMI)
108	106	8TH WONDER SUGARHILL GANG/Sugarhill 753 (Commodores/Jobete, BMI)
109	110	PERFECT FIT JERRY KNIGHT/A&M 2304 (Almo/Crimasco, ASCAP)
110	112	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram) (Songpainter, BMI)
111	—	THINK I'M IN LOVE AGAIN PAUL ANKA/RCA 12184 (Hall Clement/Paul Anne, BMI)
112	114	ONE MORE TRY MELANIE/Epic 51001 (MCA, ASCAP)
113	113	THE RAMBLER MOLLY HATCHET/Epic 50965 (Mister Sunshine, BMI)
114	115	FOR YOU MANFRED MANN'S EARTH BAND/Warner Bros. 49678 (Bruce Springsteen/Laurel Canyon, ASCAP)
115	—	PRaise MARVIN GAYE/Tamla 54322 (Motown) (Bugpie, ASCAP)
116	116	LET'S DO IT CONVERSION/Sam 81 5017 (Calebun Composition/Leeds/P.A.P./Mideb, ASCAP)
117	119	I HAVE THE SKILL SHERBS/Atco 7325 (Sherbert, ASCAP)
118	127	HERE'S TO YOU SKYY/Salsoul 2132 (RCA) (One to One, ASCAP)
119	—	DON'T KNOW MUCH BILL MEDLEY/Liberty 1402 (ATV/Mann & Weil/Braintree/Snow, BMI)
120	122	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 759 (Sugarhill, BMI)
121	121	I'M READY KANO/Emergency 4504 (Emergency/Farfalla, ASCAP)
122	—	INVITATION TO LOVE DAZZ BAND/Motown 1507 (Three Go/Jazzy Autumn, ASCAP)
123	—	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426 (Hotwire/Atlantic, BMI)
124	125	LET ME LOVE YOU GOODBYE BOBBY VINTON/Tapestry 006 (Algee, no licensee listed)
125	126	EVERYTHING IS COOL T-CONNECTION/Capitol 4968 (T-Conn/Irving, BMI)
126	128	YOU DON'T OWN ME JOAN JETT & THE BLACKHEARTS/Boardwalk 8 5706 (Merjoda, BMI)
127	136	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312 (Almo/Newborn/Audio, ASCAP)
128	132	YOU ARE NITEFLYTE /Ariola 814 (Torano, BMI)
129	—	NOW PLIMSOULS/Planet 47923 (E/A) (Skyhill, BMI)
130	139	THAT DIDN'T HURT TOO BAD DR. HOOK/Casablanca 2325 (PolyGram) (I've Got The Music, ASCAP)
131	105	BLACKJACK RUPERT HOLMES/MCA 51045 (WB/The Holmes Line, ASCAP)
132	—	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591 (Snug/Milk Money, ASCAP)
133	—	HEARTBEAT TAANA GARDNER/West End 22132 (Kenix/Sugar Biscuit, ASCAP)
134	117	BETCHA CAN'T LOVE JUST ONE FINAL EDITION/VAP 19813 (Virgin Archer/Staffoly, ASCAP)
135	135	HAVE YOU SEEN HER CHI-LITES/20th Century Fox/Chi-Sound 2481 (RCA) (Six Continents, BMI)
136	118	WHERE DID THE TIME GO? POINTER SISTERS/Planet 41925 (Atl) (Unichappell/Begonia Melodies/Braintree, BMI/New Hidden Valley/Porcheste, ASCAP)
137	107	OUTSIDE AMBROSIA/Warner Bros. 49654 (Rubicon, BMI/Genevieve, ASCAP)
138	129	WHO YOU FOOLIN' DIANA CANOVA/20th Century Fox 2486 (RCA) (20th Century/ Finally Vinyl, ASCAP)
139	123	REMEMBER WHEN THE MUSIC HARRY CHAPIN/Boardwalk 8 5705 (Chapin, ASCAP)
140	120	FANCY DANCER LENNY WHITE/Elektra 47087 (Mchoma, BMI/Cherubim, ASCAP)
141	142	WHAT'S IN A KISS GILBERT O'SULLIVAN/Epic 19 50967 (Pending)
142	—	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356 (WMOT/Frashion/Supermarket, BMI)
143	130	LOVE CALLING ZINGARA/Wheel 5001 (Platinum Ear, BMI)
144	124	DON'T YOU KNOW WHAT LOVE IS TOUCH/Atco 7311 (Thames, ASCAP)
145	140	EUGENE CRAZY JOE AND THE VARIABLE SPEED BAND/Casablanca 2298 (PolyGram) (Madam Palm, BMI)
146	—	ROMEO AND JULIET DIRE STRAITS/Warner Bros. 49688 (Straightjacket/Rondor/Almo, ASCAP)
147	150	LET'S PICK IT UP (WHERE WE LEFT IT OFF) CHRIS MONTAN/20th Century Fox 2480 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Libraphone, BMI)
148	—	HEAVEN MUST HAVE SENT YOU (HERE IN THE NIGHT) FRANKIE VALLI AND THE FOUR SEASONS/Warner Bros. 49685 (Golden Clover/World Song, ASCAP)
149	138	CAN YOU HANDLE IT SHARON REDD/Prelude 8024 (Trumar/Diamond in the Rough, BMI)
150	—	SOME LOVE SONGS NEVER DIE B.J. THOMAS/MCA 51087 (Southern Nights, ASCAP/Young Un, BMI)

Producer, Publisher, Licensee	
AH! LEAH Avsec (Bema/Sweet City, ASCAP)	39
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP)	36
A LITTLE IN LOVE Tarney (ATV, BMI)	22
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)	47
ALL AMERICAN GIRLS Walden (Walden/Gratitude Sky, ASCAP/Irving/Kejoc/Baby Shoes, BMI)	71
AND LOVE GOES ON White (Almo/Verdanel/Cherubim, ASCAP/Foster Frees, BMI)	93
ANGEL OF THE MORNING Landis (Blackwood, BMI)	21
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI)	84
BACK IN BLACK Lange (J. Albert Ltd./Margo, BMI)	87
BEING WITH YOU Tobin (Bertam, ASCAP)	24
BETTE DAVIS EYES Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)	81
BON BON VIE (GIMME THE GOOD LIFE) Linzer (Unichappell/Featherbed/Larball, BMI)	70
BURN RUBBER Simmons (Total Experience, BMI)	51
CELEBRATION Deodato (Delightful/Fresh Star, BMI)	4
CH CH CHERIE McRee-Hodgkinson (Fourth Floor, ASCAP)	68
CRYING Butler (Acuff Rose, BMI)	9
DE DO DO DO, DE DA DA DA Group-Gary (Virgin/Chappell, ASCAP)	99
DON'T STAND SO CLOSE TO ME Group (Virgin/Chappell, ASCAP)	19
DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI)	17
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI)	77
FADE AWAY Springsteen (Bruce Springsteen, ASCAP)	37
FANTASTIC VOYAGE Group (Spectrum VII/Circle L, ASCAP)	50
FIREFLIES Reynolds (Duchess/MCA, BMI)	100
GAMES Ladanyi-Cannata (Jasper Jeeters/Daremoley, BMI/Black Platinum/Analog, ASCAP)	89
GAMES PEOPLE PLAY Parsons (Woolfsongs/Careers/Irving, BMI)	38
GUITAR MAN Jarvis (Vector, BMI)	43
GIVING IT UP FOR YOUR LOVE Beckett (Blackwood/Urge, BMI)	59
HEARTBREAK HOTEL Group (Mijac, BMI)	96
HEARTS ON FIRE Garay (Nebraska/United Artists/Glasco, ASCAP)	25
HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) Gaudio (Stonebridge, ASCAP)	14
HER TOWN TOO Asher (Country Road/Leadsheetland, BMI/Iceage, ASCAP)	26
HEY NINETEEN Katz (Zeon/Free Junket, ASCAP)	86
HIT ME WITH YOUR BEST SHOT Olsen, (ATV, ASCAP)	42
HOLD ON Richardson-Wittmack (Dung, ASCAP)	88
HOLD ON LOOSELY Mills (Rocknocker/WB/Easy Action, ASCAP)	61
HOW 'BOUT US Graham (Dana Walden, license not listed)	34
HUNGRY HEART Springsteen-Landau-Van Zandt (Bruce Springsteen, ASCAP)	98
I AIN'T GONNA STAND FOR IT Wonder (Jobete/Black Bull, ASCAP)	60
I CAN'T STAND IT Dowd (Stigwood/Unichappell, BMI)	23
I JUST LOVE THE MAN Gamble-Huff (Assorted, BMI)	90
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI)	8
I LOVE YOU Ryan (C.B.B., ASCAP)	46
I MADE IT THROUGH THE RAIN Manilow-Dante (Unichappell, BMI)	97
I MISSED AGAIN Collins-Padgham (Effectsound Ltd./Pun, ASCAP)	55
IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP)	31
IT'S MY JOB Putnam (I've Got The Music, ASCAP)	85
(JUST LIKE) STARTING OVER Lennon-Ono-Douglas (Lenono, BMI)	72
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC)	27
JUST THE TWO OF US Washington, Jr.-MacDonald (Antisia, ASCAP)	10
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)	5
KEEP THIS TRAIN A ROLLIN' Templeman (Tarpian Tunes/Burce, ASCAP)	94
KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	7
LADY Richie (Brockman, ASCAP)	95
LIMELIGHT Brown-Group (Core, ASCAP)	80
LIVING IN A FANTASY Tarney (Rare Blue, ASCAP/ATV, BMI)	22
LIVING INSIDE MYSELF Vannelli (Black Keys, BMI)	45
LOVELY TOGETHER Manilow (Kenny Nolan, ASCAP)	64
LOVE YOU LIKE I NEVER LOVED BEFORE Carbone-Zito (Sixty-Ninth Street, BMI)	75
LOVER Group (Michael Stanley/BEMA, ASCAP)	91
LOVERS AFTER ALL Buckingham (Rumanian Pickleworks, BMI/Almo, ASCAP)	69
ME (WITHOUT YOU) Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	63
MISTER SANDMAN Ahern (Edwin H. Morris/MLP, ASCAP)	52
MORE THAN I CAN SAY Tarney (Warner-Tamerlane, BMI)	92
MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)	11
9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)	1
PASSION Harry The Hook (Riva/WB, ASCAP)	57
PRECIOUS TO ME Podolor (Hearmore/On The Boardwalk, BMI)	30
RAPTURE Chapman (Rare Blue/Monster Island, ASCAP)	3
RIGHT AWAY Werman (Junior Wild, ASCAP)	76
RUNNING SCARED Poncia (Acuff/Rose, BMI)	67
SAME OLDE LANG SYNE Fogelberg-Lewis (Hickory Grove/April, ASCAP)	41
SAY YOU'LL BE MINE Omartian (Pop 'n' Roll, ASCAP)	74
SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI)	25
SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell)	18
STAYING WITH IT Lehning (ATV/Braintree/Snow, BMI)	83
SUKIYAKI Duke (Beechwood, BMI)	48
SWEETHEART Verroca (Bigteeth, BMI/Brightsmile, ASCAP)	44
TAKE IT ON THE RUN Cronin-Richrath-Beamish (Buddy, BMI)	32
THE BEST OF TIMES Group (Stygian/Almo, ASCAP)	6
THE PARTY'S OVER (HOPELESSLY IN LOVE) Elson (Weed High Nightmare, BMI)	54
THE TIDE IS HIGH Chapman (Gemrod, BMI)	13
THE WINNER TAKES IT ALL Andersson-Ulvaeus (Artwork, ASCAP)	16
THIGHS HIGH (GRIP YOUR HIPS AND MOVE) Grusin-Rosen (Browne, Roaring Fork, BMI)	79
TIME OUT OF MIND Katz (Leon/Freejunket, ASCAP)	33
TOGETHER Sales (Razor Sharp/Double Diamond, BMI)	58
TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP)	35
TOO TIGHT Group (Val-le-Joe, BMI)	73
TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI)	15
TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI)	53
WALKING ON THIN ICE Lennon-Ono-Douglas (Lenono, BMI)	65
WASN'T THAT A PARTY Richardson (United Artists, ASCAP)	56
WATCHING THE WHEELS Lennon-Ono-Douglas (Lenono, BMI)	66
WATCHING YOU Douglas-Washington (Steve Song/Cotillion, BMI)	78
WHAT ARE WE DOIN' IN LOVE Maher-Goodrum (Chappell/Sailmaker, ASCAP)	82
WHAT KIND OF FOOL Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	12
WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI)	20
WHO DO YOU THINK YOU'RE FOOLIN' Moroder-Bellotte (First Night/SUIZA)	49
WOMAN Lennon-Ono-Douglas (Lenono, BMI)	2
YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME Zager (Almo/Hammer & Nails, ASCAP/Sumac, BMI)	62
YOU BETTER YOU BET Szymczyk (Towser Tunes, BMI)	40

Record World Singles



MARCH 28, 1981

TITLE, ARTIST, Label Number, (Distributing Label)

MAR. 28 MAR. 21

WKS ON CHART

Rank	Weeks on Chart	Title	Artist	Label
1	2	9 TO 5	DOLLY PARTON	RCA 12133 (5th Week)
2	3	WOMAN	JOHN LENNON/Geffen 49644 (WB)	11
3	5	RAPTURE	BLONDIE/Chrysalis 2485	9
4	4	CELEBRATION	KOOL & THE GANG/De-Lite 807 (PolyGram)	21
5	1	KEEP ON LOVING YOU	REO SPEEDWAGON/Epic 19 50953	15
6	6	THE BEST OF TIMES	STYX/A&M 2300	10
7	11	KISS ON MY LIST	DARYL HALL & JOHN OATES/RCA 12142	10
8	7	I LOVE A RAINY NIGHT	EDDIE RABBITT/Elektra 47066	18
9	9	CRYING DON	McLEAN/Millennium 11799 (RCA)	10
10	17	JUST THE TWO OF US	GROVER WASHINGTON, JR./Elektra 47103	7
11	18	MORNING TRAIN (NINE TO FIVE)	SHEENA EASTON/EMI-America 8071	7
12	12	WHAT KIND OF FOOL	BARBRA STREISAND & BARRY GIBB/Columbia 11 11430	9
13	10	THE TIDE IS HIGH	BLONDIE/Chrysalis 2465	18
14	8	HELLO AGAIN (THEME FROM THE JAZZ SINGER)	NEIL DIAMOND/Capitol 4960	9
15	13	TREAT ME RIGHT	PAT BENATAR/Chrysalis 2487	11
16	15	THE WINNER TAKES IT ALL	ABBA/Atlantic 3776	15
17	19	DON'T STOP THE MUSIC	YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	10
18	25	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 41309	9
19	24	DON'T STAND SO CLOSE TO ME	POLICE/A&M 2301	8
20	23	WHILE YOU SEE A CHANCE	STEVE WINWOOD/Island 49656 (WB)	8
21	28	ANGEL OF THE MORNING	JUICE NEWTON/Capitol 4976	6
22	14	A LITTLE IN LOVE	CLIFF RICHARD/EMI-America 8068	13
23	33	I CAN'T STAND IT	ERIC CLAPTON & HIS BAND/RSO 1060	5
24	27	BEING WITH YOU	SMOKEY ROBINSON/Tamla 54321 (Motown)	6
25	16	SMOKY MOUNTAIN RAIN	RONNIE MILSAP/RCA 12084	15
26	31	HER TOWN TOO	JAMES TAYLOR & J. D. SOUTHER/Columbia 11 60514	3
27	35	JUST BETWEEN YOU AND ME	APRIL WINE/Capitol 4975	7
28	21	LIVING IN A FANTASY	LEO SAYER/Warner Bros. 49657	10
29	20	HEARTS ON FIRE	RANDY MEISNER/Epic 19 50964	10
30	30	PRECIOUS TO ME	PHIL SEYMOUR/Boardwalk 8 5703	9
31	37	IT'S A LOVE THING	WHISPERS/Solar 12154 (RCA)	8
32	54	TAKE IT ON THE RUN	REO SPEEDWAGON/Epic 19 01054	2
33	40	TIME OUT OF MIND	STEELY DAN/MCA 51082	3
34	38	HOW 'BOUT US	CHAMPAIGN/Columbia 11 11433	8
35	52	TOO MUCH TIME ON MY HANDS	STYX/A&M 2323	2
36	41	AIN'T EVEN DONE WITH THE NIGHT	JOHN COUGAR/Riva 207 (PolyGram)	9
37	22	FADE AWAY	BRUCE SPRINGSTEEN/Columbia 11 11431	8
38	26	GAMES PEOPLE PLAY	ALAN PARSONS PROJECT/Arista 0573	15
39	32	AH! LEAH	DONNIE IRIS/MCA 51205	14
40	50	YOU BETTER YOU BET	THE WHO/Warner Bros. 49698	2
41	29	SAME OLDE LANG SYNE	DAN FOGELBERG/Full Moon/Epic 19 50961	14
42	34	HIT ME WITH YOUR BEST SHOT	PAT BENATAR/Chrysalis 2464	24
43	39	GUITAR MAN	ELVIS PRESLEY/RCA 12158	9
44	55	SWEETHEART	FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	4
45	78	LIVING INSIDE MYSELF*	GINO VANNELLI/Arista 0588	2
46	58	I LOVE YOU	CLIMAX BLUES BAND/Warner Bros. 49669	5
47	61	A WOMAN NEEDS LOVE (JUST LIKE YOU DO)*	RAY PARKER, JR. & RAYDIO/Arista 0592	4
48	62	SUKIYAKI	TASTE OF HONEY/Capitol 4953	4
49	51	WHO DO YOU THINK YOU'RE FOOLIN'	DONNA SUMMER/Geffen 49664 (WB)	6
50	42	FANTASTIC VOYAGE	LAKESIDE/Solar 12129 (RCA)	12



51	53	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	10
52	57	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	4
53	56	TURN ME LOOSE LOVERBOY/Columbia 11 11421	7
54	60	THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY/Columbia 11 60505	5
55	75	I MISSED AGAIN PHIL COLLINS/Atlantic 3790	2
56	59	WASN'T THAT A PARTY ROVERS/Epic/Cleveland Intl. 19 51007	6
57	36	PASSION ROD STEWART/Warner Bros. 49617	17
58	43	TOGETHER TIERRA/Boardwalk 8 5702	19
59	44	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/Capitol/MSS 4948	15
60	45	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	14
61	68	HOLD ON LOOSELY 38 SPECIAL/A&M 2316	3
62	63	MEDLEY: YESTERDAY ONCE MORE (NOTHING REMAINS THE SAME) SPINNERS/Atlantic 3798	6
63	74	ME (WITHOUT YOU) ANDY GIBB/RSO 1056	3
64	77	LONELY TOGETHER BARRY MANILOW/Arista 0596	3
65	72	WALKING ON THIN ICE YOKO ONO/Geffen 49683 (WB)	3

CHARTMAKER OF THE WEEK

66	—	WATCHING THE WHEELS	JOHN LENNON	Geffen 49695 (WB)	1
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67	73	RUNNING SCARED	FOOLS/EMI-America 8072	3
68	69	CH CH CHERIE	JOHNNY AVERAGE BAND FEATURING NIKKI WILLS/Bearsville 49671 (WB)	3
69	70	LOVERS AFTER ALL	MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	4
70	71	BON BON VIE (GIMME THE GOOD LIFE)	T. S. MONK/Mirage 3780 (Atl)	5
71	67	ALL AMERICAN GIRLS	SISTER SLEDGE/Cotillion 46007 (Atl)	6
72	48	(JUST LIKE) STARTING OVER	JOHN LENNON/Geffen 49604 (WB)	20
73	47	TOO TIGHT	CON FUNK SHUN/Mercury 76089 (PolyGram)	12
74	—	SAY YOU'LL BE MINE	CHRISTOPHER CROSS/Warner Bros. 49705	1
75	—	LOVE YOU LIKE I NEVER LOVED BEFORE	JOHN O BANION/Elektra 47125	1
76	84	RIGHT AWAY	HAWKS/Columbia 11 60500	2
77	46	EVERY WOMAN IN THE WORLD	AIR SUPPLY/Arista 0564	21
78	66	WATCHING YOU SLAVE	Cotillion 46006 (Atl)	12
79	83	THIGH HIGH (GRIP YOUR HIPS AND MOVE)	TOM BROWNE/Arista/GRP 2510	5
80	88	LIMELIGHT	RUSH/Mercury 76095 (PolyGram)	2
81	—	BETTE DAVIS EYES	KIM CARNES/EMI-America 8077	1
82	—	WHAT ARE WE DOIN' IN LOVE	DOTTIE WEST/Liberty 1404	1
83	49	STAYING WITH IT	FIREFALL WITH LISA NEMZO/Atlantic 3791	10
84	76	ANOTHER ONE BITES THE DUST	QUEEN/Elektra 47031	31
85	89	IT'S MY JOB	JIMMY BUFFETT/MCA 51061	3
86	64	HEY NINETEEN	STEELY DAN/MCA 51036	16
87	65	BACK IN BLACK	AC/DC/Atlantic 3787	12
88	90	HOLD ON	BADFINGER/Radio 3793 (Atl)	3
89	92	GAMES	PHOEBE SNOW/Mirage 3800 (Atl)	2
90	81	I JUST LOVE THE MAN	JONES GIRLS/Phila. Intl. 6 3121 (CBS)	10
91	—	LOVER	MICHAEL STANLEY BAND/EMI-America 8064	1
92	82	MORE THAN I CAN SAY	LEO SAYER/Warner Bros. 49565	25
93	79	AND LOVE GOES ON	EARTH, WIND & FIRE/ARC/Columbia 11 11434	7
94	80	KEEP THIS TRAIN A ROLLIN'	DOOBIE BROTHERS/Warner Bros. 49670	4
95	85	LADY KENNY	ROGERS/Liberty 1380	24
96	86	HEARTBREAK HOTEL	JACKSONS/Epic 19 50959	15
97	87	I MADE IT THROUGH THE RAIN	BARRY MANILOW/Arista 0566	17
98	91	HUNGRY HEART	BRUCE SPRINGSTEEN/Columbia 11 11391	19
99	93	DE DO DO DO, DE DA DA DA	POLICE/A&M 2275	21
100	94	FIREFLIES	FLEETWOOD MAC/Warner Bros. 49660	8

* Denotes Powerhouse Pick.

PRODUCERS AND PUBLISHERS ON PAGE 24

Record World

Album Airplay

MARCH 28, 1981

FLASHMAKER

FACE DANCES
THE WHO—WB



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

WNEW-FM/NEW YORK

ADDS:
BUMBLE BOOGIE (import single)—
Jools Holland—A&M
JOHN CALE—A&M
DAVE EDMUNDS (import ep)
—Swan Song
ROBERT FRIPP—Polydor
ELTON JOHN/JOHN LENNON
(import ep)—DJM
GREG KIHN—Beserkley
PRINCE—WB
SANTANA (12")—Col
PHOEBE SNOW—Mirage
THE WHO—WB
HEAVY ACTION:
THE WHO (12")—WB
BRUCE SPRINGSTEEN—Col
GARLAND JEFFREYS—Epic
ROLLING STONES—Rolling Stones
PHIL COLLINS—Atlantic
ERIC CLAPTON—RSO
ELVIS COSTELLO—Col
CLASH—Epic
ELLEN FOLEY—Epic/Cleve. Intl.
POLICE—A&M

WBCN-FM/BOSTON

ADDS:
TOM DICKIE & THE DESIRES—
Mercury
GREG KIHN—Beserkley
KROKUS—Ariola
SMOKEY ROBINSON—Tamla
ROCK THIS TOWN (import single)
—Stray Cats—Arista
ROLLING STONES—Rolling Stones
PHOEBE SNOW—Mirage
JAMES TAYLOR—Col
VAPORS (12")—Liberty
THE WHO—WB
HEAVY ACTION:
CLASH—Epic
U2—Island
FOOLS—EMI-America
REO SPEEDWAGON—Epic
GARLAND JEFFREYS—Epic
ELVIS COSTELLO—Col
JAM—Polydor
POLICE—A&M
STYX—A&M
ELLEN FOLEY—Epic/Cleve. Intl.

WLIR-FM/LONG ISLAND

ADDS:
TOM DICKIE & THE DESIRES—
Mercury
ROBERT FRIPP—Polydor
GREG KIHN—Beserkley
KINGBEEES—RSO
ROMEO VOID—415
SANTANA (12")—Col
PHOEBE SNOW—Mirage
VAPORS (12")—Liberty
THE WHO—WB
CARL WILSON (12")—Caribou
HEAVY ACTION:
PHIL COLLINS—Atlantic
ROLLING STONES—Rolling Stones
JORMA KAUKONEN—RCA
THE WHO (12")—WB
THRILLS—G&P
ERIC CLAPTON—RSO
CLASH—Epic
RAINBOW—Polydor

38 SPECIAL—A&M
PAT TRAVERS—Polydor

WBAB-FM/LONG ISLAND

ADDS:
JUDAS PRIEST (12")—Col
GREG KIHN—Beserkley
ELLIOTT MURPHY—Courtisane
ROLLING STONES—Rolling Stones
SANTANA (12")—Col
THE WHO—WB
CARL WILSON (12")—Caribou
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
POLICE—A&M
AC/DC—Atlantic
RUSH—Mercury
STEVE WINWOOD—Island
PHIL COLLINS—Atlantic
THE WHO—WB
ERIC CLAPTON—RSO
GOOD RATS—Great American

WAAF-FM/WORCESTER

ADDS:
KROKUS—Ariola
THE WHO—WB
HEAVY ACTION:
THE WHO—WB
JOURNEY—Col
38 SPECIAL—A&M
ERIC CLAPTON—RSO
STEVE WINWOOD—Island
REO SPEEDWAGON—Epic
RUSH—Mercury
LOVERBOY—Col
TED NUGENT—Epic
SHERBS—Atco

WPLR-FM/NEW HAVEN

ADDS:
BRAINS—Mercury
JUDAS PRIEST (12")—Col
GREG KIHN—Beserkley
ROLLING STONES—Rolling Stones
PHOEBE SNOW—Mirage
PAT TRAVERS—Polydor
THE WHO—WB
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
STEVE WINWOOD—Island
ERIC CLAPTON—RSO
38 SPECIAL—A&M
PHIL COLLINS—Atlantic
DIRE STRAITS—WB
STEELY DAN—MCA
DOC HOLLIDAY—A&M
RUSH—Mercury

WBLM-FM/MAINE

ADDS:
HAWKS—Col
JUDAS PRIEST (12")—Col
GREG KIHN—Beserkley
KROKUS—Ariola
MIDNIGHT FLYER—Swan Song
ROLLING STONES—Rolling Stones
SANTANA (12")—Col
SECRET POLICEMAN'S BALL (import)
—Various Artists—Island
PHOEBE SNOW—Mirage
THE WHO—WB
HEAVY ACTION:
PAT BENATAR—Chrysalis
REO SPEEDWAGON—Epic

ROD STEWART—WB
BRUCE SPRINGSTEEN—Col
STYX—A&M
GRACE SLICK—RCA
DIRE STRAITS—WB
STEELY DAN—MCA
APRIL WINE—Capitol
ERIC CLAPTON—RSO

WQBK-FM/ALBANY

ADDS:
LEE CLAYTON—Capitol
TOM DICKIE & THE DESIRES
—Mercury
FABULOUS THUNDERBIRDS
—Chrysalis
GREG KIHN—Beserkley
ELLIOTT MURPHY—Courtisane
PAGES—Capitol
ROLLING STONES—Rolling Stones
PHOEBE SNOW—Mirage
THE WHO—WB
JESSE WINCHESTER—Bearsville
HEAVY ACTION:
PHIL COLLINS—Atlantic
GARLAND JEFFREYS—Epic
ERIC CLAPTON—RSO
U2—Island
RINGS—MCA
JOAN JETT—Boardwalk
STEELY DAN—MCA
JIM CARROLL—Atco
ELVIS COSTELLO—Col
IAN GOMM—Stiff/Epic

WCMF-FM/ROCHESTER

ADDS:
BADFINGER—Radio
FRANKE & THE KNOCKOUTS
—Millennium
JUDAS PRIEST (12")—Col
GREG KIHN—Beserkley
ROLLING STONES—Rolling Stones
THE WHO—WB
HEAVY ACTION:
REO SPEEDWAGON—Epic
RUSH—Mercury
POLICE—A&M
STYX—A&M
AC/DC—Atlantic
ERIC CLAPTON—RSO
PAT BENATAR—Chrysalis
STEVE WINWOOD—Island
DIRE STRAITS—WB
BRUCE SPRINGSTEEN—Col

WMJQ-FM/ROCHESTER

ADDS:
KROKUS—Ariola
TED NUGENT—Epic
THE WHO—WB
HEAVY ACTION:
APRIL WINE—Capitol
ERIC CLAPTON—RSO
DOC HOLLIDAY—A&M
RAINBOW—Polydor
REO SPEEDWAGON—Epic
RUSH—Mercury
38 SPECIAL—A&M
TOTO—Col
UFO—Chrysalis
PHIL COLLINS—Atlantic

WAQX-FM/SYRACUSE

ADDS:
ADAM AND THE ANTS—Epic
JUDAS PRIEST (12")—Col

GREG KIHN—Beserkley
ROLLING STONES—Rolling Stones
RICK SPRINGFIELD—RCA
THE WHO—WB
HEAVY ACTION:
AC/DC—Atlantic
STYX—A&M
REO SPEEDWAGON—Epic
LOVERBOY—Col
JOURNEY—Col
RUSH—Mercury
BRUCE SPRINGSTEEN—Col
APRIL WINE—Capitol
STEVE WINWOOD—Island
ERIC CLAPTON—RSO

WOUR-FM/UTICA

ADDS:
TOM DICKIE & THE DESIRES—
Mercury
FRANKE & THE KNOCKOUTS—
Millennium
GREG KIHN—Beserkley
JOHN MARTYN—Antilles
MESSAGE OF LOVE (import single)
—Pretenders—Real
THE WHO—WB
CARL WILSON (12")—Caribou
HEAVY ACTION:
STYX—A&M
SHERBS—Atco
STEVE WINWOOD—Island
JOHN LENNON/YOKO ONO—
Geffen
MANFRED MANN'S EARTH BAND
—WB
APRIL WINE—Capitol
RICK SPRINGFIELD—RCA
BRUCE SPRINGSTEEN—Col
JOURNEY—Col
GARLAND JEFFREYS—Epic

WMMR-FM/PHILADELPHIA

ADDS:
JOE ELY—Southcoast/MCA
FRANKE & THE KNOCKOUTS
—Millennium
HAWKS—Col
GREG KIHN—Beserkley
ROLLING STONES—Rolling Stones
SPANDAU BALLET—Chrysalis
HOLLY STANTON—Solid Smoke
THE WHO—WB
HEAVY ACTION:
STEVE WINWOOD—Island
POLICE—A&M
JOURNEY—Col
THE WHO—WB
STYX—A&M
REO SPEEDWAGON—Epic
ELVIS COSTELLO—Col
ERIC CLAPTON—RSO
RUSH—Mercury
APRIL WINE—Capitol

WYDD-FM/PITTSBURGH

ADDS:
GREAT BUILDINGS—Col
ROLLING STONES—Rolling Stones
SANTANA (12")—Col
THE WHO—WB
HEAVY ACTION:
STYX—A&M
REO SPEEDWAGON—Epic
STEVE WINWOOD—Island
JOURNEY—Col

JOHN LENNON/YOKO ONO
—Geffen
RUSH—Mercury
APRIL WINE—Capitol
ERIC CLAPTON—RSO
OUTLAWS—Arista
STEELY DAN—MCA

WHFS-FM/WASHINGTON, D.C.

ADDS:
JOHN CALE—A&M
TOM DICKIE & THE DESIRES
—Mercury
GREG KIHN—Beserkley
KINGBEEES—RSO
JOHN MARTYN—Antilles
ROLLING STONES—Rolling Stones
LEON RUSSELL—Paradise
SANTANA (12")—Col
PHOEBE SNOW—Mirage
VAPORS (12")—Liberty
HEAVY ACTION:
STEVE WINWOOD—Island
ELVIS COSTELLO—Col
POLICE—A&M
CLASH—Epic
EMMYLOU HARRIS—WB
JAM—Polydor
RY CODDER—WB
U2—Island
GARLAND JEFFREYS—Epic
ERIC CLAPTON—RSO

WKLS-FM/ATLANTA

ADDS:
FRANKE & THE KNOCKOUTS
—Millennium
JUDAS PRIEST (12")—Col
GREG KIHN—Beserkley
LET ME STAY WITH YOU TONIGHT
(single)—Point Blank—MCA
ROLLING STONES—Rolling Stones
THE WHO—WB
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
PAT BENATAR—Chrysalis
HOT 'LANTA HOME COOKING
—Local
STEVE WINWOOD—Island
JOURNEY—Col
RUSH—Mercury
TED NUGENT—Epic
BRUCE SPRINGSTEEN—Col
STEELY DAN—MCA

WYMX-FM/AUGUSTA

ADDS:
JUDAS PRIEST (12")—Col
GREG KIHN—Beserkley
LET ME STAY WITH YOU TONIGHT
(single)—Point Blank—MCA
U2—Island
THE WHO—WB
HEAVY ACTION:
REO SPEEDWAGON—Epic
38 SPECIAL—A&M
STYX—A&M
STEVE WINWOOD—Island
OUTLAWS—Arista
RUSH—Mercury
APRIL WINE—Capitol
LOVERBOY—Col
JOURNEY—Col
ERIC CLAPTON—RSO

MOST ADDED

FACE DANCES—The Who—WB (34)
 ROCK/ROLL—Greg Kihn—Beserkley (22)
 SUCKING IN THE SEVENTIES—Rolling Stones—Rolling Stones (22)
 JUDAS PRIEST (1 2")—Col (15)
 ROCK AWAY—Phoebe Snow—Mirage (13)
 SANTANA (1 2")—Col (12)

TOP AIRPLAY

ANOTHER TICKET
 ERIC CLAPTON
 RSO



MOST AIRPLAY

ANOTHER TICKET—Eric Clapton—RSO (29)
 ARC OF A DIVER—Steve Winwood—Island (27)
 PARADISE THEATER—Styx—A&M (25)
 HI INFIDELITY—REO Speedwagon—Epic (24)
 MOVING PICTURES—Rush—Mercury (23)
 CAPTURED—Journey—Col (18)
 THE NATURE OF THE BEAST—April Wine—Capitol (16)
 WILD-EYED SOUTHERN BOYS—38 Special—A&M (14)
 LOVERBOY—Col (13)
 ZENYATTA MONDATTI—Police—A&M (13)

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

WSHE-FM/FT. LAUDERDALE

ADDS:
 JUDAS PRIEST (1 2")—Col
 ROLLING STONES—Rolling Stones
 THE WHO—WB
HEAVY ACTION:
 STYX—A&M
 RUSH—Mercury
 JOURNEY—Col
 ERIC CLAPTON—RSO
 THE WHO—WB
 JIMMY BUFFETT—MCA
 STEVE WINWOOD—Island
 PHIL SEYMOUR—Boardwalk
 APRIL WINE—Capitol
 LOVERBOY—Col

Y95-FM/ROCKFORD

ADDS:
 ELVIS COSTELLO—Col
 FRANKE & THE KNOCKOUTS—Millennium
 JUDAS PRIEST (1 2")—Col
 KIND—Local
 ROLLING STONES—Rolling Stones
 THE WHO—WB
ADDS:
 STYX—A&M
 REO SPEEDWAGON—Epic
 RUSH—Mercury
 APRIL WINE—Capitol
 JOURNEY—Col
 38 SPECIAL—A&M
 LOVERBOY—Col
 THE WHO—WB
 STEVE WINWOOD—Island
 ERIC CLAPTON—RSO

WXRT-FM/CHICAGO

ADDS:
 JOE ELY—Southcoast/MCA
 FABULOUS THUNDERBIRDS—Chrysalis
 GREAT BUILDINGS—Col
 GREG KIHN—Beserkley
 MINGUS DYNASTY—Atlantic
 Digital
 OURAY—Taxi
 ROLLING STONES—Rolling Stones
 PHOEBE SNOW—Mirage
 PAT TRAVERS—Polydor
 THE WHO—WB
HEAVY ACTION:
 STEVE WINWOOD—Island
 ERIC CLAPTON—RSO
 BRUCE SPRINGSTEEN—Col
 ELVIS COSTELLO—Col
 JAM—Polydor
 PHIL COLLINS—Atlantic
 JOE 'KING' CARRASCO—Hannibal
 TODD RUNDGREN—Bearsville
 POLICE—A&M
 JOHN LENNON/YOKO ONO—Geffen

KSHE-FM/ST. LOUIS

ADDS:
 PHIL COLLINS—Atlantic
 PLIMSOU—Planet
 ROLLING STONES—Rolling Stones
 SANTANA (1 2")—Col
 THE WHO—WB
HEAVY ACTION:
 RUSH—Mercury
 STYX—A&M
 ERIC CLAPTON—RSO
 MANFRED MANN'S EARTH BAND—WB

APRIL WINE—Capitol
 38 SPECIAL—A&M
 STEVE WINWOOD—Island
 SHERBS—Atco
 BADFINGER—Radio
 JOURNEY—Col

WLPX-FM/MILWAUKEE

ADDS:
 JUDAS PRIEST (1 2")—Col
 KROKUS—Ariola
 THE WHO—WB
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 STYX—A&M
 RUSH—Mercury
 ERIC CLAPTON—RSO
 APRIL WINE—Capitol
 PHIL COLLINS—Atlantic
 LOVERBOY—Col
 MANFRED MANN'S EARTH BAND—WB
 AC/DC—Atlantic
 38 SPECIAL—A&M

WQFM-FM/MILWAUKEE

ADDS:
 FRANKE & THE KNOCKOUTS—Millennium
 HAWKS—Col
 JUDAS PRIEST (1 2")—Col
 GREG KIHN—Beserkley
 ROLLING STONES—Rolling Stones
 THE WHO—WB
HEAVY ACTION:
 STYX—A&M
 REO SPEEDWAGON—Epic
 RUSH—Mercury
 LOVERBOY—Col
 ERIC CLAPTON—RSO
 STEVE WINWOOD—Island
 APRIL WINE—Capitol
 JOHN LENNON/YOKO ONO—Geffen
 38 SPECIAL—A&M
 JOURNEY—Col

KZEW-FM/DALLAS

ADDS:
 JUDAS PRIEST (1 2")—Col
 GREG KIHN—Beserkley
 THE WHO—WB
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 STEVE WINWOOD—Island
 POLICE—A&M
 STEELY DAN—MCA
 DONNIE IRIS—MCA
 LOVERBOY—Col
 DIRE STRAITS—WB
 RUSH—Mercury
 STYX—A&M
 ROD STEWART—WB

KTXQ-FM/DALLAS

ADDS:
 GARLAND JEFFREYS—Epic
 KROKUS—Ariola
 SANTANA (1 2")—Col
 PAT TRAVERS—Polydor
 THE WHO—WB
HEAVY ACTION:
 LOVERBOY—Col
 STEVE WINWOOD—Island
 ERIC CLAPTON—RSO
 STYX—A&M

JOURNEY—Col
 APRIL WINE—Capitol
 REO SPEEDWAGON—Epic
 POLICE—A&M
 RUSH—Mercury
 38 SPECIAL—A&M

KLOL-FM/HOUSTON

ADDS:
 ROLLING STONES—Rolling Stones
 THE WHO—WB
HEAVY ACTION:
 STYX—A&M
 STEVE WINWOOD—Island
 THE WHO—WB
 JOURNEY—Col
 OUTLAWS—Arista
 38 SPECIAL—A&M
 RUSH—Mercury
 REO SPEEDWAGON—Epic
 LOVERBOY—Col
 PHIL COLLINS—Atlantic

KLBJ-FM/AUSTIN

ADDS:
 FOOLS—EMI-America
 SANTANA (1 2")—Col
 PHOEBE SNOW—Mirage
 THE WHO—WB
 JESSE WINCHESTER—Bearsville
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 STEVE WINWOOD—Island
 JOE ELY—Southcoast/MCA
 RUSH—Mercury
 ELVIS COSTELLO—Col
 APRIL WINE—Capitol
 JIMMY BUFFETT—MCA
 ERIC CLAPTON—RSO
 TODD RUNDGREN—Bearsville
 RICK SPRINGFIELD—RCA

KFML-FM/DENVER

ADDS:
 GREG KIHN—Beserkley
 ADRIAN JOHN LOVERIDGE—Sutra
 JACK McDUFF—Sugarhill
 MESSAGE OF LOVE (import single)—Pretenders—Real
 SHOT IN THE DARK—RSO
 PHOEBE SNOW—Mirage
 STRAY CATS (import)—Arista
 THE WHO—WB
HEAVY ACTION:
 PHIL COLLINS—Atlantic
 STEELY DAN—MCA
 TROWER/BRUCE/LORDAN—Chrysalis
 TODD RUNDGREN—Bearsville
 STEVE WINWOOD—Island
 ELVIS COSTELLO—Col
 CLAIRE LAWRENCE BAND—Sloth
 ERIC CLAPTON—RSO
 RY COODER—WB
 GARLAND JEFFREYS—Epic

KOME-FM/SAN JOSE

ADDS:
 HAWKS—Col
 GREG KIHN—Beserkley
 KROKUS—Ariola
 TED NUGENT—Epic
 TODD RUNDGREN—Bearsville
 TROWER/BRUCE/LORDAN—Chrysalis
 THE WHO—WB

HEAVY ACTION:
 BLONDIE—Chrysalis
 ERIC CLAPTON—RSO
 DONNIE IRIS—MCA
 JOURNEY—Col
 LOVERBOY—Col
 REO SPEEDWAGON—Epic
 RUSH—Mercury
 STYX—A&M
 STEVE WINWOOD—Island
 POLICE—A&M

KSJO-FM/SAN JOSE

ADDS:
 BRIAN ENO-DAVID BYRNE—Sire
 GREG KIHN—Beserkley
 ROLLING STONES—Rolling Stones
 ROMEO VOID—415
 PHOEBE SNOW—Mirage
 THE WHO—WB
HEAVY ACTION:
 STYX—A&M
 REO SPEEDWAGON—Epic
 JOURNEY—Col
 ERIC CLAPTON—RSO
 PAT BENATAR—Chrysalis
 ALAN PARSONS PROJECT—Arista
 JOHN LENNON/YOKO ONO—Geffen
 BRUCE SPRINGSTEEN—Col
 STEVE WINWOOD—Island
 DONNIE IRIS—MCA

KLOS-FM/LOS ANGELES

ADDS:
 JUDAS PRIEST (1 2")—Col
 KINGBEE—RSO
 ROLLING STONES—Rolling Stones
 SANTANA (1 2")—Col
 THE WHO—WB
HEAVY ACTION (in alphabetical order):
 APRIL WINE—Capitol
 JOURNEY—Col
 MESSAGE OF LOVE (import single)—Pretenders—Real
 POLICE—A&M
 RAINBOW—Polydor
 REO SPEEDWAGON—Epic
 RUSH—Mercury
 STYX—A&M
 38 SPECIAL—A&M
 THE WHO—WB

KWST-FM/LOS ANGELES

ADDS:
 GREAT BUILDINGS—Col
 JUDAS PRIEST (1 2")—Col
 KROKUS—Ariola
 ROLLING STONES—Rolling Stones
 SANTANA (1 2")—Col
 THE WHO—WB
HEAVY ACTION:
 STYX—A&M
 THE WHO—WB
 POLICE—A&M
 JOHN LENNON/YOKO ONO—Geffen
 BRUCE SPRINGSTEEN—Col
 REO SPEEDWAGON—Epic
 AC/DC—Atlantic
 PAT BENATAR—Chrysalis
 STEELY DAN—MCA
 OUTLAWS—Arista

KZAP-FM/SACRAMENTO

ADDS:
 GREG KIHN—Beserkley

THE WHO—WB
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 38 SPECIAL—A&M
 JOURNEY—Col
 PAT BENATAR—Chrysalis
 STEVE WINWOOD—Island
 LOVERBOY—Col
 THE WHO—WB
 MANFRED MANN'S EARTH BAND—WB
 RUSH—Mercury
 STYX—A&M

KZAM & FM/SEATTLE

ADDS:
 WAYNE JOHNSON—Inner City
 PAGES—Capitol
 ALI THOMSON—A&M
HEAVY ACTION:
 STEELY DAN—MCA
 JAMES TAYLOR—Col
 STEVIE WONDER—Tamla
 STEVE WINWOOD—Island
 NICOLETTE LARSON—WB
 RANDY MEISNER—Epic
 EMMYLOU HARRIS—WB
 EARTH, WIND & FIRE—ARC/Col
 BRUCE SPRINGSTEEN—Col
 ERIC CLAPTON—RSO

KZOK-FM/SEATTLE

ADDS:
 ROLLING STONES—Rolling Stones
 PHOEBE SNOW—Mirage
HEAVY ACTION:
 STEVE WINWOOD—Island
 JOHN LENNON/YOKO ONO—Geffen
 ALAN PARSONS PROJECT—Arista
 STEELY DAN—MCA
 RANDY MEISNER—Epic
 STEVIE WONDER—Tamla
 ERIC CLAPTON—RSO
 JAMES TAYLOR—Col
 THE WHO (1 2")—WB
 PHIL COLLINS—Atlantic

KZEL-FM/EUGENE

ADDS:
 JOHN CALE—A&M
 LEE CLAYTON—Capitol
 TOM DICKIE & THE DESIRES—Mercury
 GREG KIHN—Beserkley
 KINGBEE—RSO
 ROY LONEY—Solid Smoke
 SELECTER—Chrysalis
 SHOT IN THE DARK—RSO
 PHOEBE SNOW—Mirage
 THE WHO—WB
HEAVY ACTION:
 PAT TRAVERS—Polydor
 PHIL COLLINS—Atlantic
 TROWER/BRUCE/LORDAN—Chrysalis
 ERIC CLAPTON—RSO
 GARLAND JEFFREYS—Epic
 TED NUGENT—Epic
 GRACE SLICK—RCA
 POLICE—A&M
 MANFRED MANN'S EARTH BAND—WB
 RICK SPRINGFIELD—RCA

37 stations reporting this week.
 In addition to those printed is:
KGB-FM

John Cale Does More Than Make Records

By ELIOT SEKULER

■ LOS ANGELES—The image has been so carefully cultivated that one can't be certain where the reality behind it trails off. The expression he projects to the camera ranges from a blank to a scowl, piercing eyes staring somehow behind the lens. The album jackets on the ten or so solo LPs that have preceded the new one, "Honi Suit," have mostly been bedecked with spoofs on the trappings of violence and mock insanity; the records inside consist of songs that can be wrenchingly melodic — just short of mushy — and then, as often as not, break into the shriekings of a rabid animal.

Studied at Tanglewood

Real-life stories that have dogged John Cale from label to label over the years haven't much helped to dispel the "mad genius" myth that's helped attract an unshakeable cult following while real success has always eluded him. "I guess you can make hay with some of that as PR," he said recently, a lilting Welsh accent still heavily pronounced despite the many years he's spent in L.A. and New York, where he now makes his home. "But if that's all you hear — if you don't hear how responsible he is, that he brings in albums under budget — on time and good quality — than maybe it's more of a hindrance than a help. Which is a mistake, really."

John Cale's career is one of the most remarkable in contemporary music. He has been a classical pianist, a prototypical punk rocker, an A&R executive, a producer, an arranger and a film score composer. And almost every project for which he's been responsible has borne the unmistakable stamp of his brooding Celtic personality.

As an artist, he first arrived in the U.S. on a Leonard Bernstein Fellowship, and after studying for a while at Tanglewood he became a founding member of the legendary Velvet Underground, precursors of the new wave and punk music genres and patriarchs of New York's artsy rock 'n' roll culture. His solo albums have ranged from the experimental "Church of the Anthrax" (which made him, possibly, the only rock performer to record an LP for Columbia's Masterworks classical division) through such elegantly introspective albums as "Paris 1919." A term on Island Records yielded a series of exercises in inspired eccentricity ("Fear," "Slow Dazzle" "Helen Of Troy") and several collaborations with such other musical individualists as Brian Eno and Kevin Ayers.

His A&M debut, "Honi Suit," he says, "sums up a number of the other albums," a reference, perhaps, to the record's interesting balance of the melodic lyricism of "Paris 1919" and the screeching paranoia of "Fear." It's strong stuff, and, in an odd way, its lack of continuity makes it all the more compelling.

As a producer, Cale's efforts have varied from Patti Smith's debut "Horses" to Jennifer Warnes' MOR-ish debut for Warner Bros. Other artists, who have benefitted from his often raw approach to the studio have included Squeeze (formerly UK Squeeze), Jonathan Richman's Modern Lovers, Iggy Pop's Stooges, Nico, Chunky, Novi and Ernie, Sham '69, and a sadly overlooked songwriter named David Kubinec. His experience as an A&R man for Warner Bros. and, earlier, for both Elektra and Columbia (for whom he mostly was involved in re-mixing) gives him an overview of the business that few artists share. But Cale is still performing in relatively hole-in-the-wall new wave clubs while artists who have been either launched by or heavily influenced by him have gone on to become superstars.

Cale sips a beer, removes a brimmed cap like the kind London cabbies wear and shrugs his shoulders. "There's more to being a recording artist than just making records," he says. Following the release of "Paris 1919," Cale's most commercially viable album before the current "Honi Suit," he chose not to tour but, instead, to go back to the studio to produce other artists. As a result, the album received terrific reviews, a smattering of airplay from more adventurous AOR stations and precious little in the way of sales. "You gotta go out and promote yourself and make yourself visible," says a sadder but wiser Cale. "You gotta get yourself a manager and all the trappings of the business."

Cale got himself a manager — Wartoke's Jane Friedman—about five years ago, and has since gone about the business of building a career as a touring as well as recording artist. By the time Friedman entered the picture, Cale had recorded what was to be his last album for Island Records, "Helen of Troy" (which was never released in the U.S.). For a time, Cale was without an American label; most of his recordings of the late '70s appeared on the UK's Illegal Records or on his own Spy Records label, which was picked up for U.S. distribution by IRS Records. A&M picked up his contract last year, and "Honi Suit" is his first studio album available in the U.S. since

"Guts," a 1977 compilation album on Island.

Cale's upcoming tour will take him through Holland, Belgium, France and Britain before he returns to the U.S. on April 24. His American tour kicks off with two nights at the Ritz. In the past, Cale's audiences have always been a strange hybrid of punksters, old Velvet Underground fans, lovers of Welsh romanticism and Patti Smith aficionados who recall his idiosyncratic behavior during her first national tour (which saw Cale hiding underneath a piano during a goodly portion of the set.) There have been times, though, when Cale has found audiences downright threatening, and he has resorted to extremes, he admits, in instances where he perceived a need for self-protection.

Toured with Verlaine

There was the time in south London, for example, when Cale shared a bill with Richard Hell and Tom Verlaine and "the kids loved them. They were exactly what the kids wanted, but they didn't understand that all that spitting — they call it gobbing over there, you know — was a form of adulation. And I looked out into the audience and saw all these guys who were really into leather and chains and heavy violence and I thought, they're going to start shoving and pushing and spitting at me, and I figured, what are they going to think about this one?" Cale procured a live chicken and a meat cleaver (Lord knows where his roadies managed to procure a live chicken at that hour). "I did this little voodoo number in the middle of 'Heartbreak Hotel,' which had no relation to anything, and then I cut the chicken's head off and threw the chicken into the audience. The audience was disgusted and terrified; it quieted them down a bit."

Hunter with Mick & Mick



Chrysalis recording artist Ian Hunter has recently finished his third LP for the label, "Short Back 'n Sides." The album is set for release in May. Helping out in the studio are Mick Jones of the Clash (right) and Mick Ronson.

FCC (Continued from page 3)

role as a deputy director on legal and administration agencies during the transition.

Reagan appointed Fowler to fill the remaining five-year term left vacant when democrat Tyrone Brown, the FCC's only black member, left this winter to practice law. Once confirmed as a commissioner, Fowler will then be named as chairman.

Communications lawyers here have said that the Fowler chairmanship will only be different "in style, not in substance" from his predecessor, Charles D. Ferris, whose pro-competition policies in promoting new broadcasting developments, including new radio channels and TV cable competition, stirred the ire of broadcasters.

However, Fowler is expected to move slower than Ferris by making sure there is a solid legal basis for FCC policies for the future.

Fowler is also expected to continue Ferris' course in radio and television deregulation policies, perhaps to an even greater extent.

Ferris, who submitted his letter of resignation to President Reagan in February, asking him to "dismiss" him April 10 so that he would not have to leave voluntarily and therefore be ineligible for his federal pension, has stepped aside from all major FCC policy decisions. The acting chairman is veteran commissioner Robert E. Lee, a republican, whose term expires in June.

Another vacant seat, that of commissioner James Quello, a Democrat, is available for a Reagan appointment. Broadcasters are pushing for Quello's reappointment. However, on Capitol Hill, Sen. Bob Packwood (R-Ore.), the chairman of the Commerce Committee and the sponsor of several new communications bills, has asked Reagan to appoint one of his aides, Republican Mimi Weyforth.

Radio World

Radio Replay

By PHIL DIMAURO

■ **YOU BETTER NOT PLAY THAT WHO ALBUM, YOU BET:** Like the Hatfields and the McCoys, radio stations and a major label are scuffling again over early playing of a major artist's album, in this case "Face Dances" by the **Who**, their first for Warner Bros. Records. WAQX in Syracuse premiered the LP on March 10, over two weeks before the original release date. While the station did play the LP in its entirety, PD **Ed Levine** points out that air personalities purposely interrupted between tracks to discourage taping over the air by listeners, especially those at competing album rocker WSYR.

Levine gave the expected reason for the early debut; getting the best of the competition. "AQX stopped playing the LP as soon as they received a telephoned cease and desist order from Warners, which was followed up by a mailgram. "They didn't even take the pains to make sure the document was legal and binding," said Levine. "If this were New York City, they probably would have sent a U.S. marshal or something, but I guess they figured that in Syracuse, a mailgram would suffice." When WSYR started playing the LP also, 'AQX put it back on the air. Both were stopped again by Friday the 13th.

At WMMS, Cleveland, PD **John Gorman** put the album on the air March 11, and his reasons were similar to Levine's. "We're in the radio business," he said, "and it's our job to stay competitive. I can understand the record company's point of view, but we hope the record companies will understand our point of view. Our listeners have come to expect these exclusive premiers."

MORE UPSTATE SHENANIGANS: Levine also reported that, in the wake of WSYR's recently resolved legal dispute with Radio City Music Hall over the use of the term "Rockettes" for the station's promotional cuties, he's launching his own beauty contest.

'SYR can't use the name Rockettes, so they're having a contest to find a new name. Levine already has his name: the Hogettes. They've got to be male and grossly overweight, and six of them will be selected at an upcoming station party. They'll be issued T-shirts and shorts, and be photographed for a station calendar. More on the Syracuse promotional war next week.

A RIDDLE: You can bet your bippy that he's no hippy, but his rap on the sixties will always be zippy. Guess who? It's **Gary Owens**, who's been selected by Watermark president **Tom Rounds** to be the host of "Soundtrack of the Sixties," the weekly radio series produced and distributed by Watermark. Owens, who's best known for his announcer-playing-an-announcer act on "Rowan & Martin's Laugh-In" in the sixties, is now on KMPC, Los Angeles, and throughout his career he's been heard over call letters such as KLIF, Dallas; WNOE, New Orleans; and KIMN, Denver. Owens' appointment is effective immediately. He'll be sitting for the departing Murray "The K" Kaufman for the next two weeks and then starting the new show, with a new jingle package and other sound alterations. Murray The K was the show's first host, beginning in June, 1980.

MORE MOVES: **Dene Hallam** has been named PD of W4, Detroit, following the station's switch to from album rock a country format... **Al Casey**, formerly PD of WHB, Kansas City, has been appointed vice president of programming and operations for the Charter Broadcasting Company... **Peter Porter** will be the new program director of WQYK, a Tampa country station... **Fred Wellington Graham**, formerly of WAAA, Winston-Salem, has been named MD at WPEG, Charlotte... WCIN-FM, Cincinnati has filed for a call letter change to WBLZ.

GO APE: In the tradition of **Orson Welles** and other broadcasting pioneers, WMMR, Philadelphia's **Michael Tearson** staged a surprise radio drama beginning midnight March 10 that delighted Philadelphia listeners and also caused a visit from the police—no, not **Sting**, **Andy** and **Stewart**; the real uniformed cops.

Tearson used to host 'MMR's import/export show from midnight-2:00 a.m. on Tuesdays, but bad ratings caused the show to be cut to one hour. PD **Charlie Kendall** just couldn't believe that the Arbitron figures accurately represented listener interest, so he Tearson,

MD **Joe Bonadonna**, members of two local bands (the Hooters and Ken Kweeder) and others scripted a program for the time slot, calling it "Gorilla Theater." (WMMR's mascot is a chimpanzee). The imaginary situation they set up was the group, barricaded in the station, decrying the current state of AOR programming. They played lots of new music, including unsigned bands.

While Kendall says that they broadcast more than enough disclaimers to assure listeners that it was all in fun, somebody in an outlying area got the wrong idea and started a chain of phone calls that resulted in the police visit. Luckily, two of the officers were WMMR listeners.

The grandstand play had its desired effect: newspaper and television coverage, renewed sponsor interest and thousands of calls and letters from listeners. Most important, says Kendall, "It was fun... that's why I got into this business in the first place."

SHORTLY: MJI Broadcasting, Inc. is offering a new show, "Sportsline with **Reggie Jackson**," which will feature interviews, profiles and commentary from sports superstars. It's 90 seconds, five times per week, being offered on a barter basis beginning in May... WKTU-FM air personality **Al Bandiero** has been honored by New York Metropolitan area Kiwanis clubs for helping to raise \$4,000 for Italian earthquake victims... Best wishes to Epic promo exec **Harvey Leeds**, who'll wed **Nancy Libas** March 29.

Weedeck To Simulcast Country Awards

■ **LOS ANGELES** — The Weedeck Corporation has announced that it has secured rights to simulcast the NBC-TV special "The Academy of Country Music Awards Show" on April 30.

Pre-Show Special

As part of its package offered to radio stations, Weedeck is also producing a three-hour radio special to air one week prior to the

TV show. The special will highlight the five finalists in each of the Academy's 11 award categories, and will include music and interviews.

The programs are offered exclusively to one radio station per metro market at no charge, with time available for local sale. Weedeck will hold time for national sale.



MARCH 28, 1981

MAR. 28	MAR. 21			WEEK ON CHART
1	1	WOMAN	JOHN LENNON Geffen 49644 (WB) (3rd Week)	9
2	2	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER)	NEIL DIAMOND/Capitol 4960	9
3	3	9 TO 5	DOLLY PARTON/RCA 12133	14
4	4	CRYING DON	McLEAN/Millennium 11799 (RCA)	10
5	5	WHAT KIND OF FOOL	BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	9
6	6	MORNING TRAIN (NINE TO FIVE)	SHEENA EASTON/EMI-America 8071	6
7	7	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 41309	9
8	8	JUST THE TWO OF US	GROVER WASHINGTON, JR./Elektra 47103	7
9	9	KISS ON MY LIST	DARYL HALL & JOHN OATES/RCA 12142	8
10	12	ANGEL OF THE MORNING	JUICE NEWTON/Capitol 4976	5
11	14	HER TOWN TOO	JAMES TAYLOR & J. D. SOUTHER/ Columbia 11 60514	3
12	10	A LITTLE IN LOVE	CLIFF RICHARD/EMI-America 8068	11
13	15	MISTER SANDMAN	EMMYLOU HARRIS/Warner Bros. 49684	5
14	11	THE BEST OF TIMES	STYX/A&M 2300	9
15	13	LIVING IN A FANTASY	LEO SAYER/Warner Bros. 49657	8
16	19	BEING WITH YOU	SMOKEY ROBINSON/Tamla 54321 (Motown)	4
17	16	THE WINNER TAKES IT ALL	ABBA/Atlantic 3776	16
18	22	WHILE YOU SEE A CHANCE	STEVE WINWOOD/Island 49656 (WB)	4
19	17	SMOKY MOUNTAIN RAIN	RONNIE MILSAP/RCA 12084	16
20	18	THE TIDE IS HIGH	BLONDIE/Chrysalis 2465	16
21	20	HEY NINETEEN	STEELY DAN/MCA 51036	15
22	23	DARE TO DREAM AGAIN	PHIL EVERLY/Curb 5401	5
23	25	LET'S PICK IT UP (WHERE WE LEFT IT OFF)	CHRIS MONTAN/ 20th Century Fox 2480 (RCA)	4
24	36	LONELY TOGETHER	BARRY MANILOW/Arista 0596	3
25	21	I LOVE A RAINY NIGHT	EDDIE RABBITT/Elektra 47066	18
26	24	GUITAR MAN	ELVIS PRESLEY/RCA 12158	7
27	29	LOVERS AFTER ALL	MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	4
28	32	HOW 'BOUT US	CHAMPAIGN/Columbia 11 11434	6
29	26	CELEBRATION	KOOL & THE GANG/De-Lite 807 (PolyGram)	11
30	42	TIME OUT OF MIND	STEELY DAN/MCA 51082	2

CHARTMAKER OF THE WEEK

31	—	SUKIYAKI	TASTE OF HONEY Capitol 4953	1
32	—	SUPER TROUPER	ABBA/Atlantic 3806	1
33	37	I CAN'T STAND IT	ERIC CLAPTON/RSO 1060	2
34	38	WHAT'S IN A KISS	GILBERT O'SULLIVAN/Epic 19 50967	5
35	28	CAFE AMORE	SPYRO GYRA/MCA 51035	7
36	40	IT'S MY JOB	JIMMY BUFFETT/MCA 51061	4
37	35	HEARTS ON FIRE	RANDY MEISNER/Epic 19 50964	4
38	—	I LOVE YOU CLIMAX	BLUES BAND/Warner Bros. 49669	1
39	27	SAME OLDE LANG SYNE	DAN FOGELBERG/Full Moon/ Epic 19 50961	13
40	30	SEVEN BRIDGES ROADS	EAGLES/Asylum 47100	11
41	—	I LOVED 'EM EVERY ONE	T. G. SHEPPARD/Warner Bros. 49690	1
42	31	KEEP ON LOVING YOU	REO SPEEDWAGON/Epic 19 50953	8
43	—	LIVING INSIDE MYSELF	GINO VANNELLI/Arista 0588	1
44	33	I AIN'T GONNA STAND FOR IT	STEVIE WONDER/Tamla 54320 (Motown)	12
45	—	WHAT ARE WE DOIN' IN LOVE	DOTTIE WEST/Liberty 1404	1
46	43	SOMETIME, SOMEWHERE, SOMEHOW	BARBARA MANDRELL/MCA 51062	4
47	34	GIVING IT UP FOR YOUR LOVE	DELBERT McCLINTON/ Capitol/MSS 4948	11
48	39	EVERY WOMAN IN THE WORLD	AIR SUPPLY/Arista 0564	20
49	41	MISS SUN BOZ	SCAGGS/Columbia 11 11406	12
50	44	I MADE IT THROUGH THE RAIN	BARRY MANILOW/Arista 0566	17

Rose Bows New Store, Sets 50th Anniv. Fete

By DAVID MCGEE

NEW YORK—Two record industry veterans, Aaron and Merrill Rose, will celebrate 50 years in the record business this year by opening a new Rose Records store in Downers Grove, Illinois, a western suburb of Chicago. The new outlet will be the first Rose store opened outside Chicago proper (there are two others in the city). The company also owns five Sounds Good stores in the Chicago area.

Slated to open March 25, the Downers Grove location occupies 4500 square feet, making it less than half the size of Rose's main location on Wabash Avenue, but about 1000 square feet larger than the other Rose store.

"We'll attempt to make it a full-line store with a big commitment to classics, show tunes, soundtracks and, of course, rock," said Jim Rose, son of Aaron and currently general manager of the Rose and Sounds Good operations. He added that the store will carry a full line of record care accessories, and will stock blank and pre-recorded videotape as well.

The Roses opened their first store, a radio shop called Radio Doctors in 1931 (the owner of the Radio Doctors chain in Milwaukee once worked for the Roses). In the mid-'30s they branched out into the record business and for the first time put their surname on a store. In 1954 they moved to the mammoth space on Wabash Avenue. In the late '60s they entered the cutout and surplus business and quickly established a reputation as one of the country's leading dealers of discount goods. After acquiring the Sounds Goods stores in the early '70s, the brothers gradually removed themselves from the day-to-day running of the business. Currently they are, in Jim Rose's words, "semi-active," although they spend much of their time in Florida.

Mickey and a Rat



Bob Geldof of Columbia recording artists the Boomtown Rats (left) and Mickey Eichner, vice president, national A&R, Columbia, chat backstage following the Rats' recent appearance at the Palladium in New York. The Rats have been conducting an extensive U.S. tour in support of their new LP, "Mondo Bongo."

'Super Jam' Sets Bow

By ELIOT SEKULER

LOS ANGELES—Veteran producer Neal Marshall, through his firm Marshall Arts Productions, Inc., has reached an agreement with Twentieth Century-Fox Television to produce a pilot for late-night television called "Super Jam," a 90-minute show that will present bands and individual musicians in a free form musical jam format. Marshall hopes to produce the pilot at the end of May, and Twentieth will begin syndicating the show in the near future.

According to Marshall, a former "Midnight Special" producer, the concept of the show is "to bring together musicians who never get a chance to work with each other. We'll also be stressing in as many ways as possible innovative audience involvement, we'll invite members of the audience—closet musicians—to bring their instruments along and find ways for them to jam with professional musicians."

Marshall acknowledges the argument that rock fans constitute a small segment of the television audience but insists that audience can easily support a late-night show. "They're an important segment of the television audience," he says. An additional and separate agreement is currently being negotiated for a radio version of the show to be syndicated by Westwood One. It's also possible that some of the programs will be released on cassettes and on videodiscs.

"The important part of the concept is that we'll be offering something that the audience can't get by going to a concert, by listening to the radio or by buying an album," says Marshall. "The format will be very flexible; we might book a band to play some of their own material and then break up and play with other bands. We might have a group play the original arrangement of their tune and then augment it by filling in an additional instrument or subtract from it by taking out a part. The show will not depend on what's on the charts and we don't have to have a band on just because they have a hot record on the charts or because they're about to go on a tour; this show will be for what will hopefully be a new breed of television star, musicians who can really play their asses off."

Marshall's TV credits are extensive and, in addition to "Midnight Special," include such music-related shows as the "Going Platinum" pay-TV and cable series, and several HBO and network TV specials.

Record World[®] Retail Report

MARCH 28, 1981

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

HANDLEMAN/NATIONAL

APRIL WINE—Capitol
ERIC CLAPTON—RSO
FUNKADELIC—LAX
TERRI GIBBS—MCA
WILLIE NELSON—Col
ELVIS PRESLEY—RCA
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUSH—Mercury
CONWAY TWITTY & LORETTA LYNN—MCA

PICKWICK/NATIONAL

ISLEY BROTHERS—T-Neck
WAYLON JENNINGS & JESSI COLTER—RCA
WILLIE NELSON—RCA
JUICE NEWTON—Capitol
TED NUGENT—Epic
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUSH—Mercury
JAMES TAYLOR—Col
YARBROUGH & PEOPLES—Mercury

RECORD BAR/NATIONAL

ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
DOC HOLIDAY—A&M
SHEENA EASTON—EMI-America
ISLEY BROTHERS—T-Neck
GARLAND JEFFREYS—Epic
WILLIE NELSON—Col
TED NUGENT—Epic
LEON REDBONE—Emerald City
ROBIN TROWER—Chrysalis

SOUND UNLIMITED/ NATIONAL

APRIL WINE—Capitol
ATLANTIC STARR—A&M
TOM BROWNE—Arista/GRP
ERIC CLAPTON—RSO
DANCERSIZE—Vintage
BRIAN ENO-DAVID BYRNE—Sire
ISLEY BROTHERS—T-Neck
JAMES TAYLOR—Col
PAT TRAVERS—Polydor
GROVER WASHINGTON, JR.—Elektra

WHEREHOUSE/NATIONAL

ADAM & THE ANTS—Col
CHAMPAIGN—Col
DAVE GRUSIN—Arista/GRP
WAYLON JENNINGS & JESSI COLTER—RCA
KLEER—Atlantic
KROKUS—Ariola America
NANA MOUSKOURI—Grand
ROLLING STONES—Rolling Stones
PAT TRAVERS—Polydor

ALEXANDER'S/NEW YORK

ATLANTIC STARR—A&M
JOHN COUGAR—Riva
GAP BAND—Mercury
T.S. MONK—Mirage
RAINBOW—Polydor
RUSH—Mercury
SKYY—Salsoul
RICK SPRINGFIELD—RCA
TIERRA—Boardwalk
GROVER WASHINGTON, JR.—Elektra

CRAZY EDDIE/NEW YORK

ELLEN FOLEY—Epic/Cleve. Intl.
ISLEY BROTHERS—T-Neck
GARLAND JEFFREYS—Epic
JORMA KAUKONEN—RCA
KLEER—Atlantic
KOOL & THE GANG—De-Lite
ITZHAK PERLMAN-ANDRE PREVIN—Angel
SHALAMAR—Solar
STYX—A&M
TEARDROP EXPLODES—Mercury

DISC-O-MAT/NEW YORK

ATLANTIC STARR—A&M
BADFINGER—Radio
ERIC CLAPTON—RSO
BRIAN ENO-DAVID BYRNE—Sire
WILLIE NELSON—Col
RAINBOW—Polydor
DIANA ROSS—Motown
JAMES TAYLOR—Col
TEARDROP EXPLODES—Mercury
UNLIMITED TOUCH—Prelude

KING KAROL/NEW YORK

ERIC CLAPTON—RSO
ROBERT FRIPP—Polydor
ISLEY BROTHERS—T-Neck
GARLAND JEFFREYS—Epic
JERRY KNIGHT—A&M
ROLLING STONES—Rolling Stones
DIANA ROSS—Motown
RUFUS—MCA
SPANDAU BALLET—Chrysalis
JAMES TAYLOR—Col

RECORD WORLD-TSS STORES/NORTHEAST

ATLANTIC STARR—A&M
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
HAWKS—Col
GARLAND JEFFREYS—Epic
DON McLEAN—Millennium
EVE MOON—Capitol
ALAN PARSONS PROJECT—Arista
RAINBOW—Polydor
JAMES TAYLOR—Col

STRAWBERRIES/BOSTON

DELEGATION—Mercury
BRIAN ENO-DAVID BYRNE—Sire
FOOLS—EMI-America
JAM—Polydor
GARLAND JEFFREYS—Epic
ADRIAN JOHN LOVERAGE—Sutra
EVE MOON—Capitol
RUFUS—MCA
SPANDAU BALLET—Chrysalis
JAMES TAYLOR—Col

CUTLER'S/NEW HAVEN

ATLANTIC STARR—A&M
ERIC CLAPTON—RSO
BRIAN ENO-DAVID BYRNE—Sire
ARETHA FRANKLIN—Arista
GARLAND JEFFREYS—Epic
REO SPEEDWAGON—Epic
ROBIN TROWER—Chrysalis
GROVER WASHINGTON, JR.—Elektra
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury

FOR THE RECORD/ BALTIMORE

ATLANTIC STARR—A&M
CHAMPAIGN—Col
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
FUNKADELIC—LAX
ISLEY BROTHERS—T-Neck
DEBRA LAWS—Elektra
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
JAMES TAYLOR—Col

KEMP MILL/WASH., D.C.

ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
GENE DUNLAP—Capitol
KLEER—Atlantic
JERRY KNIGHT—A&M
DEBRA LAWS—Elektra
T.S. MONK—Mirage
DIANA ROSS—Motown
RUFUS—MCA
PAT TRAVERS—Polydor

WAXIE MAXIE/ WASH., D.C.

PEABO BRYSON—Capitol
CHAMPAIGN—Col
SHEENA EASTON—EMI-America

ISLEY BROTHERS—T-Neck
QUINCY JONES—A&M
ROLLING STONES—Rolling Stones
BRENDA RUSSELL—A&M
STARPOINT—Chocolate City
PAT TRAVERS—Polydor
BERNARD WRIGHT—Arista/GRP

PENGUIN FEATHER/ NO. VIRGINIA

APRIL WINE—Capitol
ERIC CLAPTON—RSO
GAP BAND—Mercury
HALL & OATES—RCA
EMMYLOU HARRIS—WB
ISLEY BROTHERS—T-Neck
PAT TRAVERS—Polydor
ROBIN TROWER—Chrysalis
GROVER WASHINGTON, JR.—Elektra
STEVE WINWOOD—Island

RADIO 437/PHILADELPHIA

ATLANTIC STARR—A&M
BOLLING/LAWS—Col
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
MILES DAVIS—Col
BRIAN ENO-DAVID BYRNE—Sire
ROBERT FRIPP—Polydor
KROKUS—Ariola America
RUFUS—MCA
ROBIN TROWER—Chrysalis

FATHERS & SONS/MIDWEST

ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
ISLEY BROTHERS—T-Neck
GARLAND JEFFREYS—Epic
WAYLON JENNINGS & JESSI COLTER—RCA
WILLIE NELSON—Col
TED NUGENT—Epic
JAMES TAYLOR—Col
PAT TRAVERS—Polydor
ROBIN TROWER—Chrysalis

NATL. RECORD MART/ MIDWEST

ALABAMA—RCA
PHIL COLLINS—Atlantic
BRIAN ENO-DAVID BYRNE—Sire
GRAF—Precision
DANNIE IRIS—MCA
LOVERBOY—Col
WILLIE NELSON—Col
JUICE NEWTON—Capitol
QUINCY JONES—A&M
38 SPECIAL—A&M

RECORD REVOLUTION/ CLEVELAND

ERIC CLAPTON—RSO
BRIAN ENO-DAVID BYRNE—Sire
ELLEN FOLEY—Epic/Cleve. Intl.
BILLY KARLOFF & THE EXTREMES—WB
JERRY KNIGHT—A&M
ROLLING STONES—Rolling Stones
RUFUS—MCA
PHOEBE SNOW—Mirage
SPANDAU BALLET—Chrysalis
ROBIN TROWER—Chrysalis

WHERE HOUSE RECORDS/ MICHIGAN

CHAMPAIGN—Col
DANCERSIZE—Vintage
DELEGATION—Mercury
FABULOUS THUNDERBIRDS—Chrysalis
DAVE GRUSIN—Arista/GRP
CRISTY LANE—Liberty
STARPOINT—Chocolate City
SUN—Capitol
PAT TRAVERS—Polydor
ROBIN TROWER—Chrysalis

RECORD CITY/CHICAGO

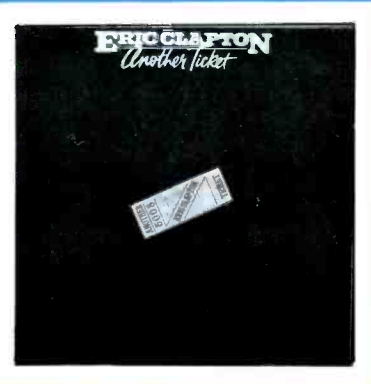
ERIC CLAPTON—RSO
SHEENA EASTON—EMI-America
GARLAND JEFFREYS—Epic

SALESMAKER

ANOTHER TICKET
ERIC CLAPTON
RSO

TOP SALES

ANOTHER TICKET—Eric Clapton—RSO
DAD LOVES HIS WORK—James Taylor—Col
RADIO ACTIVE—Pat Travers—Polydor
BLT—Robin Trower—Chrysalis
SOMEWHERE OVER THE RAINBOW—Willie Nelson—Col



TAPE CITY/NEW ORLEANS

ERIC CLAPTON—RSO
SHEENA EASTON—EMI-America
FRANKE & THE KNOCKOUTS—Millennium
ISLEY BROTHERS—T-Neck
T.S. MONK—Mirage
WILLIE NELSON—Col
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
JAMES TAYLOR—Col
ROBIN TROWER—Chrysalis

SOUND WAREHOUSE/ COLORADO

ALABAMA—RCA
BLONDIE—Chrysalis
CHAMPAIGN—Col
ERIC CLAPTON—RSO
LOVERBOY—Col
DIANA ROSS—Motown
RUFUS—MCA
PAT TRAVERS—Polydor
ROBIN TROWER—Chrysalis
STEVE WINWOOD—Island

CIRCLES/ARIZONA

CHAMPAIGN—Col
FABULOUS THUNDERBIRDS—Chrysalis
FUNKADELIC—LAX
LOVERBOY—Col
NIGHT FLIGHT—Ariola America
SMOKEY ROBINSON—Tamla
RUFUS—MCA
JAMES TAYLOR—Col
PAT TRAVERS—Polydor
JESSE WINCHESTER—Bearsville

TOWER/PHOENIX

ERIC CLAPTON—RSO
BRIAN ENO-DAVID BYRNE—Sire
ISLEY BROTHERS—T-Neck
GARLAND JEFFREYS—Epic
WAYLON JENNINGS & JESSI COLTER—RCA
WILLIE NELSON—Col
TED NUGENT—Epic
SADANE—WB
JAMES TAYLOR—Col
PAT TRAVERS—Polydor

LICORICE PIZZA/LOS ANGELES

ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
BRIAN ENO-DAVID BYRNE—Sire
WILLIE NELSON—Col
TED NUGENT—Epic
PLIMSOULES—Elektra
SMOKEY ROBINSON—Tamla
JAMES TAYLOR—Col
PAT TRAVERS—Polydor
ROBIN TROWER—Chrysalis

MUSIC PLUS/LOS ANGELES

ALABAMA—RCA
BADFINGER—Radio
ERIC CLAPTON—RSO
ELLEN FOLEY—Epic/Cleve. Intl.
ROBERT FRIPP—Polydor
WAYLON JENNINGS & JESSI COLTER—RCA
LEON REDBONE—Emerald City
PAT TRAVERS—Polydor
UNLIMITED TOUCH—Prelude
JESSE WINCHESTER—Bearsville

EVERYBODY'S RECORDS/ NORTHWEST

ERIC CLAPTON—RSO
RY COODER—WB
BRIAN ENO-DAVID BYRNE—Sire
RICK NELSON—Capitol
WILLIE NELSON—Col
JUICE NEWTON—Capitol
TED NUGENT—Epic
POLICE—A&M
JAMES TAYLOR—Col
ROBIN TROWER—Chrysalis

GREG KIHN—Bersekley

KINGBEEES—RSO
T.S. MONK—Mirage
WILLIE NELSON—Col
ROLLING STONES—Rolling Stones
PAT TRAVERS—Polydor
ULANDA McCULLOUGH—Atlantic

ROSE RECORDS/CHICAGO

CHAMPAIGN—Col
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
BRIAN ENO-DAVID BYRNE—Sire
EMMYLOU HARRIS—WB
ISLEY BROTHERS—T-Neck
WILLIE NELSON—Col
TED NUGENT—Epic
JAMES TAYLOR—Col
ROBIN TROWER—Chrysalis

RADIO DOCTORS/ MILWAUKEE

BOHANNON—Phase II
MICHAEL CRUZ—Credence
GREAT BUILDINGS—Col
WAYLON JENNINGS & JESSI COLTER—RCA
KINGBEEES—RSO
KROKUS—Ariola America
ROBERT FRIPP—Polydor
DOTTIE WEST—Liberty
DENICEE WILLIAMS—Col

LIEBERMAN/MINNEAPOLIS

ROBERT FRIPP—Polydor
HAWKS—Col
KINGBEEES—RSO
RUFUS—MCA
LEON RUSSELL—Paradise
PAT TRAVERS—Polydor
ROBIN TROWER—Chrysalis
U2—Island

MUSICLAND/ST. LOUIS

CHAMPAIGN—Col
ERIC CLAPTON—RSO
SHEENA EASTON—EMI-America
MARVIN GAYE—Tamla
PLIMSOULES—Elektra
RAINBOW—Polydor
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUFUS—MCA
JAMES TAYLOR—Col

STREETSIDE RECORDS/ ST. LOUIS

ERIC CLAPTON—RSO
SHEENA EASTON—EMI-America
BRIAN ENO-DAVID BYRNE—Sire
ROBERT FRIPP—Polydor
GARLAND JEFFREYS—Epic
KROKUS—Ariola America
PLIMSOULES—Elektra
RUFUS—MCA
PAT TRAVERS—Polydor
ROBIN TROWER—Chrysalis

EAST-WEST RECORDS/ CENTRAL FLORIDA

ATLANTIC STARR—A&M
BRIAN ENO-DAVID BYRNE—Sire
HALL & OATES—RCA
QUINCY JONES—A&M
KROKUS—Ariola America
WILLIE NELSON—Col
SILVER PLATINUM—Spector Intl.
PAT TRAVERS—Polydor
ROBIN TROWER—Chrysalis
GROVER WASHINGTON, Jr.—Elektra

POPLAR TUNES/MEMPHIS

ROSANNE CASH—Col
PHIL COLLINS—Atlantic
GARLAND JEFFREYS—Epic
ROLLING STONES—Rolling Stones
RUSH—Mercury
JOE SIMON—Posse
PHOEBE SNOW—Mirage
JAMES TAYLOR—Col
PAT TRAVERS—Polydor
DENICEE WILLIAMS—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

MARCH 28, 1981

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

MAR. 28 **MAR. 21**
1 **1** **HI INFIDELITY**
 REO SPEEDWAGON
 Epic FE 36844
 (5th Week)



WKS. ON CHART

14 **H**

2	2	PARADISE THEATER STYX/A&M SP 3719	9	H
3	4	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	16	I
4	5	KENNY ROGERS' GREATEST HITS /Liberty LOO 1072	22	H
5	3	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	15	H
6	6	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	30	H
7	7	GUILTY BARBRA STREISAND/Columbia FC 36750	23	H
8	8	BACK IN BLACK AC/DC/Atlantic SD 16018	31	H
9	9	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290	15	H
10	10	ZENYATTA MONDATT A THE POLICE/A&M SP 4831	21	G
11	11	CAPTURED JOURNEY/Columbia KC2 37616	6	L
12	12	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	5	G
13	16	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)	10	G
14	19	THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 3834 (PolyGram)	10	G
15	17	CHRISTOPHER CROSS /Warner Bros. BSK 3383	53	G
16	14	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	21	H
17	15	GAP BAND III /Mercury SRM 1 4003 (PolyGram)	11	G
18	13	GAUCHO STEELY DAN/MCA 6102	15	I
19	18	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)	19	H
20	21	HORIZON EDDIE RABBITT/Elektra 6E 276	28	G
21	20	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	10	G
22	22	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	18	G
23	26	ANOTHER TICKET ERIC CLAPTON/RSO RX 1 3095	2	H
24	24	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125	9	H
25	29	DAD LOVES HIS WORK JAMES TAYLOR/Columbia FC 37009	2	H
26	31	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883	2	H
27	27	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)	11	H
28	23	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	18	H
29	35	TO LOVE AGAIN DIANA ROSS/Motown M8 951M1	4	H
30	33	GRAND SLAM ISLEY BROTHERS/T-Neck FZ 37080 (CBS)	2	H
31	32	IN OUR LIFETIME MARVIN GAYE/Tamla T8 474M1 (Motown)	8	H
32	37	BEING WITH YOU SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	4	H
33	25	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)	16	G
34	28	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	6	H
35	45	LOVERBOY /Columbia JC 36762	8	G
36	38	THE GAME QUEEN/Elektra 5E 513	35	H
37	40	MAGIC TOM BROWNE/Arista/GRP 5503	6	H
38	34	THE RIVER BRUCE SPRINGSTEEN/Columbia PC2 36854	20	X
39	42	B.L.T. ROBIN TROWER WITH JACK BRUCE & BILL LORDAN Chrysalis CHR 1324	2	G
40	44	INTENSITIES IN TEN CITIES TED NUGENT/Epic FE 37084	2	H
41	41	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	7	G
42	46	EVANGELINE BAMYLOU HARRIS/Warner Bros. BSK 3508	4	G
43	43	SUPER TROUPER ABBA/Atlantic SD 16023	14	H
44	30	GHOST RIDERS OUTLAWS/Arista AL 9542	13	H
45	48	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110	24	H
46	47	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion SD 16027 (Atl)	5	H
47	49	GLASS HOUSES BILLY JOEL/Columbia FC 36384	52	H
48	53	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)	8	G
49	39	LIVE EAGLES/Asylum BB 705	16	L
50	62	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722	13	G

51	57	FACE VALUE PHIL COLLINS/Atlantic SD 16029	3	H
52	55	HOUSE OF MUSIC T.S. MONK/Mirage WTG 19121 (Atl)	5	G
53	54	HEALING TODD RUNDGREN/Bearsville BHS 3522 (WB)	6	H
54	58	MAKING MOVIES DIRE STRAITS/Warner Bros. BSK 3480	18	G
55	51	SANDINISTA! CLASH/Epic E3X 37037	8	X
56	36	FOOLISH BEHAVIOUR ROD STEWART/Warner Bros. HS 3485	15	H
57	59	CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756 (RCA)	5	G
58	60	STONE JAM SLAVE/Cotillion SD 5224 (Atl)	10	G
59	63	MICKEY MOUSE DISCO /Disneyland/Vista 2504	51	X
60	70	DIFFICULT TO CURE RAINBOW/Polydor PD 1 6316 (PolyGram)	4	G
61	66	ALL AROUND THE TOWN BOB JAMES/Columbia/Tappan Zee C2X 36786	4	J
62	92	MY LIFE IN THE BUSH OF GHOSTS BRIAN ENO AND DAVID BYRNE/Sire SRK 6093 (WB)	2	G
63	52	CITY NIGHTS TIERRA/Boardwalk FW 36995	8	H
64	65	LOST IN LOVE AIR SUPPLY/Arista 4268	38	H
65	67	GREATEST HITS OAK RIDGE BOYS/MCA 5150	17	H
66	91	RADIANT ATLANTIC STARR/A&M SP 4833	2	G
67	69	THE FOOL CIRCLE NAZARETH/A&M SP 4844	5	G
68	56	BARRY BARRY MANILOW/Arista AL 9537	15	H
69	71	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	28	L
70	93	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	21	H
71	50	VOICES IN THE RAIN JOE SAMPLE/MCA 5172	7	H
72	73	HITS! BOZ SCAGGS/Columbia FC 36841	16	H
73	80	BACK ON THE STREETS DONNIE IRIS/MCA 3272	4	G
74	68	GREATEST HITS/LIVE HEART/Epic KE2 36888	15	L
75	81	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	20	H
76	77	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	53	H
77	78	THE JEALOUS KIND DELBERT McCLINTON/Capitol/MSS ST 12115	8	
78	86	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453	31	H
79	64	TRUST ELVIS COSTELLO/Columbia JC 37051	7	G
80	75	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	43	X
81	94	KENNY LOGGINS ALIVE/Columbia C2X 36738	24	J
82	74	WELCOME TO THE WRECKING BALL GRACE SLICK/RCA AQL1 3851	7	H
83	84	TOUCH CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)	14	G
84	87	CARNAVAL SPYRO GYRA/MCA 5149	8	H
85	82	TRIUMPH JACKSONS/Epic FE 36424	22	H
86	83	GREATEST HITS DOORS/Elektra 5E 515	20	H
87	76	BORDER LINE RY COODER/Warner Bros. BSK 3489	9	G
88	89	ARETHA ARETHA FRANKLIN/Arista AL 9538	20	H

CHARTMAKER OF THE WEEK

89 **113** **ESCAPE ARTIST**

GARLAND JEFFREYS

Epic JE 36983



1 **G**

90	99	LICENSE TO DREAM KLEER/Atlantic SD 19288	2	G
91	100	'NARD BERNARD WRIGHT/Arista/GRP 5011	2	G
92	101	TURN THE HANDS OF TIME PEABO BRYSON/Capitol ST 12138	1	G
93	88	SKYYPORT SKYY/Salsoul SA 8537 (RCA)	9	G
94	61	SOUND AFFECTS JAM/Polydor PD 1 6315 (PolyGram)	7	G
95	72	BLACK SEA XTC/Virgin RSO VA 13147	6	G
96	95	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	35	I
97	85	FLASH GORDON (ORIGINAL SOUNDTRACK) QUEEN/Elektra 5E 518	12	H
98	—	RADIO ACTIVE PAT TRAVERS/Polydor PD 1 6313	1	H
99	108	LEATHER & LACE WAYLON & JESSI/RCA AAL1 3931	1	G
100	109	BOY U2/Island ILPS 9646 (WB)	1	G

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- 151 **THERE MUST BE A BETTER WORLD SOMEWHERE** B.B. KING/MCA 5162
- 152 **GOLDEN TOUCH** ROSE ROYCE/Whitfield WHK 3512 (WB)
- 153 **THE HOT SHOT** DAN SIEGEL/Inner City IC 1111
- 154 **INHERIT THE WIND** WILTON FELDER/MCA 5144
- 155 **ODORI HIROSHIMA**/Arista AL 9541
- 156 **THE BEATLES '62-'66**/Capitol SKBO 3403
- 157 **SOMEBODY'S KNOCKIN'** TERRI GIBBS/MCA 5173
- 158 **DEE DEE DEE DEE SHARP** GAMBLE/Phila. Intl. JZ 36370 (CBS)
- 159 **CALL IT WHAT YOU WANT** BILL SUMMERS & SUMMERS HEAT/MCA 5178
- 160 **JERMAINE** JERMAINE JACKSON/Motown M8 948M1
- 161 **4 OUT OF 5 DOCTORS**/Nemperor NJZ 36575 (CBS)
- 162 **I'M NO HERO** CLIFF RICHARD/EMI-America 17039
- 163 **CHIPMUNK PUNK** CHIPMUNKS/Excelsior XLP 6008
- 164 **ABBEY ROAD** BEATLES/Capitol SO 383
- 165 **NIGHT PASSAGE** WEATHER REPORT/ARC/Columbia JC 36793
- 166 **SPIRIT OF ST. LOUIS** ELLEN FOLEY/Epic/Cleve. Intl. NJE 36984
- 167 **IMAGINE** JOHN LENNON/Capitol SW 3379
- 168 **SHAVED FISH** JOHN LENNON/Capitol SW 3421
- 169 **HEAVY MENTAL** FOOLS/EMI-America SW 17046
- 170 **BAD REPUTATION** JOAN JETT/Boardwalk FW 37065
- 171 **THE WILD, THE WILLING AND THE INNOCENT** UFO/Chrysalis CHE 1307
- 172 **I ROBOT** ALAN PARSONS PROJECT/Arista AL 7002
- 173 **VERY SPECIAL** DEBRA LAWS/Elektra 6E 300
- 174 **GOTHAM CITY** DEXTER GORDON/Columbia JC 36853
- 175 **PLIMSOULS**/Planet P 13 (E/A)

- 176 **ELOISE LAWS**/Liberty LT 1603
- 177 **FULL MOON** CHARLIE DANIELS BAND/Epic FE 36571
- 178 **SAY NO MORE** BADFINGER/Radio RR 16030 (Atl)
- 179 **ANDY GIBBS' GREATEST HITS**/RSO RX 1 3091
- 180 **MONDO BONGO** BOOMTOWN RATS/Columbia JC 37062
- 181 **PLAYING TO WIN** RICK NELSON/Capitol SOO 12109
- 182 **DIRTY MIND** PRINCE/Warner Bros. BSK 3478
- 183 **CREEDENCE CLEARWATER REVIVAL: THE CONCERT**/Fantasy MPF 4501
- 184 **SIDE BY SIDE** RICHIE COLE WITH PHIL WOODS/Muse MR 5237
- 185 **FRANKE & THE KNOCKOUTS**/Millennium BXLI 7755 (RCA)
- 186 **TP TEDDY** PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- 187 **CIVILIZED EVIL** JEAN-LUC PONTY/Atlantic SD 16020
- 188 **SGT. PEPPER'S LONELY HEARTS CLUB BAND** BEATLES/Capitol SMAS 2653
- 189 **DR. HOOK'S GREATEST HITS**/Capitol SOO 12122
- 190 **GREATEST HITS** RITA COOLIDGE/A&M SP 4836
- 191 **THE BEATLES**/Capitol SWBO 101
- 192 **NOTHIN' MATTERS AND WHAT IF IT DID** JOHN COUGAR/Riva RVL 7403 (PolyGram)
- 193 **DIRECTIONS** MILES DAVIS/Columbia KC2 36472
- 194 **WORKING CLASS DOG** RICK SPRINGFIELD/RCA AFL1 3697
- 195 **BUTT ROCKIN'** FABULOUS THUNDERBIRDS/Chrysalis CHR 1319
- 196 **THE WANDERER** DONNA SUMMER/Geffen GHS 2000 (WB)
- 197 **STANDING ON ROCK** EDGAR WINTER/Blue Sky JZ 36494 (CBS)
- 198 **FREEDOM OF CHOICE** DEVO/Warner Bros. BSK 3435
- 199 **LIVE AT MONTREUX** MINGUS DYNASTY/Atlantic SD 16031
- 200 **FRESH FRUIT FOR ROTTING** VEGETABLES DEAD KENNEDYS/I.R.S. SP 70014 (A&M)

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|---------|---------|--|
| 101 | 102 | FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (H) |
| 102 | 105 | ONE MORE SONG RANDY MEISNER/Epic NJE 36748 (G) |
| 103 | 79 | TURN BACK TOTO/Columbia FC 36813 (H) |
| 104 | 96 | BI-COASTAL PETER ALLEN/A&M SP 4825 (G) |
| 105 | 98 | HIGHWAY TO HELL AC/DC Atlantic SD 19244 (G) |
| 106 | 129 | JUICE JUICE NEWTON/Capitol ST 12136 (G) |
| 107 | 97 | GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378 (G) |
| 108 | 103 | ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330 (H) |
| 109 | 119 | EVERYTHING IS COOL T-CONNECTION/Capitol ST 12128 (G) |
| 110 | 116 | FEEL ME CAMEO/Chocolate City CCLP 2016 (PolyGram) (G) |
| 111 | 114 | STARDUST WILLIE NELSON/Columbia KC 35305 (G) |
| 112 | 110 | THE BEATLES '67-'70 /Capitol SKBO 3404 (L) |
| 113 | 123 | KINGS OF THE WILD FRONTIER ADAM & THE ANTS/Epic NJE 37033 (G) |
| 114 | 106 | FACES EARTH, WIND & FIRE/ARC/Columbia KC2 36795 (L) |
| 115 | 125 | SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965 (G) |
| 116 | 121 | DANCE CRAZE VARIOUS ARTISTS/Chrysalis CHR 1299 (G) |
| 117 | 127 | LOVE IS . . . ONE WAY /MCA 5163 (H) |
| 118 | 137 | MOUNTAIN DANCE DAVE GRUSIN/Arista/GRP 5010 (G) |
| 119 | 136 | HOW 'BOUT US CHAMPAIGN/Columbia JC 37008 (G) |
| 120 | 133 | SHEENA EASTON /EMI-America ST 17049 (G) |
| 121 | — | DIANA DIANA ROSS/Motown M8 936M1 (H) |
| 122 | 132 | FEELS SO RIGHT ALABAMA/RCA AHL1 3930 (G) |
| 123 | 128 | THE SKILL SHERBS/Atco AD 38 137 (Atl) (G) |
| 124 | 134 | CONNECTIONS & DISCONNECTIONS FUNKADELIC/LAX JW 37087 (G) |
| 125 | 135 | PERFECT FIT JERRY KNIGHT/A&M SP 4843 (G) |
| 126 | — | EVITA (ORIGINAL BROADWAY CAST)/MCA 2 11007 (X) |
| 127 | 131 | IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236 (G) |
| 128 | — | PARTY 'TILL YOU'RE BROKE RUFUS/MCA 5159 (H) |
| 129 | 139 | TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089 (G) |
| 130 | 130 | ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712 (G) |
| 131 | 90 | KANO /Emergency EMLP 7505 (G) |
| 132 | 111 | KILIMANJARO TEARDROP EXPLODES/Mercury SRM 1 4016 (PolyGram) (G) |
| 133 | 115 | LIVE & MORE ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004 (L) |
| 134 | 104 | AS ONE BAR-KAYS/Mercury SRM 1 3844 (PolyGram) (G) |
| 135 | 118 | FLEETWOOD MAC LIVE /Warner Bros. 2WB 3500 (X) |
| 136 | 146 | IT'S JUST THE WAY I FEEL GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130 (G) |
| 137 | 122 | AT PEACE WITH WOMAN JONES GIRLS/Phila. Intl. JZ 36767 (CBS) (G) |
| 138 | 144 | DANCERSIZE CAROL HENSEL/Mirus/Vintage VNJ 7701 (G) |
| 139 | 126 | LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079 (G) |
| 140 | 143 | PHIL SEYMOUR /Boardwalk FW 36996 (G) |
| 141 | 141 | UNLIMITED TOUCH /Prelude PRL 12184 (G) |
| 142 | 138 | IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1 (Motown) (G) |
| 143 | 107 | GREATEST HITS—VOLUME II LINDA RONSTADT/Asylum 5E 516 (H) |
| 144 | 112 | ONE STEP CLOSER DOOBIE BROTHERS/Warner Bros. HS 3452 (H) |
| 145 | 117 | CHANCE MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3498 (G) |
| 146 | 142 | YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082 (G) |
| 147 | 120 | LET'S BURN CLARENCE CARTER/Venture VL 1005 (G) |
| 148 | — | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (H) |
| 149 | — | GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917 (G) |
| 150 | 149 | CATHOLIC BOY JIM CARROLL BAND/Atco SD 38 132 (G) |

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Producer-Writer Alan Tarney: Not Well-Known, But In Demand

By JOSEPH IANELLO

■ NEW YORK—Alan Tarney isn't a household name. Alan Tarney isn't even well-known outside a few knowledgeable circles in the music business. Yet in the past 14 months, Tarney's writing, producing and instrumental skills have been responsible for six top 20 hits—making him one of the hottest and most in-demand talents in popular music.

Although Tarney has been involved with popular music since the late fifties (he formed his first rock 'n' roll band with Glenn Shorrock—now lead vocalist with the Little River Band—as a teenager growing up in Australia), it wasn't until the mid-seventies that his career as a multi-talented artist began to take shape. By then Tarney was living in England, where he and long-time friend Trevor Spencer were studio regulars for Cliff Richard, Olivia Newton-John and Bonnie Tyler. In preparation for a Tarney-Spencer Band album (released on A&M Records in 1978 as "Three's A Crowd"), Tarney spent a good part of the next two years secluded in a small studio—writing and recording demos.

"Three's A Crowd" was met with widespread critical acclaim but little commercial acceptance. Tarney sang, played guitars, keyboards and synthesizers, and wrote or co-wrote the ten pop-rock songs on the album. One song he wrote for the record—"We Don't Talk Anymore"—never appeared on the album but instead became a top 10 hit for Cliff Richard. "The irony of it is that Cliff Richard's management heard the song (a demo of "We Don't Talk . . .") and wanted to record it, but I originally wanted to keep it for an album we hadn't done yet," recalled Tarney in a recent *Record World* interview. "But they did it anyway and that was the turning point in my career."

Since then Tarney has put his writing, production and/or instrumental stamp on records by Richard ("Dreaming" and "A Little in Love," both from the "I'm No Hero" album), Leo Sayer ("More Than I Can Say" and "Living in a Fantasy," from the "Living in a Fantasy" LP), Charlie Dore ("Pilot of the Airwaves" from the "Where To Now" album), and Barbara Dickson ("January-February" from her namesake album). That impressive list of credits is a result of the offers Tarney was besieged with following "We Don't Talk . . ." And the bright, bouncy, hook-filled sound that's char-

acterized those songs has kept Tarney busy with other projects.

"Most people—record companies or artists—will come to me because they want a hit record," says Tarney. "So I have to basically write in a pop vein." That "pop vein" seems to be just what American radio is looking for, and as Tarney admits, it's a sound he is especially fond of.

Much of Tarney's success may be attributed to the close interrelation between his writing and production talents. That craft involves penning a melody and then recording what he calls a "mini-record"—incorporating the production in the original song. That production has often been characterized by guitar chimes and the use of synthesizers, especially Tarney's favorite, the Polymoog. "You can play it (the Polymoog) as you would an ordinary piano or a Fender Rhodes, but it adds so much more color."

Not only did a demo lead to the Cliff Richard hit, but demos have also found their way onto several albums. Tarney readily admitted that in some cases he has just recorded an artist's voice on the demo tracks to complete the record. Tarney likes to be considered as an artist first: "In effect an album that I produce for somebody has a lot more of me in it than just being a producer or writing songs. I'm as much a part of the album as the artist is."

Having just finished Barbara Dickson's second album, Tarney is also wrapping up a single for Malcolm McLaren's new group Bow Wow Wow. According to Tarney, that association developed after McLaren, who formerly managed the Sex Pistols, solicited Tarney's pop production know-how. "Malcolm really admires Cliff Richard and he rang me up to do the single." The song is called "Work" and, despite its high energy leanings, posed few if any problems for the pop-minded Tarney.

After completing a new Cliff Richard album sometime in June, Tarney plans on vacationing while considering several interesting offers. Among those considerations is another Tarney-Spencer Band album, which Tarney says is "in the cards." That record could be the one that makes Alan Tarney a household name. With his recent string of successes and a realization that "the albums I've done with Cliff Richard and Leo Sayer are more the real me than the A&M albums," Alan Tarney is ready to step out from anonymity.

MCA Names Two In Black Promotion

■ LOS ANGELES—Cynthia Badie-Dashiell and Barbara Marsalis have been named regional black product promotion managers for MCA Records, it was announced by Jerry Boulding, managing director of the black product division of the label.

Badie-Dashiell will oversee the New York-Boston-Hartford market for MCA. Previously, she had been a public relations/marketing consultant with Leroy Jeffries and Associates.

Marsalis, who will oversee the New Orleans area, including Mississippi, previously worked as a promotion manager for both Jackie Ward Enterprises and Whitfield Records.

RCA To Release 'Cosmos' Soundtrack

■ NEW YORK—RCA Records has announced that it will release the soundtrack to the PBS television series, "Cosmos," hosted by Carl Sagan.

Selections from works by Vangelis, Shostakovich, Pachelbel, Hohvanes, Tomita, Bach, Vivaldi and Rimsky-Korsakov are contained in the album, "The Music of 'Cosmos,'" which is scheduled to be released in late March.

The most expensive television show in PBS' history, "Cosmos" is estimated to have reached an audience of over 25 million viewers in its first run. The series is scheduled to air again several more times over the next few years. According to representatives of KCET in Los Angeles, which produced the show in conjunction with Carl Sagan Productions, the station received an average of 20,000 phone calls a week from viewers asking about the music heard during the broadcast.

Epic Signs Lou Rawls



Lou Rawls has been signed to Epic Records and is preparing to enter the studio with producers James Mtume and Reggie Lucas to record his debut LP for the label. Pictured surrounding Rawls at CBS Records' New York offices are, from left: Paris Eley, vice president, black music and jazz promotion, Epic/Portrait/CBS Associated Labels; Dick Asher, deputy president and chief operating officer, CBS/Records Group; Don Dempsey, senior VP and general manager, E/P/A; Gregg Geller, vice president, national A&R, Epic Records; Sherwin Bash, manager; Bruce Lundvall, president, CBS Records Division; Jerome Gasper, director, progressive A&R, Epic Records; and Ron McCarrell, vice president, Marketing, E/P/A.

Ainslee Cox Named To ASCAP Awards Panel

■ NEW YORK — Ainslee Cox, noted music director and conductor of the Guggenheim Concert Band, has been appointed to the standard awards panel of the American Society of Composers, authors and publishers, it was announced by ASCAP president Hal David.

The panel consists of six independent music authorities who assemble twice a year to determine distribution of special cash awards to ASCAP writer members.

UCLA Extension Plans Music Tour of Europe

■ LOS ANGELES — A UCLA Extension study tour to the music capitals of Europe is planned for music industry professionals May 30 to June 10.

The program offers meetings with recording and publishing executives in London, Amsterdam, Paris and Munich.

Topics include acquisition and exploitation of U.S. copyrights abroad; negotiation of subpublishing and collection agreements; evaluating the performance of foreign subpublishing and representatives; and international law and foreign court decisions affecting the industry.

The total cost is \$3850, including air transportation and accommodations.

For details, write The Arts, UCLA Ext., P.O. Box 24901, L.A., CA 90024.

Sassy Ent. Moves

■ NEW YORK — Sal Vasi and Steven Saporta of Sassy Entertainment Inc. have moved to new offices. The firm's new address is 923 Fifth Avenue, Duplex Suite, New York, N.Y. 10021. Phone: (212) 772-9440.

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

Two of the best live shows to reach New York this winter were held on consecutive nights earlier this month. The first was the Sugarhill Rap Party, featuring the **Funky Four Plus One**, **Grandmaster Flash and the Furious Five**, **Sequence**, and the **Sugarhill Gang** at the Ritz, a large and popular Manhattan rock disco. The next night three of PolyGram's more successful acts—**Yarbrough & Peoples**, the **Gap Band**, and **Kool & the Gang**—played Radio City Music Hall. The following random observations are based on these concerts.

1) The Ritz is a large dance hall with very few seats and too few garbage receptacles. By the end of the evening the dance floor was dangerously full of beer bottles, glasses, and liquids of all descriptions. Yet it was, in a very important way, a much more appropriate place for a black music concert than Radio City or any concert hall would be. Rapping, like all genres of black music, is at heart about the urge to express oneself through dance. With the Furious Five rapping and the Grandmaster cutting the "good" in "Good Times" ad infinitum it was impossible not to dance, and the Ritz's floor accommodated all forms of movement.

The next evening at Radio City, Kool & the Gang began their set in fine style with "Ladies Night" and "Hanging Out," two of their best recent uptempo songs. The crowd was on its feet from the start, genuinely excited by this strong opening. But in comparison to the freedom the Ritz gave its patrons, Radio City was a straitjacket for would-be dancers. The clogged walkways that drive auditorium managers and fire marshalls crazy are a result of playing dance music in a sitting environment. If the new wave rock movement has anything to offer black music, it is the idea that dance bands should try to play halls where dancing is possible.

2) Rappers live and die by audience response. There is something especially contagious about the Furious Five's **Cowboy** or the Funky Four's **Shar-rock** urging the audience to shout "Ho!" that doesn't bore or make one feel juvenile. The chemistry of rap makes this trick, at least for me, work on and on and on and on.

But in a concert hall situation where people are sitting and observing—in effect waiting to be entertained—too many acts overuse the calls to "clap your hands," "stand up," etc. Those who paid \$15 to enter Radio City come expecting a show. Not that acts shouldn't attempt to stimulate audience involvement this way; however, in a concert setting these gimmicks can quickly grow stale and should be used more judiciously.

3) Both shows affirmed the power of choreography and good dancing in reaching an audience. Some of the biggest cheers of both nights

were produced by the fancy footwork of the Funky Four Plus One, the Furious Five, the Gap Band, and Kool & the Gang. Special praise goes to the Gap Band's lead singer **Charlie Wilson** for pelvic gyrations beyond the call of duty.

HEARD YOU MISSED HIM: News from the west coast that **George Clinton** and his P-Funk folks spent 48 hours in a studio with one **Sylvester Stewart**, a/k/a **Sly Stone**, is good indeed. Clinton's music is largely inspired by Sly's work with the Family Stone, so perhaps this union will push both men to produce something special. On the plus side, the people at Warner Bros. inform us that these sessions

(Continued on page 36)

Black Oriented Album Chart

MARCH 28, 1981

- GAP BAND III**
Mercury SRM 1 4003 (PolyGram)
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- IMAGINATION**
WHISPERS/Solar BZL1 3578 (RCA)
- HOTTER THAN JULY**
STEVIE WONDER/Tamla T8 373M1 (Motown)
- IN OUR LIFETIME**
MARVIN GAYE/Tamla T8 474M1 (Motown)
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- FANTASTIC VOYAGE**
LAKESIDE/Solar BZL1 3720 (RCA)
- BEING WITH YOU**
SMOKEY ROBINSON/Tamla T8 375M1 (Motown)
- THREE FOR LOVE**
SHALAMAR/Solar BZL1 3577 (RCA)
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- GRAND SLAM**
ISLEY BROTHERS/T-Neck FZ 37080 (CBS)
- STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
- RADIANT**
ATLANTIC STARR/A&M SP 4833
- TO LOVE AGAIN**
DIANA ROSS/Motown M8 951M1
- HOUSE OF MUSIC**
T.S. MONK/Mirage WTG 19121 (Atl)
- ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion SD 17027 (Atl)
- SKYYPORT**
SKYY/Salsoul SA 8537 (RCA)
- LICENSE TO DREAM**
KLEER/Atlantic SD 19288
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- AUTO AMERICAN**
BLONDIE/Chrysalis CHE 1290
- TURN THE HANDS OF TIME**
PEABO BRYSON/Capitol ST 12138
- LET'S BURN**
CLARENCE CARTER/Venture VL 1005
- CITY NIGHTS**
TIERRA/Boardwalk FW 36995
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- JERMAINE**
JERMAINE JACKSON/Motown M8 948M1
- LOVE IS**
ONE WAY/MCA 5163
- EVERYTHING IS COOL**
T-CONNECTION/Capitol ST 12128
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- FACES**
EARTH, WIND & FIRE/ARC/Columbia KC2 36795
- LIVE AND MORE**
ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004
- THERE MUST BE A BETTER WORLD SOMEWHERE**
B.B. KING/MCA 5162
- GAUCHO**
STEELY DAN/MCA 6102
- TOUCH**
CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)
- GUILTY**
BARBRA STREISAND/Columbia FC 36750
- HOW 'BOUT US**
CHAMPAIGN/Columbia JC 37008
- CONNECTIONS AND DISCONNECTIONS**
FUNKADELIC/LAX JW 37087
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (PolyGram)
- PARTY 'TILL YOU'RE BROKE**
RUFUS/MCA 5159
- PERFECT FIT**
JERRY KNIGHT/A&M SP 4843
- GOLDEN TOUCH**
ROSE ROYCE/Whitfield WHK 3512 (WB)
- CALL IT WHAT YOU WANT**
BILL SUMMERS and SUMMER HEAT/MCA 5176
- THE DRAMATIC WAY**
DRAMATICS/MCA 5146
- TRIUMPH**
JACKSONS/Epic FE 36424
- I HAD TO SAY IT**
MILLIE JACKSON/Spring SP 1 6730 (PolyGram)
- TWICE AS SWEET**
TASTE OF HONEY/Capitol ST 12089
- DEE DEE**
DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370
- AS ONE**
BAR-KAYS/Mercury SRM 1 3844 (PolyGram)

PICKS OF THE WEEK

LABOR OF LOVE

SPINNERS—Atlantic SD 16032



The marriage of the Zager-Love production team and the Spinners continues on this album. The single, yet another medley, "Yesterday Once More/Nothing Remains the Same" is already on the market. This album's best music is written by Willie Hutch: "Long Live Soul Music" and "Standing On the Rock" are outstanding R&B tunes propelled by Hutch's bass and Eddie Summer's drums. As always, the Spinners' ensemble singing is tight.

LOVE LIFE

BRENDA RUSSELL—A&M SP-4811



"So Good, So Right" was a breakthrough single for this fine singer-songwriter. Her music is influenced as much by pop performers such as James Taylor and Joni Mitchell as it is by the conventions of R&B, giving her an admirable versatility in style and instrumentation. On songs like "Rainbow," "Lucky," and "Deep Dark and Mysterious" she presents her observations on loving and losing in a most compelling manner.

TENDERNESS

OHIO PLAYERS—Boardwalk FW 37090



The pioneers of Dayton funk are back with music and songs that will surprise folks. One Otis Redding cover ("Try A Little Tenderness") wasn't enough; the band includes an excellent re-working of "Sitting on the Dock of the Bay" with lead vocalist Sugar performing it in his own distinctive way. Most of the LP has a pop-R&B feel, with "Boardwalkin'" the only hard-core funk. This is the best Ohio Players album since "Honey."

SONG PAINTERS

JIMMIE & VELLA CAMERON—JZ 36132



This album has been a long time coming from Barry White's label, but it really sounds worth the wait. This brother-sister team brings an earthy charm to their duets, and their compositions are uniformly first rate. Producer Frank Wilson adds his skilled but unobtrusive hand to four of this LP's eight songs, including "Here Is Where You Belong" and "We Share the Meaning of Love."

Black Oriented Singles

MARCH 28, 1981

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

MAR. 28	MAR. 21		WKS. ON CHART
1	1	DON'T STOP THE MUSIC YARBROUGH & PEOPLES Mercury 76085 (PolyGram) (6th Week)	16
2	2	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	11
3	3	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	14
4	5	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	10
5	4	WATCHING YOU SLAVE /Cotillion 46006 (Atl)	14
6	8	BEING WITH YOU SMOKEY ROBINSON/Tamla (Motown) 54321	7
	7	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	9
8	10	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	8
9	11	SUKIYAKI TASTE OF HONEY /Capitol 4953	8
10	12	BON BON VIE (GIMME THE GOOD LIFE) T. S. MONK/Mirage 3780 (Atl)	11
11	6	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	17
12	16	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	8
13	9	TOGETHER TIERRA/Boardwalk 8 5702	17
14	14	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	22
15	21	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	9
16	17	PERFECT FIT JERRY KNIGHT/A&M 2304	8
17	22	AI NO CORRIDA QUINCY JONES/A&M 2309	6
18	13	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	15
19	15	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	13
20	26	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	5
21	19	8TH WONDER SUGARHILL GANG/Sugarhill 753	13
22	23	EVERYTHING IS COOL T.CONNECTION/Capitol 4968	7
23	25	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS)	8
24	27	PRAISE MARVIN GAYE/Tamla 54322 (Motown)	6
25	28	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	5
26	29	TAKE IT TO THE TOP KOOL & THE GANG/De-Lite 810 (PolyGram)	5
27	38	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER JR. & RAYDIO/Arista 0592	4
28	30	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591	6
29	32	FEEL ME CAMEO /Chocolate City 3222 (PolyGram)	6
30	18	AND LOVE GOES ON EARTH, WIND & FIRE/ARC/Columbia 11 11434	8
31	33	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	7
32	34	RAPTURE BLONDIE/Chrysalis 2485	7
33	36	ONE WAY LOVE AFFAIR SADANE/Warner Bros. 49663	5
34	43	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504	4
35	42	GET TOUGH KLEER/Atlantic 3788	4
36	40	BE YOURSELF DEBRA LAWS/Elektra 47084	5
37	47	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692	2



38	39	NEVER GONNA GIVE YOU UP PATRICE RUSHEN/Elektra 47113	5
39	50	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	3
40	45	TRY A LITTLE TENDERNESS OHIO PLAYERS/Boardwalk 8 5708	4
41	20	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	17
42	24	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	16
43	31	LOVE CALLING ZINGARA/Wheel 5001	11
44	44	HAVE YOU SEEN HER CHI-LITES/20th Century Fox/Chi-Sound 2481 (RCA)	6
45	46	MEDLEY: YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME SPINNERS/Atlantic 3798	5
46	52	KEEP ON IT STARPOINT/Chocolate City 3223 (PolyGram)	3
47	57	TONIGHT WE LOVE RUFUS/MCA 51070	3
48	53	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 759	3
49	49	HERE'S TO YOU SKYY/Salsoul 2132 (RCA)	13
50	37	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023	12
51	35	WHO SAID? ISLEY BROTHERS/T-Neck 6 2293 (CBS)	12
52	55	I WANT IT REDDINGS/Believe in a Dream 6 5602 (CBS)	4
53	41	FANCY DANCER TWENNYNINE FEATURING LENNY WHITE/Elektra 47087	11
54	63	BAD COMPANY ULLANDA McCULLOUGH/Atlantic 3804	2
55	64	YOU'RE LYING LINX/Chrysalis 2401	2
56	62	MOMENT OF WEAKNESS ENCHANTMENT/RCA 12163	4
57	68	IN LOVE'S TIME DELEGATION/Mercury 76094 (PolyGram)	2

CHARTMAKER OF THE WEEK

58	—	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT MCA 51073	1
59	65	FEEL IT REVELATION /Handshake 8 5303	3
60	—	YEARNING GAP BAND/Mercury 76101 (PolyGram)	1
61	58	WHERE DID I GO WRONG HEATWAVE/Epic 51005	4
62	51	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041	12
63	48	MAKE THE WORLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	15
64	71	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	2
65	56	FEELIN' CAMERON/Salsoul 2134 (RCA)	5
66	69	MY LADY ONE WAY /MCA 51054	2
67	—	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA)	1
68	—	GOLDEN TOUCH ROSE ROYCE/Whitfield 49681 (WB)	1
69	54	UNITED TOGETHER ARETHA FRANKLIN/Arista 0569	18
70	66	CAN YOU HANDLE IT SHARON REDD/Prelude 8024	6
71	59	DANCE SILVER PLATINUM/Spector Intl. 00009 (Capitol)	12
72	70	FULL OF FIRE SHALAMAR/Solar 12152 (RCA)	11
73	67	DON'T BE ASHAMED TO CALL MY NAME BOHANNON/Phase II 8 5654	4
74	72	RAPPER DAPPER SNAPPER EDWIN BIRDSONG/Salsoul 2135 (RCA)	3
75	60	HEARTBREAK HOTEL JACKSONS/Epic 9 50959	16

Black Music Report (Continued from page 35)

will definitely be released. A welcome guarantee, since Clinton's collaboration with James Brown has never been released, due to contract hassles.

Sly Stone is also on the mind of Gregg Geller, Epic Records' vice president of A&R, who is compiling a two-album set of Sly's CBS work for release this spring. Geller feels "it's time for a fair retrospective of Sly's work" and says the album "will contain the same material as the original greatest hits collection as well as later hits, such as 'Family Affair,' and some representative music that wasn't necessarily a hit, like 'Don't Call Me Nigger Whitey.'"

Sly and the Family Stone was one of the top live attractions of the late '60s, but don't expect any live material on the album. Geller says "there is tons of live stuff," but the quality of the tapes is spotty. "We'd need to re-mix it," he says, "with Sly's cooperation"—which seems unlikely. Still, Geller is optimistic about the project, and well

he should be. Sly was a true innovator in black popular music on a par with James Brown, Holland-Dozier-Holland and a select few others.

SHORT STUFF: Apologies to Thom Bell for the omission of his name from last week's Deniece Williams review. Sorry . . . Looks like recently signed jazz-funk guitarist James "Blood" Ulmer will be produced by CBS' special projects utility ballplayer Jim Fishel. Fishel's previous production credits include Arthur Blythe and Dexter Gordon . . . The first annual Barry White celebrity tennis tournament is being held May 8-10 in Waco, Texas. Proceeds go to Paul Quinn College's capital involvement fund. The school gave White a Humane Arts degree in 1978 . . . The fourth annual Rhythm & Blues Awards will be airing in over 35 markets from March 15 to May 31. The winners are based on RW's Black Oriented Music charts. The program will feature performances by the Jones Girls, Shalamar, Dynasty and others. Millie Jackson is serving as host.

Dialogue (Continued from page 10)

afford to do that for one concert?" Their answer, obviously, is "no," but we can. And by doing that and then laying out that cost for over 100 concerts, we are spending the same amount of money per show that they would, but we finish up with a far better product, a more effective, better-controlled, more image-oriented product.

RW: Does this extend to print as well?

Sutton: Yes, we have our own ad mats; we have had for three years. We have generated our own print ad mats, which we supply the promoters free of charge. We run our own television, our own print—we do all of this image-oriented stuff ourselves, in-house, controlled by the band, basically. They're the ones who ultimately have to approve what is being said about them and the way it's being said.

RW: You've talked on the one hand about the draining of creativity from the music business, and on the other hand, in terms of this particular campaign, about a sort of McDonald's-like efficiency. Somehow there's a contradiction in there.

Sutton: No, there's not. There is absolutely not a contradiction in real terms. There is in the terms the business has grown. But the business has grown illogically and incorrectly. As I said, the only creativity that truly matters in this business is the creativity of the artist creating the music. The rest of us all have to sublimate our egos to the egos of the people who are making the music on which we depend for a living. Once you take that as a given, the idea of Joe Blow in Moosegroin using his creativity to produce spots and try and develop his idea of the band vaporizes. It is the band who should be involved with how they present themselves to the public. Now, if you take it that most musicians are lazy or have been told that they should be lazy, then they won't be involved. If you have a group of intelligent musicians, like Styx, who have a tremendous amount of creative tension within the band—and the true desire for perfection that they have—you get a different slant. You suddenly have people who aren't afraid to say, "I don't like the way you're presenting me. I am not a can of beans; I want input into my career, and I'm prepared to spend an extra 50 hours this month working with Jim Cahill, working with Derek Sutton, working with Aftermath Productions, to make sure these spots say what I want them to say and present Styx in the way we want them to be presented."

Most musicians are protected from this by management, record company, whatever, because of the intense fear that we have within the business that if you give anybody anything, they're going to use it against you. This business is extremely immature, extremely shortsighted, and one of the worst things that we can do is to treat our musicians as though they were easily expendable, stupid and totally valueless as human beings. Now, there are musicians like that, who have to be baby-sat; but that's changing, because those excesses have damaged the business side of the business and reflect so badly on the overall industry that it is a part of what's stifling the industry today.

RW: What have you done, or will you do, to rectify this shortsightedness?

Sutton: First of all, I try to deal with the business as though I'm going to be around for 20 years. Luckily, I have a client in Styx who are more intelligent than most. Therefore, when I lay out a philosophy for them that shows where we're going to be in five years time, they have the sense to say, "Okay, we'll go along with that." They can see that I've got contingency plans for all the difficult things that may come up, so they go along with it. So far, I've been successful. I'm not greedy. One of the things that I think is shameful in this business is the way management invariably cuts a bigger slice for itself out of the pie than any artist in any particular group will get. I think that's disgusting. I think that any manager who takes a percentage and then expects the band to pay all of his expenses as well—when his percentage is equal to or greater than what any member of the band is going to get—I think that's destructive. I won't make any deal with promoters, for instance, which cuts them so tight that they have to steal from us. And again, this is all with the knowledge of the band. Because if everybody along the line doesn't make a fair profit, there is no business for us to continue in.

RW: So you give promoters a larger percentage—

Sutton: Than other bands of a similar stature, absolutely. I just think it's good business. It is sound business practice not to put the people on whom you depend for your business out of business. There are people out there who believe that as soon as an act has a hit album or a hit single, that automatically warrants them going out and charging vast amounts of guarantee money to a promoter for a show. Live

shows are not dependent upon record success; nor is record success interwoven very closely with live shows. The two are interdependent somehow, but not just on a one-to-one relationship. So if you're a sensible manager, you don't say, "Okay, I've got a number one album—I want \$50,000 against 90/10" to a promoter. Because that's telling the guy, "You take all the risk, and no matter what happens, I'm going to walk out of here with a lot of money, and I don't care about tomorrow. I don't care about the fact that if I do lose you a lot of money, you're not going to be able to help me in the future."

RW: Styx is a band that's well-established now, has had hit records and hit tours and is in a position financially to invest your own money in tour support.

Sutton: But we've never had any tour support at all, from anybody. We've always used our own. Tour support is one of those things that is an invention of lawyers, to the detriment of the business. Tour support is unnecessary. An artist that is a performing artist is a performing artist—end of story. He doesn't need to be supported, because he knows how to support himself from years of doing it. Creating an entity that needs tour support is a complete denial of what the music business is all about. It is making ourselves dependent upon the welfare state of the record company to be able to have a live, performing attraction to no particular good advantage. If that performing attraction is not good enough to draw an audience in a small club or in a small theater, either as a headliner or as a support act, it should not be given the tour support in the first place.

RW: But if you're going to have a coordinated ad campaign, with radio spots, print and the rest of it, it's going to cost plenty—and someone has to pay for it. In your case, you're paying for it yourselves.

Sutton: That's because this is our tenth album.

RW: Yet there are those bands who can't pay for it themselves.

Sutton: And therefore, they don't deserve it. The music business is a creative business. Creativity needs to be nurtured; it does not need to be splashed all over the front pages before the baby can walk. One of the things that we don't have is a quick-trick business. These people who believe that because an artist makes an album, that album should be advertised to the ends of the earth and the artist should be on tour, are wrong. Proven wrong by the last three or four years. Just because an artist goes onstage doesn't mean he can impress people. In fact, 90 percent of the artists that make records are not performing artists, and they should never be onstage unless it's at their own expense, to get themselves off in front of an audience.

RW: In other words, then, you're saying that a band shouldn't be out on the road until and unless they've proven that they can pay their own way.

Sutton: Absolutely. They're going it themselves anyway—tour support is totally recoupable.

RW: In talking about the competition for leisure dollars, you mention such entities as Mattel Toys, Honda motorcycles and Pepsi Cola. But as far as touring acts are concerned, don't you think that one of the main sources of competition is home entertainment, videocassette players and other new technologies that are keeping people at home instead of going to concerts?

Sutton: No, not for Styx. For Barry Manilow, perhaps, or for the higher demographic-aimed live performances. But the live audience for Styx has a median age of around 16. Those kids don't have video players, and if they did, they don't want to stay home anyway, because Mom and Dad are there. One of the things that we benefit from is peer pressure within the teen group, that once something becomes popular within the group, it is the "in" thing to go and see. The fact that Styx can then deliver the goods and entertain that audience is to their advantage, because that means they'll come back next year. And there is no substitute for the excitement of live performance.

RW: You talk about maintaining for five or ten years, but rock 'n' roll is a pretty ephemeral, fickle world, with audience preferences changing almost weekly. Despite your confidence in Styx's ability to deliver, it seems to me that inherent in the type of audience you're appealing to is the likelihood of their simply moving on to something else.

Sutton: That's the argument that has been made for very many years against rock 'n' roll. It's an argument which would appear to be logical, but doesn't appear to work for one very good reason: there is a continuing inflow of new teenagers from the bottom age group, and an outflow through the top end. Yes, it is true that demographically the country is getting older; by 1990 there will be far fewer teenagers than there are now. But over the short span, the ability of the group to entertain the audience is the most important factor. If we were a created entity which relied on teenage fandom in

(Continued on page 46)

Goody Trial (Continued from page 3)

now a chief buyer, identified checks with his signature that had gone to middleman Jeffrey Collins, to pay for tapes later identified as counterfeits, but Menashe insisted that he had no recollection of the retail chain dealing with Collins, or with Spencer Pearce or Norton Verner, also middlemen, who testified last week. Several times during last week's testimony, Jacobs elicited responses from Menashe that contradicted testimony he had given to a grand jury several months ago—in one instance Menashe told the jury that he never discussed counterfeits with Stolon or Levy, yet he had told the grand jury of such a discussion. But Menashe spent the better part of three days last week replying "I don't remember" to Jacobs' questions.

Jacobs apparently called Menashe to the stand to expose the unusual paperwork that accompanied the transfer of tapes from Verner, Collins and Pearce to Goody VP Stolon during the summer of 1978. Yet cross-examination by defense attorney Kenneth Holmes on Wednesday (18) seemed to hurt the government's case more than the initial questioning helped it.

Using Menashe as a source of verification, Holmes introduced into evidence dozens of documents that seemingly supported the defense's long-standing claims that retailers can attain large amounts of free promotional goods from labels, and that front-line product can often be bought from secondary sellers at prices below that of the manufacturers. From outfits such as Dan Tan Marketing, Commodity Recovery Corporation and Nesew Company, Stolon had bought titles such as "Barry Manilow Live" and the soundtrack LP from "The Godfather" at discount prices. Menashe testified that such product was in perfect shape and could be returned to manufacturers—even though it wasn't bought from them—for credit.

Menashe then explained in detail how the Goody outlet at Rockefeller Center in Manhattan traded large window displays for free LPs from labels. Menashe said that the store had received as many as 750 copies of records such as Linda Ronstadt's "Living in the U.S.A." from distributors. When Menashe told the jury that the Goody outlet had probably received as many as 36,000 free LPs in return for window displays in 1978, Judge Thomas Platt shook his head in amazement and asked, "three thousand

a month?". Menashe also told Holmes that often, in support of a new release, the store would give away a guitar or piece of stereo equipment in a contest; in exchange the label would give the store free LPs worth "more than the retail value" of the guitar.

But while Menashe's testimony supported Holmes' earlier characterization of the music industry as a "Middle Eastern bazaar," Jacobs took much of the weight out of the testimony when, on re-direct questioning, he had Menashe state that the Goody chain had never received any cassettes or eight-tracks from a label in return for a promotion. The Goody chain, Stolon, and president Levy are charged with dealing only in counterfeit tapes.

Menashe also testified that the largest purchase of front-line product from a secondary source he could recall was 1000 units of a Kiss album. Stolon had bought as many as 15,000 copies of "Saturday Night Fever" in such a transaction.

Via questioning of Goody employee Michael Potrzeba, who handles the processing of all tapes for the chain, Jacobs attempted to further discount the defense's claims that Stolon's unorthodox transactions were normal. Potrzeba's name was on several documents Jacobs introduced that verified the sending of up to 67,000 tapes of RSO product from Goody's Maspeth, Queens warehouse, to Pickwick International in Minneapolis. Such transactions are the root of the Interstate Transportation of Stolen Property (ITSP) charges against Goody. The defense claims that Stolon had merely found himself with too much of certain titles—having bought them very cheaply—and asked sister chain Pickwick if it could use the tapes. Yet with Potrzeba on the stand, Jacobs attempted to show that large shipments are often returned to manufacturers, but rarely—if ever—shipped from chain to chain.

Jacobs also asked Potrzeba about the unloading policies at the Maspeth headquarters, and Potrzeba replied that receiving clerks unloaded shipments. Middleman Norton Verner had earlier testified that when he made deliveries to Goody he had to unload the tapes himself, and that on at least one occasion, Stolon had helped unload boxes.

Testimony from Collins, Pearce and Robert Scarnetti on Monday (16) described in detail close to a dozen purchases of counterfeit tapes that Stolon made in 1978

and '79. Stolon made several purchases from Verner with Collins and Pearce acting as middlemen; he bought from Pearce with Scarnetti as a deliverer; and he later bought directly from Collins and Verner. Both Pearce and Collins testified that they never discussed the origin of the tapes with Stolon and that they didn't know the tapes were bogus during the initial transactions.

The most substantial information regarding Stolon's knowledge of the tapes' origin came when Pearce told of Stolon's "light-hearted" complaint that part of one shipment of tapes was rejected because they looked "like they were bootlegged in your back garden."

Stolon's lawyer Martin Gold attempted to soften this remark by asking Pearce to talk about his long-standing good relationship with Stolon. Pearce said that he and Stolon trusted each other and that he (Pearce) had even written a poem about Stolon at one time. The last lines of the poem, read in court, are: "But a nicer fellow you couldn't wish to meet/A mensch from the top of his head to his feet."

While the poem was read, Stolon's wife, who has attended every day of the trial, cried.

RCA Ups Heatherly

■ NEW YORK—Robert G. Heatherly has been named director, commercial sales, eastern region, RCA Records, it was announced by Larry Gallagher, division vice president, national sales.

Heatherly has been branch manager, RCA Records, Washington/Baltimore region since 1977. He joined RCA Records in 1972 as a sales representative in the Missouri/Illinois territory. In 1974, he moved to Minneapolis. Before joining RCA, Heatherly had been a sales representative with Musical Isle in St. Louis and supervisor of records and audio departments with Recco, Inc.

Switch at KUTE



Before their recent concert in Los Angeles, Motown recording group Switch stopped by KUTE-FM. Pictured from left are (standing): Sam Watson, local promotion for Motown; Al Ramirez, operations manager for the station; Jesus Garber, western regional R & B promotion manager for Motown; and Jody Sims, Phillip Ingram and Eddie Fluellen of Switch. Seated: Bill Stevens, program director, and Lucky Pierre, music director of KUTE-FM.

UK Indie Acquires 'Lion' Soundtrack

■ LONDON—A small independent publisher here has signed the world rights to both the copy-right and the recording of the music from the epic movie "Lion of the Desert," composed by Maurice Jarre.

Robert Kingston Music has acquired the rights following a deal with Mustapha Akkar, the movie's producer. The soundtrack is performed by the London Symphony Orchestra.

"Lion of the Desert," a \$35 million saga set in Libya, was four years in the making and stars Anthony Quinn. It will open the American Film Festival in Dallas on March 27, and will be launched in the UK in August. New York, L.A. and Toronto will see it in April.

Kingston, who also has a video company and the RK Label, has set a deal with Project Three Records in the U.S. for release of The soundtrack disc there, and with Fuji Films for the Tokyo release, also in April, when the movie premieres in Japan. RK will release an LP, cassette and picture sleeve single in August in the UK.

Carl Davis Launches New Record Label

■ CHICAGO—Carl Davis, president of Carl Davis Productions, Inc., has launched a new label, Kelli-Arts Records, that will be based here.

Chi-Sound Records, a subsidiary of Carl Davis Production, Inc. is currently being distributed by 20th Century-Fox Records. Kelli-Arts Records will be independently distributed.

Vocal group Windy City is the first group to sign with the new label. Its first single is "Just For You."

Executives of the new label include Otis Leavill, vice president and general manager, and Gus Redmond.

Record World International

Police Platinum Festival



At a special dinner during the Police's recent Australian concert tour, Festival Records presented the group with a plaque to mark the triple platinum sales of their album "Zenyatta Mondatta." Pictured from left are Stewart Copeland and Andy Summers of the Police; Kim Turner, road manager; Sting of the Police; Derek Green, managing director, A&M UK; Allan Hely, managing director, Festival Records; and Gill Robert, Festival's national PR manager.

England

By VAL FALLOON

■ LONDON — Following last week's news that Philips would launch its videodisc this fall, EMI and RCA have confirmed their plans. RCA's SelectaVision will be launched next spring, probably in May, and the Thorn/EMI JVC VHD disc next June. RCA is expected to make a further statement on its launch plans after observing the system's success in the U.S. market during this difficult trial period. Thorn/EMI had hoped to commence business here at the end of the year, but now Japan will lead the way in October, with the U.S. following in early 1982. . . . Incidentally, Thorn/EMI has appointed **Peter Morley** controller of programs and chairman of its program selection committee. The 1981-82 production budget for specially-produced videograms is 2.3 million pounds, and about 50 hours of material is planned alongside feature films and existing broadcast material. Morley has won various TV awards and was awarded the OBE in 1929. . . . Stiff Records has announced its entry into the movie business. A production company, Nutty Stiff Productions, has been set up with the hit act **Madness**. The first movie—also the band's first—will be titled "Take It or Leave It" and is being shot in London. A documentary with music, the film will re-trace the first three years of the band's career. The members, obviously, will star, but professional actors will take part as well. Stiff MD **Dave Robinson** will direct, and co-produce with **Phil McDonald** of Promo Video Award fame. No soundtrack LP is planned as yet, but new material by Madness will be out around the time of the film's release in the fall. . . . The British Videogram Association and the Mechanical Rights Society have at last set up an agreement on video rights. Effective immediately, it lasts until June 30, when a complete rate card agreement is expected. The deal is a conciliation and arbitration agreement to prevent disputes arising between copyright owners and BVA members over payment of music rights. . . . Independent radio stations have been given a ray of hope in their bid to turn around last year's Performing Rights Tribunal decision on needletime payments. The association of stations, AIRC, has been given the go-ahead in the high court to demand from the Tribunal fuller reasons for its decision to raise needletime payments for bigger-earning stations. AIRC claims the payments, made to PPL, which represents record companies, are excessive and unreasonable. The appeal against the decision will probably not be heard until next year.

RUMOR TRUE: Earlier this week RCA UK M.D. **Don Ellis** strongly denied rumors that the company was to shut down its pressing plant and distribution center. Ellis was scathing in his criticism of a piece

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British Government Refuses Call For Probe of Performing Rights Society

By VAL FALLOON

■ LONDON — The UK Government has refused a call by a Labor member of Parliament for an investigation of the Performing Right Society.

The member, Leslie Huckfield, tabled a question last Monday (16) in the House of Commons demanding a Department of Trade inquiry in the PRS, claiming that the organization "cloaked its affairs in a veil of secrecy." In his speech criticizing the PRS' methods of electing council members, the "secret" voting list and various other matters, Huckfield revived the row of three years ago, which ended when Parliament member Clement Freud was also denied a Parliament bid for the department to investigate the

royalty collection society.

No new evidence was raised, and Department of Trade junior minister Reginald Aire refused Huckfield's request on the grounds that the matter had been raised previously and was refused then. Huckfield claimed he would submit new evidence, and the department was prepared to look at this.

Huckfield's plea was hardly heard by a packed house: it was the day of the budget, and after the various votes had been taken on such burning matters such as the price of gasoline, there were only three Tory members in the house and one labor member, Huckfield.

(Continued on page 40)

Germany

By JIM SAMPSON

■ MUNICH—For the third year in a row, a melody by **Ralph Siegel** will represent Germany in the Eurovision Song Contest, and for the second year in a row, a Siegel song has placed second in the national runoff. "Johnny Blue," with lyrics by **Bernd Meinunger**, will be sung by **Lena Valaitis**, a Lithuanian-born veteran of the German pop scene. She had several hits in the early and mid-'70s, and has had steady broadcast exposure since then. **Geiso Mampell**, Ariola's export manager, says versions are being recorded in English and French, for immediate release in France, Italy, Ireland, Benelux and Scandinavia. The **Hornettes**, a four-woman group formed especially for the Eurovision contest, apparently will stay together following their strong performance. Siegel's Jupiter Records reports considerable international interest in the band.

KAUKONEN JAILED: Ex-Jefferson **Airplane** guitarist **Jorma Kaukonen** was nabbed by police at Munich Airport earlier this month (4) and forced to spend 25 hours in a jail cell. Seems an Italian impresario wanted approximately \$15,000 from Kaukonen because one of the guitarist's band members smashed up a luxury auto last November while on tour. After some recording sessions here, Kaukonen planned to fly to the U.S. for touring, before the long arm of the law plucked him out of the airport departure lounge. After paying \$2000 bond (and missing three of his American concerts), Kaukonen was free to fly.

TEUTONIC TELEX: **Donna Summer** will return to Munich in May, for her first recording sessions at Musicland Studio since 1977. **Giorgio Moroder** and **Pete Bellotte** again will be behind the board. . . . CBS Frankfurt disco singer **Cherry Laine** was welcomed by A&R heads **Jochen Leuschner** and **Michael Stark** following her win at the Vina del Mar Song Festival in Chile. Cherry was voted winner of the contest and most popular artist, too. . . . Ariola has landed rights to **Joe Dolce's** Australian hit "Shaddup You Face," and hopes to get top ten placement here, too. . . . Intercord in Stuttgart sold out its stock of **Bill Haley** product after the singer's death, and has added two titles previously in its import catalogue to the German lists. . . . WEA is meeting continuing demand for AC/DC material by reissuing in a special box three older albums, plus a poster of **Angus Young** and an EP with three new AC/DC songs.

England

(Continued from page 39)

in a Sunday paper claiming the closures were imminent. Talks were said to be going ahead with Thorn-EMI and CBS regarding a P&D deal, which Ellis also denied. However, the factory is expected to close, threatening the jobs of 270 people, though the distribution center will stay open . . . EMI, WEA and RCA have sorted out their disagreement with the Mechanical Copyright Protection Society. A few weeks ago, the MCPS accused the majors of backdating a draft agreement on new royalty structures based on the new selling prices of discs. This followed the abolition of recommended retail price. EMI and WEA are now going to make good the shortfall for the fourth quarter of 1980, the MCPS' **Bob Montgomery** said. RCA has raised points which the MCPS is looking into. The agreement now is 6.25 percent of 135 percent of dealer price. Mechanical payments used to be based on that percentage of retail price.

LOGO SOLO: **Geoff Hannington**, co-owner with Marshall Cavendish Publishing of Logo Records, has bought out the company and signed a licensing deal with RCA for the Logo and Transatlantic labels. Hannington also bought out Logo Songs and Heath Music from MC. Previously, the label had a P&D deal with RCA . . . Successful act **Adam and the Ants**, now with Epic, is suing Decca Records for alleged infringement of copyright. **Adam Ant**, the band's leader, is suing the major—bought out last year by PolyGram—under his real name, **Stuart Goddard**. His case is to prevent Decca making a record of his literary or musical work performed either by himself or with the Ants band. He is also seeking to stop Decca from infringing his copyright on certain titles without written consent. The trial is expected in about three weeks. Decca is contesting the case . . . Former *Record World* London man **Ron McCreight**, previously at Noel Gay Music, has joined the Eron Organization to head up the company's music publishing division. His own RMO Music Company, set up two years ago, will be administered by the Organization under McCreight's control.

Japan

(This column appears courtesy of *Original Confidence* magazine)

By **CARMEN ITOH**

■ **TOKYO**—**Art Blakey and the Jazz Messengers'** first live concert in Japan has finally become a record after 20 years and is scheduled to be released here this week. It was exactly two decades ago, in 1961, that Blakey first came to Japan with his band. Their wild and dynamic performance created a sensation.

Blakey and the Messengers held 13 concerts in Japan that year. The first performance was held at Sankei Hall in Tokyo and was broadcast on the radio. After they went back to the States, the tape of the concert apparently disappeared. The Japanese record company had been searching for its whereabouts until just recently, when they found out that the radio station had presented the master tape as a gift to Blakey—so all this time, Blakey had the tape! Teichiku Records negotiated directly with Blakey and finally received permission to release the record, on the condition that it be released only in Japan.

Rachel Chan, product manager of Hong Kong PolyGram, recently visited Japan to meet with Polystar, since records by Polystar artists **Shinji Tanimura**, **Alice** and the **Imitations** are released by Hong Kong PolyGram.

"Our fundamental aim is to produce hit singles and nothing else," says **Yuji Takahashi**, manager of international A&R, CBS Sony. Takahashi is the head of the new section within the international division that handles all non-Columbia labels. He further comments that directors and PR men in the international division here seem to have a tendency to simply sell foreign product without thinking about such factors as the Japanese clientele's needs or wishes. Instead, he says, they simply bring in what was successful abroad and attempt to sell it to the Japanese.

"What we are aiming at," he adds, "is to build an independent type of international business away from the old, traditional type of relationship like that of the lord and his retainer. We are therefore trying aggressively to acquire new labels as well as one-shot deals."

CBS Sony has several AOR artists, including **Billy Joel**, **Boz Scaggs** and **Bobby Caldwell**, whose record sales are great. As for rock groups, however, there is only **Toto**. Furthermore, the label lacks pop groups and young female groups. CBS Sony is now hoping to develop new stars in these three areas.

Canada

By **LARRY LeBLANC**

■ **TORONTO**—Police here have charged **Benedict Joseph Healy** of P.C.A. Records Ltd. in Edmonton with defrauding record manufacturers in the UK and U.S. of \$282,720 in the sale of an **Everly Brothers'** greatest-hits package. The records had been manufactured by two pressing firms here and shipped to U.S. dealers bearing the Warwick label. Warwick is a British firm which holds the licensing agreement there . . . **Rompin' Ronnie Hawkins'** CTV pilot, "Honky Tonkin'," was broadcast nationally last week with **Tanya Tucker**, **Bev D'Angelo** and **Jennifer Warnes** as guests. CTV will likely have Hawkins in their fall lineup as a regular and hopes to package the TV program in the U.S. and Britain. Meanwhile, Hawkins has been recording at Phase I with **Doug Riley** producing. The sessions are for Quality Records . . . **Bruce Cockburn** completed a new single at Manta Sound with **Gene Martynec** producing. Single is "Coldest Night of the Year," a new composition . . . Quality is issuing greatest-hits packages on **Bill Haley**, the **Lovin' Spoonful**, **Mitch Ryder** and **Ronnie Hawkins** . . . **ABBA** has just roared passed 400,000 sales with "Super Trouper" . . . Other certifications: "Best of Burton Cummings" on CBS has gone double platinum; "More Singable Songs" by **Raffi** on Troubadour, "The Rovers" on Attic and **Streethart's** "Meanwhile Back In Paris" (WEA) have reached platinum, as has "Drugstore Dancer" by **Streethart** on Capitol; and "The **Frank Mills** Album" on PolyGram is gold . . . Speaking of Mills, his contract with PolyGram runs out next year, and he's already receiving offers from other labels.

PRS (Continued from page 38)

It appears that Huckfield's claim for an investigation resulted from his association with the National Union of Labor and Socialist Arrangements for clubs which use Clubs, of which he is political secretary. The PRS has special music, and Huckfield was asked by some labor clubs to take up their complaints against the PRS.

Some clubs disagree with the arrangement for paying performing right fees on copyright music used in the clubs. However, the PRS has stated that it is constantly in negotiation with groups of clubs and is always willing to negotiate special rates in return for assistance with reminders of payment due.

The matters raised by Huckfield—similar to those raised during the arguments of three and four years ago—were once the subject

of a threatened libel suit brought by PRS general secretary Michael Freegard. However, the suit was withdrawn on the advice of the PRS council. Freegard is now chief executive of the PRS.

The reason given for the "secret" voting list at the time was confidentiality of composers' earnings. Entry to the voting list depends on income, and composers did not wish other members to know their income bracket. They also did not wish it known when a reduction in income caused their removal from the voting list.

The members' names may, eventually, be disclosed if a PRS amendment in the companies act is introduced in the upcoming companies bill. However, this is a separate matter from the recent call for a DTI investigation.

Third World to CBS International



Allen Davis, president, CBS Records International, has announced the signing of Third World to a worldwide contract, excluding the U.S. and Canada. Their debut CBS album, "Rock The World," is scheduled for spring release. Pictured in a Miami studio during mixing sessions for the final product are from left: (standing) band members Willie and Richie; Richard Thomas, director, A&R, CRI; Ele Juarez, director, artist development, LAO, CRI; band member Carrott; and Manolo Diaz, director, A&R, European Operations, CRI. Seated are band members Ibo, Cat and Rugs.

Small Labels (Continued from page 19)

influence of small Brooklyn, Bronx and uptown Manhattan clubs and their propensity to develop trends suddenly: "If we hear something," Cheren says, "we can have it out in three days (without) getting 40 people to approve it." Consumer reaction can be just as quick; he says West End's newest 12-inch single, Taana Gardner's "Heartbeat," sold in excess of 80,000 in its first two weeks of release.

Sam Records, formed three years ago in Long Island City, is another label whose hits may develop quickly and sell substantially. The company left CBS distribution after a deal lasting about a year, and not long afterward hit with the semi-rap "Let's Do It," by Conversion, which has been hovering just under the pop top 100 singles. "There are established patterns in the larger company and you have to move in them," remarks Sam Weiss, president of Sam. As an independent, "I'm able to control my own destiny, move a little quicker." Like West End's Cheren, Weiss feels well-placed to discern a new trend and stable enough financially to make a move. A principal in New York one-stop Win Records, Weiss says with assurance that a reasonable flow of saleable material ensures payment to the label from the distributor. With the quick radio pickup of the newest Sam single, "Don't Stop" by K.I.D., Weiss thinks he may be on the roll that positions him for further success.

Emergency

Independents determined to cover the entire country may find themselves, like Emergency, working one single for well over a year. "I'm Ready," an Italian master by Kano acquired and released by the label in early 1980, was "a matter of life and death for us," according to Emergency president Sergio Cossa; at the time, the label staff of seven had shrunk to two. "For the first two months, nothing happened, but we pushed and pushed." VP Curtis Urbina explains that this meant "surrounding" targeted radio stations with aggressive local promotion, cooperative distributors and long-term club play. East coast air and club play had developed along normal lines, but literal market-by-market attention was necessary to establish the single—and the label's presence—in R&B and pop markets furthest west. "We proved that once it was heard on the radio, 'I'm Ready' would jump like a pop record," Urbina says. "Now we're working it on pop stations back toward the east," in conjunction with a tour by the group. "It's a tough way to do it," he contin-

ues. "In the future, I don't know if we'll put up with it, but we were willing and now we have first-hand experience." Urbina declines to estimate sales, but notes with a tone of victory that the company will request an RIAA audit to certify "I'm Ready" gold. In the hands of a major, Cossa believes, "I'm Ready," which ended a 16-week run on the BOS chart recently and lingers on pop singles at 121, would have been released and "pushed a little bit." With a strongly supported followup single, Firefly's "Love (Is Gonna Be On Your Side)," he's surer than ever that although his first hit "took a year, it was the only way to do it."

ARTS Cable Network Starts Programming

■ NEW YORK—The Alpha Repertory Television Service (ARTS), a new cable television service devoted to the performing and visual arts, will premiere Sunday, April 12. The service, a joint creative effort of ABC Video Enterprises and Warner Amex Satellite Entertainment Company (WASEC), will present three hours of programming nightly, beginning at 9 p.m. (ET) on cable systems affiliated with WASEC's Nickelodeon channel for children.

ARTS is the fourth cultural cable venture announced in recent months. The Bravo network recently began broadcasting cultural programming. CBS Cable and RCTV, a service formed by Rockefeller Center Inc., will bow arts-related cable networks in the near future.

The first three weeks of ARTS programming will feature theme-week shows hosted by celebrities. The first week's program, titled "Paris: The Dream and the Reality," will be hosted by Anne Baxter. Pierre Salinger will host "Vienna: The Home of Genius" during the second week, and Olivia de Havilland will host the third week's program, "Paris: The Artist's Heaven."

Pavillion Ups Brinton

■ NEW YORK—John Luongo, president of Pavillion Records, has announced the promotion of Jane Brinton to vice president and general manager of the CBS associated label.

Background

Brinton has been in charge of national promotion/creative affairs for the label for the past six months. Prior to joining Pavillion, she owned and operated a national independent promotion firm, Brinton & Company, based in Los Angeles.

Concert Review

Aretha Franklin Triumphant

■ NEW YORK—Recent performances by Aretha Franklin in this city have disappointed many of her fans. Overly extravagant outfits, songs in foreign languages, and overblown arrangements have often obscured the beauty of her soaring gospel-trained voice.

But on the third night (Feb. 27) of five appearances at New York's intimate City Center, Franklin went straight for the heart with a 15-song set that leaned heavily on her catalogue of soul classics. "You Make Me Feel Like A Natural Woman" was absent, but how could one be upset over a Franklin performance that included Otis Redding's "Respect," "Day Dreaming," Don Covay's "See Saw," Bacharach-David's "I Say A Little Prayer," Sam Cooke's "You Send Me," and soul standards like "Chain of Fools," "Baby, Baby, Baby," "Ain't No Way," and "Think"?

Franklin's trademark is her remarkable ability to sing powerfully and emotionally in her upper range, but this evening her mid-range (she even threw in a taste of bass to end "Ain't No Way") was most effective, adding fresh touches to older material. This skill was particularly apparent on such slow-tempo tunes as "You Send Me."

Franklin didn't perform her Arista top five BOS single "United Together," though her re-working of "What a Fool Believes" and a cover of "It's My Turn" were presented.

The evening ended in fine style with Franklin recalling last year's performance before the Queen of England. With a picture of Franklin, the Queen, and Franklin's husband, actor Glynn Turman, projected on the curtains (the show's only touch of theatricality), she sang "Amazing Grace" with an enthralling sweetness. This was

a remarkably straightforward evening of music, one that even some mistakes by her 27-piece orchestra couldn't mar. Now if only she could hire Cornell Dupree, Barry Beckett, and the Memphis Horns to tour with her.

Nelson George

B-Line Taps Mancuso

■ LOS ANGELES—Barry Bregman, president of B-Line Management, has announced that Freddie Mancuso has joined the firm to handle promotion and marketing on a national scale. He had been director of promotion and marketing for Horizon Records.

Bregman also announced that singer-songwriter Joseph Williams has been signed to the company for management and production.

Regency Signs Mayall

■ LOS ANGELES—John Mayall has signed a recording agreement with Regency Records, it was announced by Regency president Lloyd Segal.

Mayall's upcoming album, "Roadshow Blues," recorded in London and Los Angeles, is scheduled for release in March. Regency Records is distributed by MCA Distributing Corp.

Wally Roker Joins Prism Label

■ NEW YORK—Len Fichtelberg, president of Prism Records, has announced a long-term agreement between the label and industry veteran Wally Roker. Along with Dee Joseph, executive vice president of Prism, Roker will coordinate Prism's national promotion and marketing efforts. Roker will also administer all national R&B radio promotion for the label. Among the R&B artists on Prism's roster are Geraldine Hunt, Pure Energy, and Lime.

Atlantic, RFC Sign Pact



Atlantic Records has entered into an agreement with RFC Records, whereby Atlantic will distribute forthcoming RFC product from the artists Change and Gino Soccio. "Miracles," the second Change album, has been set for national release by Atlantic/RFC on March 27. The first single from the LP, "Paradise," has just been released. Soccio's new album, "Closer," will be released by Atlantic/RFC in April. Shown celebrating the Atlantic/RFC agreement are, from left: Atlantic executive vice president/general manager Dave Glew; Cotillion Records president Henry Allen; Atlantic vice chairman Sheldon Vogel; RFC Records president Ray Caviano; Michael Rosenfeld, attorney for the RFC Group of Companies; and Atlantic president Doug Morris.

No Latin Section In This Week's RW

■ Due to a problem involving delivery, the Latin American section will not appear in this week's issue of *Record World*. The section will appear in next week's issue.

The Coast (Continued from page 20)

Hills Hotel bungalow and then raced over to Hollywood Sound Records to celebrate the release of the group's new LP, "Galaxian," and munch on vegetarian delicacies. While he was munching, thieves broke into his car and managed to swipe his luggage, his credit cards, his date book, all his clean underwear and four copies of "Inside the Record Business." Our sympathy.

AND MORE SYMPATHY: This time to **Freida Parton**, who suffered internal bleeding and a fractured tailbone a few weeks ago after falling down a stairwell in New York, where she had been recording her upcoming Bearsville LP. Freida was transferred to a Nashville hospital and has now been released to the care of her family, who are taking shifts in nursing her back to health. That's got to be one of those times when you'd be happy to come from a family of 12 children.

LOCALS: Important Records, a little label headed by former rock journalist **Tim Hogan** (whose copy used to crop up every now and then in these pages), will release a compilation album called "No One With a Bullet" sometime around May 15. The five acts represented on the record—**Rocky Motion**, the **L.A. Burgers**, **Her Movie**, **Land's End** and **Nick Pain**—refer to their music as "brave wave," since, they say, every dime they have is invested in the project. Knowing Hogan, that can't be too many dimes . . . Artsy rock's newest emporium is a place called Al's Bar, located way downtown at Traction and Hewett streets, an area that's becoming not unlike what NYC's Soho area was in the early '70s. Recent performers there were two exponents of what's being called "rock 'n' roll performance art," **Johanna Went** and **Keith Joe Dick**. Johanna—who's got a new record called "Slave Beyond the Grave"—does this one schtick where she stabs a doll repeatedly and then pulls out spaghetti. Accompanied by a guitarist, drummer and keyboardist, her singing has been likened by local pundit **Mitchell Schneider** to the sound of copulating insects. Keith's act is far less ominous. Billed as the "rockabilly Romeo," he has a penchant for black makeup and red satin boxing shorts. If that's how Romeo showed up on their last date, it's no wonder that Juliet pulled the plug . . . One of our favorite personalities, **Red River Dave McEnergy**, is proposing to **Ronald Reagan** that a time capsule honoring the 52 former American hostages be placed in the ground this coming July 4. Some of you may recall that Red River Dave is the composer, singer, producer and distributor of the record "Song of the U.S. Hostages," and he's generously offered to donate his original lead sheet to the project. His press release reads as follows: "Texas-born Dave McEnergy, a World War II veteran, believes that whichever city accepts the time capsule idea will have a great patriotic tourist attraction (and will be) creating a hallowed spot on American soil." We're also told that "various suggestions for the location of the time capsule have been made to McEnergy," and before we get ourselves in trouble, we'll refrain from further comment . . . The bi-weekly KIIS, *The Newspaper*, published by **Ken Jones** and edited by yet another former RW staffer, **Mitch Fink**, has bitten the dust.

ENDORSEMENTS: Such record biz notables as the **Eagles'** **Timothy Schmit**, the **Doors'** **Ray Manzarek**, producer **Paul Rothchild** and **SRS'** **Billy James** have thrown their hats in the ring for former theatrical producer and educator **Judith James**, who's running for a seat on the L.A. Board of Education.

WE SAID BRAINS, NOT SMARTS: **Public Image Ltd.** drummer **Brian Brain** has his own record deal now on the UK's Secret Records, and has embarked on a tour of some of this country's more elegant night-spots. Brian's first encounter as a solo artist with this country's nouveau cafe society took place at the 9:30 Club in Washington, D.C. on March 14 and yielded yet another variation on the punk "show must go on" ethos. This time, it was a broken bottle that smashed over his skull (you know, the thing that covers his brain), and necessitating some 15 stitches' worth of emergency medical attention. Brain, undaunted, appeared as scheduled and, of course, the D.C. crowd, which knows great entertainment when they see it, went bananas.

Posse Names Two

■ NEW YORK—Posse Records has appointed Roy Simon director of west coast promotions and Chuck Mims director of southeast promotions. Both men will report to Joe Simon, vice president of the label.

Depte (Continued from Page 3)

and our staff producer-arranger-writers, like Dexter Wansell, Cecil Womack, Cynthia Briggs, and McFadden & Whitehead, continue to develop and supply quality material.

"Over the last year these talents have made Teddy Pendergrass a superstar with appeal and identification in the mass audience. The consistency of the O'Jays, the sales of the Jones Girls in a tough market, and the clear rebirth of the Stylistics have all been accomplished due to the depth of creative talent we have here."

Depte has served as PIR's president since October 1979, freeing Gamble and Huff from the day-to-day administrative duties to concentrate on music. Depte had previously served in various capacities in their business department.

About the company's relationship with CBS Records, Depte told *Record World*, "it is strong and growing. We feel they have the best distribution network in the industry and that our partnership was, and is, one that is mutually beneficial."

But he makes clear that "in terms of promotion and marketing, PIR's basic personality comes from here. We have our own identity and own way of doing business. Harry Coombs, our executive vice president and director of marketing, has strong promotional ties with radio and we often use outside promotion people. When it is time to map out strategy we exchange ideas with CBS."

Depte said the label "has done very well over the years breaking artists who are not at the peak of their careers, but just need quality music to get there." As example Depte cited Teddy Pendergrass after leaving the Bluenotes, the O'Jays after departing Chess in the early 1970s, and Jerry Butler. "We have high hopes that Patti LaBelle, who we recently signed, is going to enjoy that same success with us," he added.

There have been rumours circulating in the black press that Gamble was in the process of buying his own pressing plant. Depte responded to the question by saying, "There has been no disclosure of a purchase of a pressing plant or that we intend to or are in the process of buying one."

Depte says the company is pleased with the success of its publishing arms, Mighty Three Music and Associated Music: "We have always been either one, two, or three among R&B publishers, and with a lot of our

early '70s songs starting to vintage, becoming recognized as classics, we are looking for even more use of our catalogue." The most obvious example is Tierra's version of the Intruders' hit "Together," written by Gamble and Huff. The Boardwalk single went to #6 BOS and #21 on the pop singles chart.

PIR has also started a gospel label, Salvation Records, with long time gospel stars the Five Blind Boys and a new choir, Young Delegation, the first signees. "We feel that gospel is a tremendous growth area," Depte says.

While Tony Beck has been signed as staff gospel producer, "many from the pop-R&B production staff will be working on gospel material. From the beginning, the music here has reflected spiritual concerns and a Huff, a Gamble, or McFadden and Whitehead will certainly be involved in that area."

Thom Bell, the third partner in PIR and himself a noted producer, "hasn't done a lot of work for us in the last few years, but has been very active in putting together the next Stylistics album. That is combination that has made magic in the past and we look forward to more of it."

Building Teddy Pendergrass into a multi-media star is a chief concern of PIR, Depte says. "TP is a super superstar with gigantic record sales and sold-out concert tours. He is a versatile person with the ability to branch out into film and television. This is the direction we're helping move him in."

"The only roadblock to this is the lack of more mass exposure for music made by black performers. Our music is strong, the fans are loyal, so when we get mass exposure it shows how we can sell to everyone. With that established, then realms outside music become accessible."

Capitol Inks Blue Magic

■ LOS ANGELES — Blue Magic has signed a long-term recording contract with Capitol Records, it was announced by Varnell Johnson, general manager, black music A&R.

The five-member group was formed in Philadelphia in 1973 and came to prominence one year later with the release of the "Sideshow" single from their debut LP, "Blue Magic." The group recorded four subsequent LPs before disbanding temporarily in 1976.

Blue Magic's Capitol debut LP, "Welcome Back," produced by Norman Harris, is due April 13.

Record World Jazz

By SAMUEL GRAHAM

■ **AUDIO FILES:** One thing that's been said many times about jazz lovers is that they tend to be a discerning breed, people who listen to music with an ear for detail as well as the overall sound. Hell, they'd have to be discerning to appreciate the enormous number of versions of the same songs, the standards of the repertoire, that have been done over the years by groups that almost always feature saxophones and pianos, for the differences between them are often mighty subtle.

Because jazzbos do pay closer attention to specifics than, say, kids listening to AC/DC and Def Leppard, the jazz market is well suited to the many excellent audiophile recordings available these days. Sonic detail is what these recordings—be they digital, half-speed mastered, direct-to-disc or some other variation—are all about. Exceptional dynamic range, with exhilarating highs and thunderous lows; remarkable clarity, definition and separation of individual instruments; the kind of presence that gives new meaning to old saws such as "Gee, it sounds like the band is right here in my living room": these are qualities to be savored by anyone, but perhaps most of all by jazz (and classical) aficionados.

It also helps that the serious jazz collector is willing to cough up a few extra bucks for his records and tapes, and that he has equipment sensitive enough to do audiophile recordings justice. Both are essential if one is to appreciate what this product has to offer.

Half-speed master recordings, by the very nature of the term, are made from records that have already been released in conventional form; the original stereo master tape is re-cut on to disc at half-speed and then pressed on high quality vinyl and packaged in fancy inner sleeves and heavier covers than usual. It's hard to say exactly what criteria are considered by a manufacturer when choosing a master—presumably excellence of the original recording and adaptability to the half-speed form are primary among them—so one can only guess why Mobile Fidelity Sound Labs chose "Byrd at the Gate," a 1963 live album (on the Milestone label) by **Charlie Byrd** and trio, as one of its latest half-speed releases. It was a good choice, though; Byrd's nylon-string acoustic guitar, a tough instrument to record any time but especially so live, sounds great, as does drummer **Bill Reichenbach**, whose cymbals will jump from your speakers. It's a beautifully clear, bright record. Nice, tasteful music, too, if not the most exciting you'll ever hear, with trumpeter **Clark Terry** and tenor player **Seldon Powell** guesting on three tracks each.

Mobile Fidelity has "Original Master" discs of several other jazzers, including **Wes Montgomery** ("Bumpin'"), **Supersax**, **Al Jarreau** and others. The company has moved into cassette manufacturing now as well; for tape, the master is duplicated in real time (standard pre-recorded cassettes are copied at many times faster) on chromium dioxide stock. **Earl Klugh's** "Finger Paintings" (Blue Note, 1977) is a pretty good album that sounds terrific on one of these high fidelity cassettes, with the main beneficiaries including Klugh's guitar (like Byrd's a nylon-string), the various Latin percussions and, interestingly, the orchestra in the background.

"Original Master" cassettes and albums (the LPs list for about \$17, with tapes about a dollar more) also exist for **Steely Dan's** "Aja," an album that was just about perfect to begin with but manages to sound better all the same, with sparkling tenor solos by **Wayne Shorter** and **Pete Christlieb**.

Another notable new audiophile release is **V.S.O.P./The Quintet's** "Live Under the Sky," from Columbia's Mastersound digital series. The band, of course, includes **Herbie Hancock**, **Tony Williams**, **Ron Carter** and **Shorter**—four-fifths of the great **Miles Davis** quintet of the '60s, with **Freddie Hubbard** replacing Davis. This gig, recorded outdoors at Tokyo's Denen Coliseum in 1979, may not have been their best, as it was played in a heavy rain that had to have taken its toll on Shorter's reeds, at the very least. But with this line-up, many fine moments are inevitable; Williams' "Papa O'iente" is perhaps the most sustained fine moment here. And as the liner notes point out regularly, one can hear the rain during musical lulls, another sound made all the more vivid by the digital process.

The Mastersound series also includes half-speed masters and hi-fi cassettes ("Live Under the Sky," a double album, lists for \$29.98). Another digital well worth a listen is **Max Roach's** "M'Boom" (recently re-released in conventional form at a much lower price), an all-percussion workout that's surprisingly tuneful and varied.

Another audiophile maker, Nautilus Recordings, has recently deleted two direct-to-disc items, **John Klemmer's** "Straight from the Heart" and **Chico Hamilton's** "Reaching for the Top," having sold out the limited quantities that can be pressed in the d-to-d configuration. Another Klemmer, "Finesse," is due soon from Nautilus, also to be a direct-to-disc.

ELSEWHERE: Trumpeter **Allen Vizzutti's** "Everything's Going To Be Alright," the first release for the new Headfirst label, should help fulfill the label's plan to make its mark on the fusion market. This is certainly fusion, although usually of a harder variety than the **Spyro Gyras** of the world, with a few ballads thrown in for balance. But while the players (including **Chick Corea**, **Joe Farrell**, bassist **Bunny Brunel** and drummer **Tom Brechtlein**, all of whom appeared on Corea's "Tap Step" album last year, as well as guitarist **Grant Geisman** and trombonist **Harold Garrett**) and performances are impressive, the sound isn't especially warm—crisp and clean, since it was digitally mastered, but rather distant and uninvolved. Of course, that's a problem with a lot of fusion records . . . **Freddie Hubbard** has been doing great work lately as a guest soloist on albums like **George Cables'** "Cables' Vision" and **Joe Farrell's** "Sonic Text"; and now that he's recording for Pablo, his efforts as a leader sound much less encumbered by commercial expectations as well. The double album "Live at the Northsea Jazz Festival, the Hague, Holland, 1980" (from Pablo Live) is a good record, with Hubbard backed by a young rhythm section (pianist **Billy Childs**, bassist **Larry Klein** and drummer **Sinclair Lott**) that adds a more aggressive, R&B and even rock element to Hubbard standards from his CTI days like "First Light" and "Red Clay." Hubbard himself, as usual, is bold, dextrous, virtuosic—sometimes excessively so—and in good form. So is tenor player **Dave Schnitter** . . . As for **Joe Pass'** "Live at Donte's," another Pablo Live double, well, Joe Pass is Joe Pass: a great guitarist whose records aren't apt to surprise you but always feature some of the most agile, all-encompassing chops around. He plays with a drummer and electric bass player on this 1974 recording, which leaves Pass free to concentrate on melodic improvisation rather than the demands of melody, harmony and rhythm he has to deal with as a solo performer.

Crescent Label Debuts

■ **LOS ANGELES** — James R. Halper, President of Halper Investment Corporation and former owner of Stutz Motor Car Company, has announced the formation of Crescent Records, Inc., a music production company, and Country Moon Publishing, Inc., which will share offices at 324 S. Crescent Drive, Beverly Hills, CA 90212. Singer/songwriter Anthony Ryan and his band, Driver, have signed a five-year exclusive recording agreement with Halper.

3M Promotes Two

■ **NEW YORK**—The appointments of Dr. Michael E. Sheridan as research manager and Roger F. Granlund as international technical manager have been announced by 3M's Magnetic Audio/Video Products Laboratory. Sheridan had been manager of ceramics and absorbents research in 3M's Central Research Laboratories. Granlund had been a product development manager in the Magnetic Audio/Video Products Laboratory.

The Jazz LP Chart

MARCH 28, 1981

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- CARNAVAL**
SPYRO GYRA/MCA 5149
- MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia JC 36793
- THE HOT SHOT**
DAN SIEGEL/Inner City IC 1111
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- GOTHAM CITY**
DEXTER GORDON/Columbia JC 36853
- ODORI**
HIROSHIMA/Arista AL 9541
- CALL IT WHAT YOU WANT**
BILL SUMMERS & SUMMERS HEAT/MCA 5178
- BY ALL MEANS**
ALPHONSE MOUZON/Pausa 7087
- CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020
- OUTUBRO**
AZYMUTH/Milestone M 9097 (Fantasy)
- MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
- SIDE BY SIDE**
RICHELIEU COLE WITH PHIL WOODS/Muse MR 5237
- POSH**
PATRICE RUSHEN/Elektra 6E 302
- DIRECTIONS**
MILES DAVIS/Columbia KC2 36472
- LIVE AT MONTREUX**
MINGUS DYNASTY/Atlantic SD 16031
- SEAWIND**
A&M SP 4824
- SAVANNA HOT-LINE**
NATIVE SUN/MCA 5157
- RODNEY FRANKLIN**
Columbia JC 36747
- 80/81**
PAT METHENY/ECM 2 1180
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300

Music Connection Grows Up With Its Grassroots Readers

By ELIOT SEKULER

■ LOS ANGELES—Self-described as "the alternative music trade publication," Music Connection has grown since its humble beginnings in November 1977 to become the local musician community's most complete and most reliable source of information. Its reviews, surveys, interviews, listings and club charts provide many of this city's journeymen musicians with the how-to's, where-to's, what to's and tips on what should best be avoided, information that makes survival in a fiercely competitive and often cutthroat area of the industry a little easier. For many fledgling bands, Music Connection served as a primer, their first introduction to the business. And the growth of the magazine closely parallels the expansion of the local music scene.

Music Connection was conceived and founded by co-publishers J. Michael Dolan and E. Eric Bettelli, who also act as the publication's executive editor and general manager/advertising director, respectively. Neither had any background in journalism or publishing; Bettelli was working as a projectionist at a film studio and Dolan, also a former projectionist, had played guitar and keyboards in the lounges of Westwood restaurants. At that time, there was no publication specifically serving the local musician and no specialized advertising vehicle for the recording studios—big or small—that are scattered everywhere in the L.A. area.

Most small studios advertised in the Recycler, a newsprint publication that consists entirely of ads for largely second-hand merchandise—from musical instruments to lawnmowers—and some services. It was hardly the optimum environment for music industry advertising and an inefficient medium for a rehearsal facility or a recording studio trying to reach its target audience in the musician community. Dolan and Bettelli borrowed the Recycler's readers and advertisers and mated them to the format of Dramalogue, a publication that provides the local acting community with information about auditions, seminars, classes and unions, to create the prototype for Music Connection. The marriage seemed to take, and in a relatively brief gestation period of some 12 months, the magazine began making money.

Dolan humorously recalls their days as neophytes struggling to acquaint themselves with the basics of the business: "We had

meetings with other publishers, with Gunther at the Recycler and Bill Bordy at Dramalogue. I remember going to a meeting with Len Latimer at Songwriter with questions prepared and then we asked to see his art department. We'd walk in with our eyes wide open and we'd say to ourselves . . . 'ah, so that's how they do that . . .'" It was trial and error. Music Connection has never missed an issue in its three and a half years of existence, although they shifted from weekly to bi-weekly status after a few months.

As a bi-weekly Music Connection has been undeniably successful, claiming a readership of some 60,000 (on approximately 20,000 copies per issue). At present, the magazine is available at about 700 retail locations in Southern California and Las Vegas and, for the past six months, through the Majority News Service, in New York. From the original self-manned operation, Dolan and Bettelli have expanded the organization to about a half-dozen employees and a large band of stringers and correspondents.

Dolan explains an editorial premise from which they started: "I had read an article that said the key to a successful publication is in having your advertisers as interested in the magazine as the rest of the readership. And since everything we write about is of concern to the people who advertise in Music Connection, they follow the magazine as closely as anyone else." Their timing, he cheerfully admits, could not have been better. "At about the time we started, it seemed that recording studios were sitting up behind every gas station in town, and they had no place where they could reach their target market."

"From the beginning, we covered every kind of music, even disco," said Dolan. "But then the new wave music scene started to happen and our reviews editor, Jeff Silberman, walked through the door and said, 'How come you're not printing stories about Oingo Boingo and the Knack?' I said, 'Go out and write something,' and he did. He was partially responsible for convincing me that new wave and punk music deserved our coverage.

"I battled him for a while—we still battle all the time—but Jeff pushed me in that direction and we're there." Dolan conceded that the image of the magazine is linked to the growth of new wave music in the city's clubs and studios, "but we may have been as helpful to the new wave scene as that scene was helpful to us.

We ran headline after headline about the 'booming L.A. club-scene'."

Among other features, each issue of Music Connection contains a "gig guide," describing each club's booking policies; a live action chart, compiled from a survey of club owners, gives information about which bands are attracting the big followings to their shows, and a club data section gives readers a rundown on the comings and goings of bands, club personnel and, from time to time, even a blow-by-blow account of a memorable donnybrook. Their beat consists of the Sweetwater, Club 88, Madame Wong's, the Hong Kong Cafe, the O.N. Klub, the Central, Blackie's the Palomino, the Whisky, The Starwood, and a constant parade of new clubs. No other publication gives the territory more than a passing nod.

Currently, Bettelli and Dolan are aiming the direction of the publication away from its new wave image and re-focusing on the broader music community. "We're expanding the magazine to include all areas of music," said Dolan, "and we've already put much of that expansion into motion. We're including more factual information and data that pertains to all musicians—rock, country, jazz and even classical players." Plans call for editions of Music Connection to publish in New York, Nashville, Chicago, and Las Vegas.

"We've gotten bigger and more successful, but our values and views have remained the same," insists Bettelli. "Aside from being successful, we still have grassroots values, we're still having fun and, I think, still serving the music community."

Brunch with Joan Jett



Boardwalk Entertainment recording artist Joan Jett recently returned to her home town of Los Angeles with her band, the Blackhearts, for four shows at the Whisky. Joan (center) is pictured with Boardwalk Entertainment president Neil Bogart and Joyce Bogart at a brunch in her honor at the Red Onion.

Congress Tells FCC: Don't Move Without OK

■ WASHINGTON—The House Subcommittee on Public Buildings and Grounds has told the FCC that it must receive Congressional approval before it can move its offices to high-rise buildings in a nearby Rosslyn, Va. or it risks a possible court injunction or contempt of Congress citation.

Last month, the FCC voted to move its offices in five different downtown buildings into 22 floors of the Twin Towers complex in order to consolidate its 1700 employees and cut down on its expensive downtown rent (*Record World*, Feb. 21). But as soon as the decision was made public, a furor began to develop because the FCC had not sought new District of Columbia office space through competitive bidding, but through a private consultant instead.

Several District developers came forward indicating that they had downtown space that could match the over-the-river Rosslyn rents.

The FCC subsequently voted unanimously to reconsider the move.

Bill Holland

Polydor France Names Alain Trossat

■ NEW YORK—Alain C. Trossat has been appointed managing director of Polydor S.A., France, it was announced by Dr. Werner Vogelsang, president of PolyGram Records Operations International.

Trossat, who joined Societe Phonographique Philips (now Phonogram Paris) in 1955, was put in charge of the company's music activities in Chile after two years. In 1964, he was named director of PolyGram Discos, Brazil, a position he held until 1969, when he was appointed managing director of PolyGram Dischi in Italy.

Record World Classical

Marches, Weber and Unlikely Duets

By SPEIGHT JENKINS

■ NEW YORK—The Philips Digital recording, *Pops on the March*, will no doubt hit record stores around the country with a real bounce. The Boston Pops, the sometime guise of the Boston Symphony, finds itself here with a very congenial repertoire. The choice of marches is varied, and John Williams, the organization's music director, has a strong sense of rhythm and feeling for the subtlety that makes fine marches more than just a brassy exercise. The Philips Digital sound is excellent on this recording.

Der Freischuetz

From Philips' cousin, London Records, have come two opera albums of unusual interest. The first is the complete *Der Freischuetz*, with Rafael Kubelik leading the Bavarian Radio Symphony Orchestra. There are other versions of Weber's forest opera which have a tighter hand on the baton, notably Carlos Kleiber's for DG. But this recording has two performances well worth the price of the album: Hildegard Behrens as Agathe and Kurt Moll as the Hermit.

Miss Behrens seems to go from strength to strength. Her Salome with Karajan a number of years ago proved an exciting, musically brilliant piece of work; her Leonore in *Fidelio* with Solti was the reason to buy that album; and now comes her incandescent Agathe. Her voice has the necessary lyrical expression and sweetness, but in addition her performance radiates an intensity which makes a placid role positively thrilling. "Leise, leise," one of the most familiar of German soprano arias, has never received a more convincing reading, and her "Und ob die Wolke" creates the kind of lyric hush that causes one to hold one's breath. It is a magnificently sung Agathe, one that shows Miss Behrens to have a beautifully produced instrument with equal strength in the middle and top areas of the voice. If we could get her free long enough from her personal commitments to come and sing more in the United States, all would be well.

Because the Hermit does not enter until the last scene, he might not seem to be important, but in this opera his role is a major one. Not only is he the *deus ex machina* for the plot, but

Weber has given him such wonderful music that his singing invariably stays with the listener after the opera. Moll delivers the kind of full-throated and sonorous performance that has almost vanished from the world scene. How many basses alive can sing this music so richly and with so much passion?

Also on the recording's plus side is Helen Donath as the silly Aennchen. (In *Freischuetz*, Agathe is always crying and Aennchen is always laughing, not unusual in the German *Singspiel*.) She dispatches her aria easily and effectively. Peter Meven, too, sings a strong Kaspar, full of resonance and power.

Rene Kollo is a wonderful stage personality and has the basic requirements to make a splendid Max. On this recording, however, his voice sounds strained and tired. Kubelik, too, needs more vigor in many sections. The Wolf's Glen scene lacks the snap and crackle, not to mention the spookiness, that made it the keynote for all the Gothic scenes in opera that would follow. But the recording has Miss Behrens and Moll, and that is more than enough reason to buy it.

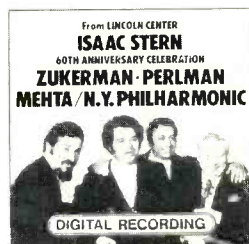
Scotto and Freni

A record that should have been reviewed here before is the duet album of Renata Scotto and Mirella Freni. The combination of the two most important Italian sopranos of our era is news in itself, and that has stimulated sales. The performances live up to expectations. The voices of both divas need little description: Miss Scotto's intense involvement balances ideally with Miss Freni's lyric expressiveness, and both are in excellent voice. For the fun of it, the leading duet is one by Mercadante taken from his largely unknown opera *Le Due Illustri Rivali*, an attractive piece by this contemporary of Verdi. Particularly lovely are the letter scene from *Le nozze di Figaro*, in which Miss Freni sings her matchless Susanna to Miss Scotto's elegant Contessa, and a superb reading of "Mira, o Norma." On the last, Lorenzo Anselmi's tempos are too slow, but the contrast and blend of the two women's voices is ravishing. And best of all, their singing together excites both in the best competitive spirit, making the combination ideal.

Classical Retail Report

MARCH 28, 1981

CLASSIC OF THE WEEK



STERN 60TH BIRTHDAY CELEBRATION

STERN, PERLMAN, ZUKERMAN, MEHTA
CBS MasterSound

BEST SELLERS OF THE WEEK

STERN 60TH BIRTHDAY CELEBRATION—Stern, Perlman, Zukerman, Mehta—CBS
RAVEL: SHEHERAZADE—Stade—CBS
VERDI: AROLDI—Caballe, Queler—CBS
VERDI: FALSTAFF—Taddei, Karajan—Philips
VERDI: LA TRAVIATA—Sutherland, Pavarotti, Bonyngue—London

SAM GOODY/EAST COAST

BRAHMS: DOUBLE CONCERTO—Perlman, Rostropovich, Haitink—Angel
BRUCKNER: SYMPHONY NO. 5—Solti—London
DONIZETTI: L'ELISIR D'AMORE—Sutherland, Pavarotti, Bonyngue—London
MAHLER: SYMPHONY NO. 3—Tennstedt—Angel
MAHLER: SYMPHONY NO. 10—Levine—RCA
RAVEL: SHEHERAZADE—CBS
ROSSINI: L'ITALIANA IN ALGERI—Horne, Ramey, Scimone—RCA
STERN 60TH BIRTHDAY—CBS MasterSound
VERDI: AROLDI—CBS
VERDI: LA TRAVIATA—London

KING KAROL/NEW YORK

PLEASURE SONGS FOR FLUTE—Wilson—Angel Digital
LEHAR: MERRY WIDOW—Moser, Wallberg—Angel
MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
KATIA RICCIARELLI AND JOSE CARRERAS IN OPERA DUETS—Philips
ROSSINI: L'ITALIANA IN ALGERI—Horne, Ramey, Scimone—RCA
SIBELIUS: VIOLIN CONCERTO—Jenson, Ormandy—RCA
STERN 60TH BIRTHDAY—CBS MasterSound
VERDI: AROLDI—CBS

VERDI: LA TRAVIATA—London
VERDI: FALSTAFF—Taddei, Karajan—Philips Digital

CUTLER'S/NEW HAVEN

HAYDN: THE CREATION—Marriner—Philips
VLADIMIR HOROWITZ, 1979-80 CONCERTS—RCA
MENDELSSOHN, BRUCH: CONCERTOS—Mintz, Abbado—DG
MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
A DIFFERENT KIND OF BLUES—Perlman & Previn—Angel
SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London
STERN 60TH BIRTHDAY—CBS
VERDI: AROLDI—CBS
VERDI: FALSTAFF—Taddei, Karajan—Philips Digital
VERDI: LA TRAVIATA—London

HARMONY HOUSE/DETROIT

BACH: GOLDBERG VARIATIONS—Pennoch—Archiv
BRAHMS: DOUBLE CONCERTO—Perlman, Rostropovich, Haitink—Angel
FREDERICK THE GREAT: FOUR SYMPHONIES—Redell—Philips
HAYDN: CELLO CONCERTOS—Ma—CBS
PACHELBEL: KANON—Paillard—RCA
ROSSINI: OVERTURES—Marriner—Philips
RENATA SCOTTO AND MIRELLA FRENI IN OPERA DUETS—London
STERN 60TH BIRTHDAY—CBS
TCHAIKOVSKY: VIOLIN CONCERTO—Kremer, Maazel—DG
VERDI: AROLDI—CBS

STREETSIDE/ST. LOUIS

BACH: GOLDBERG VARIATIONS—Pennoch—Archiv
CANADIAN BRASS: VILLAGE BAND—RCA
MAHLER: SYMPHONY NO. 3—Tennstedt—Angel
MAHLER: SYMPHONY NO. 10—Levine—RCA
PAVAROTTI'S GREATEST HITS—London
BOSTON POPS ON THE MARCH—Philips
RAVEL: SHEHERAZADE—Stade—CBS
STERN 60TH BIRTHDAY—CBS
VERDI: FALSTAFF—Philips Digital
VERDI: LA TRAVIATA—London

TOWER RECORDS/LOS ANGELES

GILBERT & SULLIVAN: PIRATES OF PENZANCE—London
GOLDBLUM: QUEEN OF SHEBA—Hungaraton
HAYDN: CELLO CONCERTOS—Ma—CBS
MOZART: LA FINTA GIARDINIERA—DG
MOZART: IDOMENEO—Harcourt—Telefunken
MOZART: COMPLETE SYMPHONIES, VOL. IV—Hogwood—L'Oiseau Lyre
PAVAROTTI'S GREATEST HITS—London
A DIFFERENT KIND OF BLUES—Perlman & Previn—Angel
RAVEL: SHEHERAZADE—Stade—CBS
STERN 60TH BIRTHDAY—CBS

Video Visions (Continued from page 22)

to Granath, videocassettes and discs will offer innovative ways to reach the specialized audience... Strategic Business Services, Inc. has announced a seminar to be held on April 27-28 to investigate the home/business video market. The seminar will take place at the Le Baron Hotel in San Jose, California... Look out for the VHD system which will be introduced in Japan by JVC and Matsushita in October. The company will also debut 100 titles.

MOVERS: **James T. Shaw** has been appointed VP in charge of marketing, ABC Video, and **Jerry Sullivan** has been appointed VP, financial controls and planning, ABC Video.

New York, N.Y. (Continued from page 18)

cluding **Joe Ely** and Tanya Tucker, the soundtrack features five new Michael Murphey tunes. At last three of the songs—"Hard Partyin' Country Darlin'," "Hard Country" and "Ride Out the Hard Times Together"—rank with Murphey's finest work. The title tune in particular is a moving summarization of the contradictory emotions raised by hard country living.

Last year at this time Murphey was putting on some of the best live shows this columnist had seen, yet he had no record deal. This year it's a pleasure to report that EMI-America has signed him and expects to release a new album in the fall. **Jim Ed Norman** will produce. Epic Records is releasing the "Hard Country" soundtrack next month and would appear to have a winner, if only for Murphey's tunes.

As his performance at Cain's demonstrated, Murphey continues to refine his live show. The Great American Honky Tonk Band, though little recognized, is one of the better country-rock aggregates around, especially its fiery rhythm section. The respect Murphy and his band members have for each other's abilities, coupled with their love for this particular brand of music, allows Murphey more latitude in his performance, to the point where he can play before a well-oiled crowd of youth in flames and still get away with a couple of his more poignant ballads back-to-back. More significantly, though, Murphey is moving closer to actually re-defining country-rock, with the emphasis on rock. Given his proven ability as a songwriter, such a development is anxiously awaited.

MOVIN' ON: **Ida S. Langsam**, a mainstay of the Howard Bloom Organization, is moving to Aucoin Management, where she'll be the publicity manager for that firm's record and film projects.

And **Linn Tanzman**, formerly of Warner Bros. publicity department, has joined Rogers & Cowan. She'll be working on predominantly music-oriented accounts.

JIMI HENDRIX LIVES: Yet another Jimi Hendrix session is going to surface as a record, although it's not one **Alan Douglas** is involved in. Producer **Johnny Brantley** mislabeled one of Hendrix's mid-'60s sessions and didn't discover the mistake until recently. Now Audio Fidelity, on its Nutmeg label, is set to release the sessions as an LP titled "Cosmic Turnaround."

IN CASE YOU HAVEN'T HEARD: **Eric Clapton** has cancelled his 1981 North American tour. Clapton is in a Madison, Wisconsin hospital with perforated ulcers. At press time he was listed in severe but stable condition.

JOCKEY SHORTS: MCA is preparing a heavy promotional push for a new **B.B. King** single, the **Doc Pomus-MacRebennack** tune, "There Must Be a Better World Somewhere" off King's new album of the same title... Epic Records has signed two British Virgin Records artists, Holly & the Italians and XTC. The official terms of the deal haven't been disclosed yet... Arc Music is publishing the music from **Francois Truffaut's** Academy Award-nominated film, "The Last Metro." DRG will release the soundtrack within a month... "This Is Elvis," a movie that incorporates live footage with recreated events from **Elvis Presley's** life, is slated to open on April 10 in cities throughout the south. The film is the brainchild of **Andrew Solt** and **Malcolm Leo**, who are also responsible for the justifiably acclaimed "Heroes of Rock 'n' Roll," broadcast last year on ABC-TV... **Andrew Stein**, who played fiddle and sax for **Commander Cody** and **His Lost Planet Airmen** from 1969-76, has been signed by producer **Matty Simmons** to write the music for "National Lampoon Goes to the Movies." Stein's previous film scores have been for **Roger Corman's** "Hollywood Boulevard," "Thunder and Lightning" (starring **David Carradine** and **Kate Jackson**) and "Deathsport"... when 1500 members of the New York Friars Club and their guests gather at the Waldorf-Astoria on May 16 to honor **Burt Reynolds** as "Entertainer of the Year," the first thing they'll hear is **Willie Nelson** singing "America The Beautiful." **Johnny Carson** will be master of ceremonies for the event.

Dialogue (Continued from page 37)

order to continue, then there would be a short life. But this music has far more depth to it, and the lyrics have far more continuity and depth than most groups of that type. Also, there are two audiences. Styx plays to about a million people a year. Assuming that half of those people have the album, that would be a half million album owners. There are two and a half million other album owners out there (Styx has earned triple platinum on its last several LPs), and we have no concept of their demographic spread. I have a damn good idea that they are upper demographic—they're not 12-year-olds, because this music is too complex and the lyrics are far too emotional for 12-year-olds to thoroughly comprehend. They're into their twenties, maybe into their thirties, and they're still buying this music because it has enough intelligence and maturity to satisfy their older feeling and enough rock to satisfy their younger feeling.

RW: Are there any precedents that you can see for a band or single artist, other than Presley or the Beatles, sustaining multi-platinum levels for a period of not just three records, as you have, but ten?

Sutton: First of all, I don't know of any other bands that have done three consecutive triple platinum albums. I don't think there are any others—possibly the Eagles, but they're not a rock 'n' roll band. They're also not a very good performing band. They've sold more records over a longer period of time than Styx has, but we hope to change that over the next couple of years. The Bee Gees are probably the best example, or the Beach Boys. Both have been around for an enormous amount of time—Jethro Tull also—performing, working, selling records, drifting in and out of public favor but remaining relatively true to their own musical tastes. One of the things that (Styx) has that most other bands don't have is a creative tension within the band: there are three writers, three lead singers. There is no room for self-indulgence in this band, because if you try to be self-indulgent as a writer then the other two will jump all over you.

RW: As you said, there's been a lot of critical resistance to this group. They've shown that they don't exactly need raves from the critics to succeed, but is there a feeling that critical acceptance really is important and could actually further their success?

Sutton: Personally, I think that critical acceptance of the band would probably be the first step toward a dissolution of the success. The band has always been a "people's band;" the people found the band before radio did, before the critics did, before the record company really did. The communication between this band and its live audience has to be felt to be believed. There's an ebb and flow of creative energy... as a trained scientist I would never allow myself to believe in these things, but now I do, very much so. As long as that exists, it doesn't really matter what the critics say. However, every creative person that I've ever met has a need to be accepted by his peers, and that need cannot be satisfied as long as people are saying, "The XYZ Band is magnificent; Styx are f***ed." I believe that by opening themselves up to discussion with the critics, which is what Styx are doing this year, they are taking another risk in the ongoing series of risks. They're risking being slammed, they're risking being taken apart both as human beings and as creative artists. But they're aware that in order to satisfy a need of their own, they have to take that risk.

Modern Records Signs Jah Malla



Danny Goldberg and Paul Fishkin, co-founders of Modern Records, have announced the signing of Jah Malla, a reggae quartet, to an exclusive contract with the label. Jah Malla's self-titled debut album is due for release this week through Atco Records distribution. Pictured from left at the signing are (standing): Michael Kamen, producer of the LP; Goldberg; Jonathan Blank, Jah Malla's attorney; Chris Evans, general manager, A&R, Modern Records; Chris Nicks, promotion coordinator, Modern Records; Fishkin. Seated are Noel Alphonso, Cleon Douglas, Ronald "Boogsie" Morris and Michael Ranglin of Jah Malla.

Record World Country

Final Ballots Mailed For ACM 'Hat' Awards

■ LOS ANGELES — Bill Boyd, president of the Academy of Country Music, has announced that the Academy has mailed final ballots to its 195 members who decide who receives the 16th annual Hat awards.

The awards winners will be announced during a live NBC-TV broadcast on April 30 from the Shrine Auditorium here. Tammy Wynette, Don Meredith and Larry Gatlin will cohost the event.

ACM voting members will select a winner from among five final nominees in each of the 11 categories of awards which will be presented during the TV broadcast: entertainer of the year, top female vocalist, top male vocalist, top vocal duet, top vocal group, top new female vocalist, top new male vocalist, country motion picture of the year, single record of the year, song of the year, and album of the year.

Nominees have also been selected in nine instrumentalist/band categories. Final ballots must be returned to the Academy's Sherman Oaks, Calif. accounting firm of Dwight V. Call by April 16, 1981.

Cole Joins Elektra



Sami Jo Cole, newly signed to Elektra-Asylum Records and BMI, was joined at her first Nashville studio session by BMI-Nashville's Joe Moscheo (top left), co-producer Jimmy Bowen (bottom left), and Nick Hunter, E/A's Nashville director of marketing.

Country Radio Seminar Highlights



Highlights of the 12th annual Country Radio Seminar, held March 12-14 in Nashville, include these moments. Top row, left photo: Arthur Godfrey delivers the keynote address. Top row, center photo: from left, CBS Records' Joe Casey, RCA's Joe Galante, and independent promoter Bruce Hinton on the panel of "Marriage of Radio, Records, and Trades." Top row, right photo: the Statler Brothers (Lew DeWitt, Don Reid, Phil Balsley, and Harold Reid) conduct a humorous presentation on behalf of the Country Music Association. Bottom row, from left: MCA artist Terri Gibbs sings "Somebody's Knockin'" on the New Faces stage; Ridgetop artists the Capitols deliver "Bridge Over Broadway" to the New Faces crowd; and Steve Wariner sings his new single "By Now" for the New Faces audience. For the complete story of the Seminar, see page 17.

Nashville Report

By AL CUNIFF

■ Check this week's single picks and you'll find no fewer than five artists who made number one on RW's Country Singles Chart with their previous releases: **Dolly Parton**, **Dottie West**, the **Oak Ridge Boys**, **Anne Murray**, and **Charly McClain** . . . We may soon see **Tammy Wynette's** name on a line of jeans . . . **Jim Stafford** and **Tanya Tucker** will co-host the Jim Owens production "Music City News" Top Country Hits of the Year."

Al DeLory has been in town arranging strings for **Van Stephenson's** tracks for Handshake Records . . . **John Denver** has rented a house here for a month—he'll be recording with **Larry Butler** as producer . . . **Willie Nelson** will sing "On the Road Again" on the Oscar telecast on ABC March 30 . . . The National Kidney Foundation raised over \$580,000 in its first annual Country Music Radiothon.

The Nashville Super Kickers (**Paula Anderson** and **Andie Albert**), dancers who display a variety of styles to the backing of country music, are booked for six weeks at a prestigious club in Mexico City. United Talent handled the booking . . . Baltimore-based artist **Bub Deskin** has a musical idea that's sure to go for "extra bases"—he has cut "Wild Bill's Fight Song" for the Baltimore Orioles. Distributed by Musical Sales of Baltimore, the record is getting attention from radio stations in a five-state area around Maryland, including the
(Continued on page 48)

Excelsior Pacts To Distribute Sunbird

■ MINNEAPOLIS—Don Johnson, VP and GM of Excelsior Records, has announced that Excelsior has structured a long-time distribution agreement with Sunbird Records. Sunbird product will be distributed through Excelsior's independent network, with Excelsior handling sales, distribution, merchandising, and related financial reporting.

Sunbird has product available from Earl Thomas Conley, Billy Larkin, Freddie Hart, Mel Street, and other artists.

Sunbird product will now be available through: All South Distributing, Alpha Distributing, Alta Distributing, M.S. Distributing, Piks Corp., Pacific Record Service, Schwartz Bros. (Lanham, Md. and Cherry Hill, N.J.), and several Pickwick distributors.

PICKS OF THE WEEK

SINGLES ANNE MURRAY, "BLESSED ARE THE BELIEVERS" (prod.: Jim Ed Norman) (writers: C. Black, R. Bourke, S. Pinkard) (Chappell, ASCAP / Unichappell, BMI) (2:39). Murray follows her number-one release with this strong ballad guaranteed to receive immediate radio attention. Blessed are the believers and left-behinds, she says, for they shall inherit a heartache. Capitol P-4987.

THE OAK RIDGE BOYS, "ELVIRA" (prod.: Ron Chancey) (writer: D. Frazier) (Acuff-Rose, BMI) (2:36). The Oaks follow their number one "Beautiful You" with this lively cover of the Dallas Frazier-penned 1960s pop hit. Harmony and humor mix for a potent chart contender here. MCA 51084.

DOTTIE WEST, "WHAT ARE WE DOIN' IN LOVE" (prod.: Brent Maher & Randy Goodrum) (writer: R. Goodrum) (Chappell / Sailmaker, ASCAP) (3:01). Dottie just left the turntables with her number one "Are You Happy Baby," and this forceful ballad, featuring Kenny Rogers, has already sparked strong radio interest. The story here is about two opposites who are hopelessly in love. Liberty 1404.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Gail Davies — "It's A Lovely, Lovely World"
Lacy J. Dalton — "Whispers"
Oak Ridge Boys — "Elvira"
Anne Murray — "Blessed Are The Believers"



Gail Davies

It was a hit nearly three decades ago for Carl Smith, now "It's A Lovely, Lovely World" will scale the heights again for Gail Davies. Adds already in from WMC, WPLO, WMZQ, KMPS, KGA, WIRK, KCKC, KNIX, KSO, WGTO, WDLW, WTSO, KRMD, KWJJ, WJQS, WBAM, WXCL, WYDE, KYNN, WIVK, WKKN, WCXI, WDEN.

Glen Campbell and Tanya Tucker pair up again musically for "Why Don't We Just Sleep On It Tonight," new at KSSS, WDEN, WIRK, KSOP, WDLW, KVOO, WPLO, KFDI, KBUC, WWVA. Leona Williams is getting play on "I'm Almost Ready" at KOKE, KFDI, KRMD, WGTO, KVOO, WSLC, KNIX, WPNX, KSOP, WTOD, WBAM, KKYX, KGA.

"Magic Eyes" by Jack Grayson and Blackjack playing at WQYK, WTOD, KGA, KFDI, KEBC, KSOP, KVOO, WKKN, WQQT. Billy Ed Wheeler has play on "Bald Headed Men (Make Good Lovers)" at WCXI, KFDI, KVOO, WSLC.

Billy Swan is back on the scene after a long absence, his "Do I Have To Draw A Picture" drawing listeners at KSO, KEBC, WMC, WDEN, KMPS, WKKN, WGTO, WCXI, KVOO. Roger Bowling's "A Little Bit Of Heaven" is spinning at WQYK, WFAI, KFDI, KSOP, KVOO, KEBC, WCXI, KMPS.



Billy Swan

Super Strong: Razzy Bailey, John Anderson, Mel McDaniel, Statler Brothers, Patti Page, Mel Tillis, Ed Bruce.

Wickline has action on "Do Fish Swim" at KGA, KRAK, KMPS, WSDS. The Burrito Brothers have play on "Does She Wish She Was Single Again" at WKHK, KMPS, KFDI, KEBC, KBUC, KKYX, KGA, WDEN. Wyvon Alexander's "Old Familiar Feeling" playing at WDLW, KVOO, KFDI, KRMD, WDEN.

Earl Thomas Conley has an early start with "Fire And Smoke" at KMPS, WKKN, WWVA, KGA, KKYX, KBUC, KSSS, WXCL, KFDI, WTOD.

SURE SHOTS

Dolly Parton — "But You Know I Love You"
Oak Ridge Boys — "Elvira"
Anne Murray — "Blessed Are The Believers"
Dottie West — "What Are We Doin' In Love"

LEFT FIELDERS

Lincoln County — "Making The Night The Best Part Of My Day"
Johnny Russell — "Here's To The Horses"
J. W. Thompson — "Take These Chains From My Heart"

AREA ACTION

Lincoln County — "Making The Night The Best Part Of My Day" (KSO, KKYX, KYNN, KGA, WTOD)
Whitey Shafer — "If I Say I Love You" (KSOP, KEBC, KWKH, KBUC)

Nashville Report (Continued from page 47)

Orioles broadcasting network.

IN THE STUDIO: RCA (Jerry Reed, Dean Dillon, Charley Pride), Chips Moman (mixing Tammy Wynette), Quadraphonic (Don King, Johnny Duncan), Hilltop (Jim and Jesse), Fireside (Bill Nash, Roy Head), Audio Media (Glenn Martin), Young'un (Thomas Cain, Gorin-Green Band), Wax Works (Joe Sun), Pete Drake (Slim Whitman, Hank Lochland), Soundshop (Ronnie McDowell, Blaise Tostie, produced by Dolly Parton), CBS (Johnny Cash, Leon Everette), Masterfonics (Don King, Ricky Scaggs, Donna Fargo), Sound Stage (Pam Tillis, Michael Johnson, Eddy Raven), Woodland (Oak Ridge Boys, Carroll Baker, Brenda Lee), Sound Emporium (Gene Cotton).

Alex Hodges, president of the Atlanta-based Empire Agency, has announced he is helping to coordinate a series of mini-tours for the Charlie Daniels Band which take the CDB to Hawaii, Australia, Alaska, and a number of dates in various other states through May... Slim Whitman has signed a long-term writer's agreement with BMI... Don Williams music will soon be programmed aboard Air Force One... Skeeter Davis has returned from a sell-out tour of Norway. She performed with Norwegian star Teddy Nelson... Dick Feller leaves March 31 for a two-month tour of England, Scotland, and Holland... George Hamilton IV is celebrating his 25th year in entertainment... Stonewall Jackson recently played to a full house at Gilley's club in Texas.

Jim Ed Brown is in his fifth year as spokesman for Dollar General stores... Tom T. Hall has agreed to be the national spokesman for Country Fresh Chicken... Radio Luxembourg relayed another live country concert broadcast from the Tennessee Performing Arts Center Saturday (21). The two-hour show, produced by the Nashville Radio Workshop, included Terri Gibbs, Don King, Charly McClain and Bill Anderson.

TV NOTES: Freddy Fender appears on "The Dukes of Hazzard" March 27... Catch Ronnie Milsap on "Barbara Mandrell and the Mandrell Sisters" March 28... "Country Comes Home," a CBS-TV special which airs April 1, will feature Jeannie C. Riley, Bobby Bare, Bill Anderson, Faron Young, Hank Williams Jr., the Oak Ridge Boys, Statler Brothers, Tammy Wynette and others... A 90-minute Showtime cable TV special, "The Tulsa Country Music Festival," will begin airing April 7, featuring Roy Clark, the Oak Ridge Boys, Mel Tillis, Tammy Wynette, George Jones, Don Williams, Jim Stafford, Hank Thompson, and George Lindsey.

The Tennessee Film Commission and BMI-Nashville recently hosted a press reception to argue against this state's "blind bidding" law with respect to new movie releases. RCA's Jerry Reed and WSM-TV newsman Dan Miller were on hand... The International Rock 'n' Roll Music Association is hosting the first Anniversary Rock 'n' Roll Party at the Tennessee Theater here Friday (27). The party will include performances by Grinderswitch, Ziggurat, Steeler, and Thoroughbred... The song "Alabama the Beautiful" will be featured in that state's new advertising campaign.

The Scruggs Brothers and Dave Olney and the X-Rays will perform at Vanderbilt University here Friday (27)... Factual performed at Springwater here last weekend (20 and 21)... Middle Tennessee State University has added an automated Harrison 2824 console to the studio used by its advanced studio technology students... Whitehorse Records, based in Virginia, has appointed David Mathes as VP and GM of its Nashville offices. The phone here is (615) 297-7669.

Rosanne in Cleveland



During a reception held prior to her performance at the Agora Showroom in Cleveland, Columbia recording artist Rosanne Cash was greeted by radio, accounts, and CBS Records executives. Pictured from left are: Michael Gardner, Cash's manager; Rich Kudolla, regional VP, CBS Records, Cleveland branch; Jack Snyder, Columbia local promotion manager, Cleveland branch; Cash; Dave Crockett, Fathers and Sons Distributors, Indianapolis; and John Tupper, sales manager, CBS Records, Cleveland branch.

Radio Listens to Record World...

CREDIBILITY:

"I felt this way years ago, I thought that Record World was the best, and I still do!"

—Moon Mullins, Program Director
WDAF, Kansas City

DEPENDABILITY:

"I can look at the Record World chart and be assured that it's accurate. I've been in country radio for eleven years and know I can always count on a consistent reflection of radio airplay and to me that's dependability."

—Dale Turner, Program Director
WSAI, Cincinnati

ACCURACY:

"I firmly believe Record World's charts are the most accurate. It doesn't come from record sales, it comes from radio so that makes the chart more accurate for our use than any other trade."

—Tom Phifer, Operations Manager
KRMD, Shreveport

INVOLVEMENT:

"You're concerned with accuracy and that impresses me. You take the time and effort to be honest about the things you do and try to show the true picture of the music on the station. That puts you-all up front as far as I'm concerned."

—King Edward Smith IV, Music Director
WSLC, Roanoke

COMMITMENT:

These and many other statements made at the Country Radio Seminar reflect Record World's commitment to the country music industry.

Our Bullets Mean Business!

Country Single Picks

COUNTRY SONG OF THE WEEK

DOLLY PARTON—RCA JB-12200

BUT YOU KNOW I LOVE YOU (prod.: Mike Post) (writer: M. Settle) (Tro-Devon, BMI) (3:16)

Hot on the heels of her country/pop chart topper "9 to 5," Dolly offers this fresh approach to the 1960s First Edition hit. Production and performance gear this cut for multi-format interest.

STEVE WARINER—RCA JH-12204

BY NOW (prod.: Tom Collins) (writers: D. Pfrimmer, C. Quillen, D. Dillon) (Pi-Gem, BMI/Chess, ASCAP) (2:53)

Strings and electric piano give a warm feeling to this lush ballad, which features an uptempo break and Wariner's excellent vocal.

CHARLY McCLAIN—19-01045

SURROUND ME WITH LOVE (prod.: Norro Wilson) (writers: N. Wilson, W. Holyfield) (Al Gallico, BMI, Bibo, ASCAP) (3:57)

McClain follows her recent number one with this soft, tender slow song that says you surround me with love when life gets too much for me.

EARL THOMAS CONLEY—Sunbird P-7561

FIRE & SMOKE (prod.: Nelson Larkin, Earl Thomas Conley & Phil Grissett) (writer: E. T. Conley) (Blue Moon/April, ASCAP) (3:12)

The love they had was hot, but now he's left in a cloud of cold smoke, Conley sings in his crisp, upbeat self-penned cut.

JOHNNY RUSSELL—Mercury 57050 (PolyGram)

HERE'S TO THE HORSES (prod.: Jerry Kennedy) (writers: R. Bourke, G. Dobbins, H. Moffatt) (Chappell, ASCAP/Rightsong, BMI) (3:10)

Russell has one of his best releases in this mid-tempo country song offering a musical tribute to the beer-drinkin' man's favorite trademarks.

MARGO SMITH—Warner Bros. 49701

MY HEART CRIES FOR YOU (prod.: Norro Wilson) (writers: P. Faith, C. Sigman) (Major/Bibo/Drolet, ASCAP) (2:52)

Margo's smooth, plaintive vocal lends the right touch to her cover of this standard. Strong backup harmony and a sax break add flavor.

JOHNNY RODRIGUEZ—Epic 19-01033

I WANT YOU TONIGHT (prod.: Billy Sherrill) (writer: S. Davis) (Algee, BMI) (3:18)

Rodriguez paints the picture of a lonely guy fed up with the bar scene, who's ready to say I'm tired of messin' around—I want you tonight.

FREDDIE HART—Sunbird P-7560

YOU'RE CRAZY MAN (prod.: Nelson Larkin & Earl Conley) (writers: F. Hart, C. Owens) (Red Ribbon/Hartline/Blackwood, BMI) (2:34)

Hart offers sensitive advice in his well-crafted ballad: you're crazy to leave her when she's the best thing you'll ever have.

ROGER BOWLING—Mercury 57049 (PolyGram)

A LITTLE BIT OF HEAVEN (prod.: Walter Haynes) (writers: R. Bowling, P. Richey) (ATV, BMI) (2:59)

This writer/artist presents a positive, easy-flowing song about an angel who fell into his arms.

LINCOLN COUNTY—Soundwaves 4629 (NSD)

MAKING THE NIGHT THE BEST PART OF MY DAY (prod.: not listed) (writers: W. Holyfield, B. Peters) (Bibo, ASCAP/Ben Peters, BMI) (3:16)

A happy message and bright group vocal harmony spice this cut by two of country music's best songwriters.

CAROL TAYLOR—Country International 157

HONKY TONK AT HOME (prod.: Carmol Taylor) (writer: D. Hall) (Algee, BMI) (3:05)

This solid country tune offers a solution to a lonely man spending too much time away from his empty house—he'll build his own honky tonk at home.

WB Bows First Country-Only Promo

By AL CUNIFF

■ NASHVILLE — Warner Bros. Records' country music department has announced its first marketing campaign devoted exclusively to country product, "Warner Bros. Spring Country Program," a sales, merchandising, and marketing effort spotlighting 11 albums.

The campaign, which includes radio and print ads, dealer incentives, and a wide spectrum of merchandising materials, runs March 16 - April 10, and includes LPs by Emmylou Harris, John Anderson, and T. G. Sheppard, as well as the "Any Which Way You Can" soundtrack.

"WEA country product was spotlighted in a marketing campaign last year, but this is the first exclusively country campaign by Warner Bros.," said Stan Byrd, Warner Bros.' national country promotion and sales director. "The campaign also includes two sampler LPs. The first is kind of the best of T.G., for radio only. It includes some of his Melodyland material that hasn't been available to radio for about four years.

"The other sampler ('People Who Made Our Country Great') is available for radio and accounts, and it represents the best tracks from the 11 albums in the program." Byrd said the marketing push includes 10,000 posters, 1x1s, cover blowups and streamers, end-cap and step-down cards custom-made for participating

rack and retail accounts, and special order forms.

"We put a fairly ambitious projection on the campaign, and early indications are that we're way above our projections," Byrd said. He said that sales increases were an obvious aim of the program, but that its main purpose was exposing Warner Bros.'s frontline artists, and the acts that the label feels may be next year's frontliners, including Gail Davies and Anderson.

McElwee, McEntee Announce New Ventures

■ NASHVILLE — Veteran music business executives B. J. McElwee and Tom McEntee have jointly announced the opening of their respective music-oriented businesses here.

McElwee, an 18-year music independent merchandising, and business veteran, has formed Wecare, Inc., which is geared toward independent merchandising, marketing, and trade magazine liaison for all types of music. McEntee, who has worked in the music business for 17 years, has started Aquarius Productions, aimed primarily at consulting and developing small acts and record labels.

The companies will work closely on several projects, McElwee and McEntee said.

As president of Wecare, McElwee will be joined by another music business veteran, Linda Rogers, who will serve as vice president of marketing. Tom McQuary will be the firm's general counsel and vice president of operations.

McElwee and McEntee have worked closely together for years, directing sales and promotion for such labels as MGM and ABC in Nashville, and Ariola in Los Angeles. McElwee's background also includes pop promotion and sales with Monument in Nashville, and direction of sales for ABC and of promotion and sales for Ariola on the west coast.

Rhees Names Payne

■ NASHVILLE—Jan Rhees, president of Jan Rhees Marketing, has announced the appointment of Ben E. Payne Jr. as sales coordinator for the company.

Payne will call on retail stores, major rack jobbers, and one-stop accounts for the three-year-old independent retail development and promotion firm. He will also assist in market research.

Payne previously worked for Music City Record Distributors, and the Wizards record stores in Nashville.

Twitty Meets Terry



MCA artist Conway Twitty and Heartwarming artist Terry Bradshaw met in Woodland Sound Studios during their recent LP sessions. From left are: Bradshaw's producer Jerry Crutchfield; Bradshaw; Twitty's producer Ron Chancey; and Twitty.

Record World Country Albums

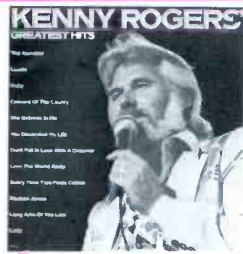


MARCH 28, 1981

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

MAR. 28 MAR. 21

MAR. 28	MAR. 21	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (21st Week)	23
2	3	HORIZON EDDIE RABBITT/Elektra 6E 276	37
3	2	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3378	16
4	4	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	25
5	5	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	23
6	6	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	6
7	16	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883	2
8	8	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	8
9	7	GREATEST HITS OAK RIDGE BOYS/MCA 5150	20
10	27	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	2
11	12	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137	8
12	9	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	23
13	10	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	29
14	11	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	98
15	17	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	3
16	13	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917	6
17	26	LEATHER AND LACE WAYLON & JESSI/RCA AAL1 3931	2
18	18	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/ Warner/Viva HS 3499	15
19	15	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236	26
20	14	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/ Asylum DP 90002	45
21	19	STARDUST WILLIE NELSON/Columbia KC 35305	149
22	21	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	20
23	28	BEST OF EDDIE RABBITT/Elektra 6E 235	70
24	22	I AM WHAT I AM GEORGE JONES/Epic JE 36586	27
25	23	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	41
26	20	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	20
27	24	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	40
28	43	WILD WEST DOTTIE WEST/Liberty LT 1062	4
29	35	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36730	16
30	30	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	120
31	25	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	33
32	29	URBAN COWBOY II (ORIGINAL SOUNDTRACK)/Full Moon/ Epic SE 36921	12
33	32	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	75
34	34	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	42



WKS. ON CHART

CHARTMAKER OF THE WEEK

35 — SEVEN YEAR ACHE

ROSANNE CASH

Columbia JC 36965



1

36	31	TWO'S A PARTY CONWAY & LORETTA/MCA 5778	4
37	33	ENCORE MICKEY GILLEY/Epic JE 36851	19
38	40	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	103
39	37	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	118
40	44	GREATEST HITS DAVE & SUGAR/RCA AHL1 3915	4
41	46	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland Intl. JE 36786	23
42	41	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	169
43	39	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	74
44	38	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	27
45	36	THE BEST OF THE KENDALLS/Ovation OV 1756	14
46	47	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	23
47	42	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca NBLP 7239 (PolyGram)	24
48	—	HEY JOE, HEY MOE MOE BANDY & JOE STAMPLEY/ Columbia FC 37003	1
49	49	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON/ MCA 5170	2
50	51	BEST OF BARBARA MANDRELL/MCA AY 1119	110
51	67	SONS OF THE SUN BELLAMY BROTHERS/Warner/Curb BSK 3491	15
52	48	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	72
53	—	JUICE JUICE NEWTON/Capitol ST 12136	1
54	57	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	44
55	59	TOGETHER OAK RIDGE BOYS/MCA 3220	55
56	58	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037 (PolyGram)	267
57	45	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	74
58	52	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	38
59	50	GIDEON KENNY ROGERS/United Artists LOO 1035	49
60	61	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35757	97
61	62	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	32
62	53	DREAMLOVERS TANYA TUCKER/MCA 5140	21
63	63	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	102
64	56	HARD TIMES LACY J. DALTON/Columbia JC 36753	25
65	55	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	70
66	60	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	31
67	64	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	101
68	70	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	38
69	75	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb BSK 3423	6
70	65	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	97
71	69	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)	32
72	74	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	52
73	66	KENNY KENNY ROGERS/United Artists LWAK 979	78
74	71	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	54
75	73	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024 (PolyGram)	61

the new album

"Roll On Mississippi"

CHARLEY PRIDE

Featuring the new hit single

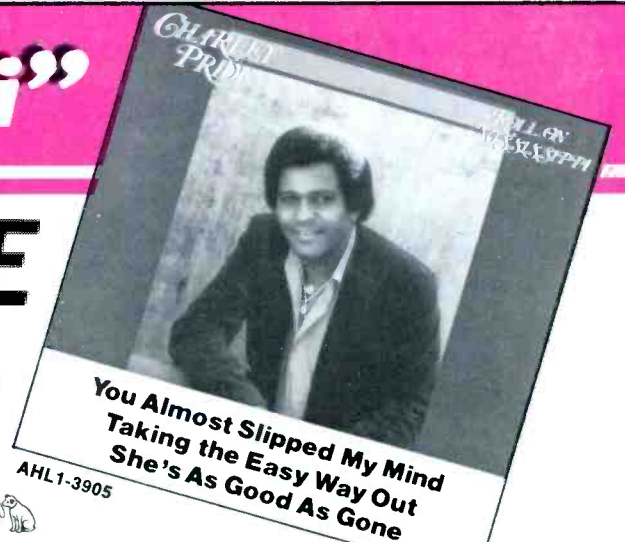
"Roll On Mississippi"

PB 12178

BB 24* CB 24* RW 30*

RCA
Records

AHL1-3905



You Almost Slipped My Mind
Taking the Easy Way Out
She's As Good As Gone



Record World Country Singles

MARCH 28, 1981

TITLE, ARTIST, Label, Number	MAR. 28	MAR. 21	WKS. ON CHART
1 4 DRIFTER SYLVIA RCA 12164			11
2 7 YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650			11
3 9 TEXAS WOMEN HANK WILLIAMS, JR./Elektra/Curb 47102			8
4 6 THIRTY-NINE AND HOLDING JERRY LEE LEWIS/Elektra 47095			11
5 13 OLD FLAME ALABAMA/RCA 12169			7
6 12 PICKIN' UP STRANGERS JOHNNY LEE/Full Moon/Asylum 47105			7
7 1 GUITAR MAN ELVIS PRESLEY/RCA 12158			11
8 8 IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES/Epic 19 50968			11
9 11 SOMETHIN' ON THE RADIO JACKY WARD/Mercury 57044 (PolyGram)			10
10 10 WHAT I HAD WITH YOU JOHN CONLEE/MCA 51044			10
11 14 I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic 19 50972			11
12 2 ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON/Columbia 11 11418			12
13 16 LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN/MCA 51050			9
14 17 CRYING DON McLEAN/Millennium 1799 (RCA)			9
15 18 LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062			8
16 21 TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436			8
17 22 A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) MICKEY GILLEY/Epic 19 50973			7
18 25 FALLING AGAIN DON WILLIAMS/MCA 51065			6
19 23 LEONARD MERLE HAGGARD/MCA 51048			7
20 20 I HAVE A DREAM CRISTY LANE/Liberty 1396			11
21 27 PERFECT FOOL DEBBY BOONE/Warner/Curb 49652			8
22 24 EVERY NOW AND THEN BRENDA LEE/MCA 51047			9
23 29 HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram)			6
24 28 REST YOUR LOVE ON ME/I AM THE DREAMER CONWAY TWITTY/MCA 51059			6
25 5 WANDERING EYES RONNIE McDOWELL/Epic 19 50962			14
26 3 DO YOU LOVE AS GOOD AS YOU LOOK BELLAMY BROTHERS/Warner/Curb 49639			11
27 32 IT DON'T GET NO BETTER THAN THIS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 11438			7
28 33 STORMS NEVER LAST WAYLON & JESSI/RCA 12176			6
29 34 SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426			7
30 36 ROLL ON, MISSISSIPPI CHARLEY PRIDE/RCA 12178			4
31 35 ARE WE DREAMIN' THE SAME DREAM CHARLIE RICH/ Elektra 47104			7
32 37 MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684			4
33 39 I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690			3
34 15 CAN I SEE YOU TONIGHT TANYA TUCKER/MCA 51037			14
35 41 HEY JOE (HEY MOE) MOE BANDY & JOE STAMPLEY/ Columbia 11 60508			3
36 40 SOMEBODY LED ME AWAY LORETTA LYNN/MCA 51058			5
37 42 ONE MORE LAST CHANCE RAY STEVENS/RCA 12170			7
38 38 IT WAS YOU BILLY "CRASH" CRADDOCK/Capitol 4972			7
39 45 IF I KEEP ON GOING CRAZY LEON EVERETTE/RCA 12177			4
40 48 AM I LOSING YOU/HE'LL HAVE TO GO RONNIE MILSAP/ RCA 12194			2
41 51 PRIDE JANIE FRICKE/Columbia 11 60509			3
42 46 BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON/ MCA 51039			5
43 47 DOESN'T ANYBODY GET HIGH ON LOVE ANYMORE THE SHOPPE/NSD 80			5
44 44 BLUE COLLAR BLUES MUNDO EARWOOD/Excelsior 1005			7
45 56 I DON'T THINK LOVE OUGHT TO BE THAT WAY REBA McENTIRE/Mercury 57046 (PolyGram)			3
46 52 ALICE DOESN'T LOVE HERE ANYMORE BOBBY GOLDSBORO/ CBS/Curb 6 70052			4
47 53 ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976			4
48 49 MISTER PEEPERS BILL ANDERSON/MCA 51052			6
49 54 CHEATIN'S A TWO WAY STREET SAMMI SMITH/ Sound Factory 427			4



50	50	WASN'T THAT A PARTY THE ROVERS/Epic/Cleveland Intl. 19 51007	5
51	57	BRIDGE OVER BROADWAY CAPITALS/Ridgetop 01281	4
52	59	COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) TAMMY WYNETTE/Epic 19 51011	3

CHARTMAKER OF THE WEEK

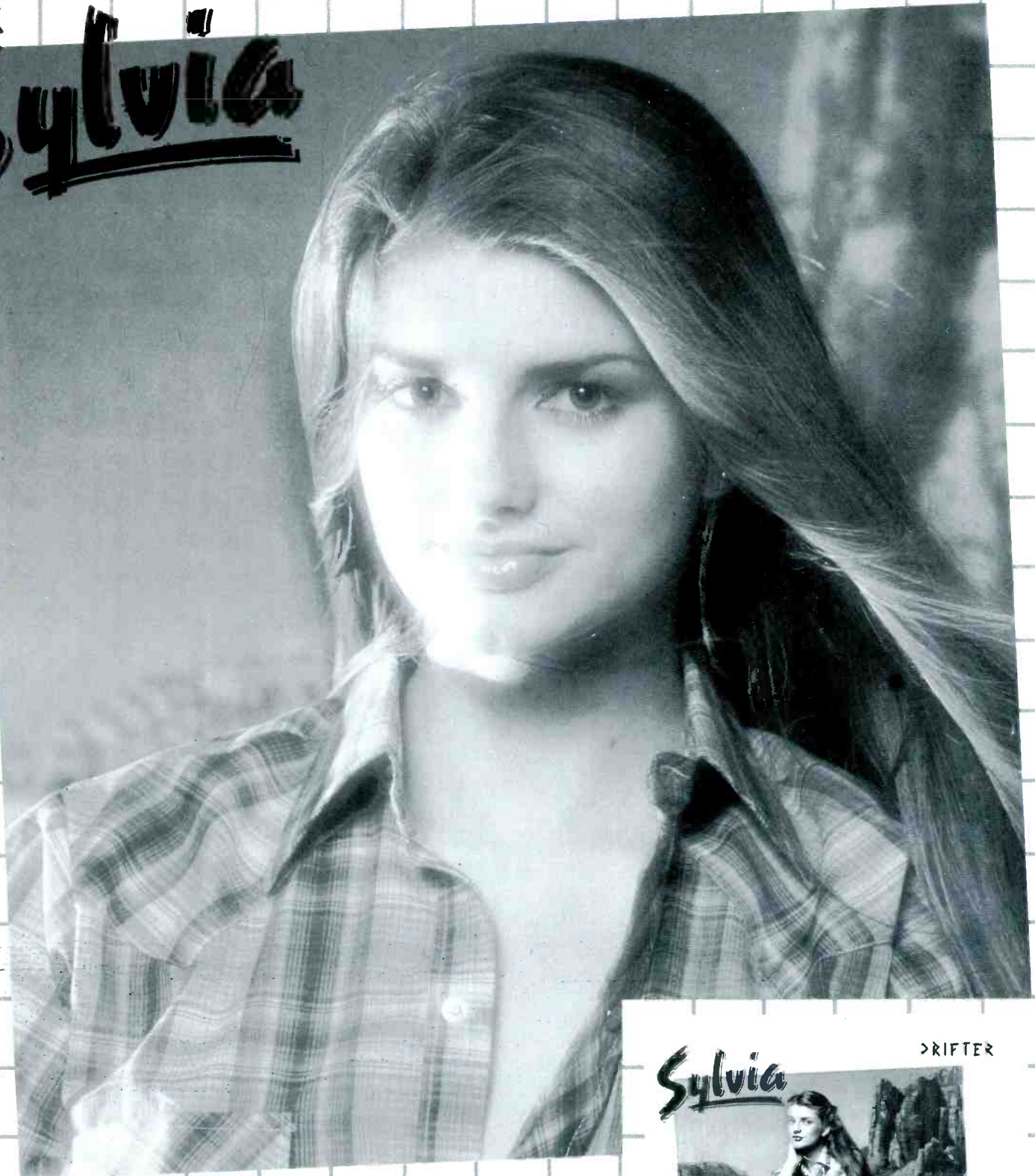
53	—	FRIENDS/ANYWHERE THERE'S A JUKEBOX RAZZY BAILEY RCA 12199	1
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54	63	JUST A COUNTRY BOY REX ALLEN, JR./Warner Bros. 49682	3
55	55	ANYTHING THAT HURTS YOU (HURTS ME) KEITH STEGALL/ Capitol 4967	7
56	—	I'M JUST AN OLD CHUNK OF COAL JOHN ANDERSON/ Warner Bros. 49699	1
57	68	HIDEAWAY HEALING STEPHANIE WINSLOW/Warner/Curb 49693	2
58	62	HOLD ME LIKE YOU NEVER HAD ME RANDY PARTON/ RCA 12137	4
59	65	FIRE IN YOUR EYES GARY MORRIS/Warner Bros. 49668	4
60	69	THE BARON JOHNNY CASH/Columbia 11 60516	2
61	73	I CAN'T HOLD MYSELF IN LINE PAYCHECK & HAGGARD/ Epic 19 51012	2
62	—	LOUISIANA SATURDAY NIGHT MEL McDANIEL/Capitol 4983	1
63	85	HEART OF THE MATTER THE KENDALLS/Ovation 1169	2
64	—	IN THE GARDEN STATLER BROTHERS/Mercury 57048 (PolyGram)	1
65	80	NO ACES PATTI PAGE/Plantation 197	2
66	26	YOUR GOOD GIRL'S GONNA GO BAD BILLIE JO SPEARS/ Liberty 1395	12
67	19	ARE YOU HAPPY BABY DOTTIE WEST/Liberty 1392	15
68	78	FOOL'S GOLD DANNY WOOD/RCA 12181	3
69	—	EVIL ANGEL ED BRUCE/MCA 51076	1
70	30	PEACE OF MIND EDDY RAVEN/Dimension 1017	10
71	71	THERE'S A CRAZY MAN JODY PAYNE/Kari 117	4
72	—	A MILLION OLD GOODBYES MEL TILLIS/Elektra 47116	1
73	31	TOO LONG GONE VERN GOSDIN/Ovation 1163	11
74	43	IT'S A HEARTACHE DAVE & SUGAR/RCA 12168	8
75	60	DIXIE MAN RANDY BARLOW/P.A.I.D. 116	10
76	64	ANY WAY YOU WANT ME GENE WATSON/Warner/Viva 49648	8
77	70	LOVERS LOVE THRASHER BROTHERS/MCA 51049	5
78	88	(LOOKIN' AT THINGS) IN A DIFFERENT LIGHT NIGHTSTREETS/Epic 19 51004	3
79	—	GETTING OVER YOU AGAIN RAY PRICE/Dimension 1018	1
80	74	I THINK I COULD LOVE YOU BETTER THAN SHE DID AVA BARBER/Oak 1029	5
81	58	WHAT'S NEW WITH YOU CON HUNLEY/Warner Bros. 49613	14
82	61	20/20 HINDSIGHT BILLY LARKIN/Sunbird 7557	12
83	66	CUP OF TEA REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49626	15
84	84	SAD OLE SHADE OF GRAY JEANNE PRUETT/IBC/P.A.I.D. 118	4
85	86	CRAZY LITTLE THING CALLED LOVE ORION/Sun 1162	3
86	67	SOUTHERN RAINS MEL TILLIS/Elektra 47082	15
87	92	SOMEWHERE TO COME WHEN IT RAINS JOHN WESLEY RYLES/MCA 51080	2
88	75	COMPLETELY OUT OF LOVE MARTY ROBBINS/Columbia 11 11425	8
89	—	YOUR WIFE IS CHEATIN' ON US AGAIN WAYNE KEMP/ Mercury 57047 (PolyGram)	1
90	—	FRIDAY NIGHT FEELIN' RICH LANDERS/Ovation 1166	1
91	72	I REMEMBER YOU SLIM WHITMAN/Epic/Cleveland Intl. 19 50971	8
92	—	SINGLE GIRL CINDY HURT/Churchill 7767	1
93	76	WILLIE, WON'T YOU SING A SONG WITH ME GEORGE BURNS/Mercury 57045 (PolyGram)	7
94	89	I WANT TO SEE ME IN YOUR EYES GENE KENNEDY & KAREN JEGNUM/Door Knob 81 145	5
95	—	THE BABY KIERAN KANE/Elektra 47111	1
96	96	LOVING YOU WAS ALL I EVER NEEDED LOU HOBBS/ KIK 902	2
97	—	SHE CAN'T GIVE IT AWAY ROY CLARK/MCA 51079	1
98	98	LOVIN' NIGHT JIM WEST/Macho 009	2
99	—	HOW LONG HAS THIS BEEN GOING ON AMARILLO/ NSD 81	1
100	90	STAND BY YOUR MAN DAVID ALLAN COE/Columbia 11 60501	4

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Sylvia



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"It Don't Hurt to Dream"



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Sheena Easton



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Record World—Chartmaker and Highest Debut

