

Billboard's

Survey For Week Ending 2/7/81

Number of singles reviewed
this week **87** Last week **108**

Top Single Picks

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BRUCE SPRINGSTEEN—Fade Away (4:34); producers: Bruce Springsteen, Jon Landau, Steve Van Zandt; writer: B. Springsteen; publisher: Bruce Springsteen, ASCAP. Columbia 1111431. Second single from Springsteen's "The River" is a midtempo ballad with Springsteen's gruff vocal backed by an understated rhythm section. As with most Springsteen compositions, the lyrics play an integral part in the overall effectiveness.

POLICE—Don't Stand So Close To Me (3:20); producers: Police, Nigel Gray; writer: Sting; publisher: Chappell, ASCAP. A&M 2301. Already a hot AOR number and a hit overseas, this followup to "De Do Do Do, De Da Da Da" is just as engaging. As usual, the group mixes reggae and rock into an appealing, rhythmic concoction.

FLEETWOOD MAC—Fireflies (3:30); producers: Richard Dashut, Ken Caillat, Fleetwood Mac; writer: Stevie Nicks; publisher: Fleetwood Mac, BMI. Warner Bros. 49660. Stevie Nicks handles lead vocals on this midtempo track from the live LP. The song like most Nicks compositions, has a strong lyrical backbone, and the soft instrumentation puts total emphasis on her vocals.

TOTO—Goodbye Elenore (4:52); producers: Geoff Workman, Toto; writer: D. Paich; publisher: Hudmar, ASCAP. Columbia 1111437. Initial single from the group's new "Turn Back" LP is propelled by fiery guitar licks and a melodic rock beat. Lead vocals and smooth harmonies stand out over the rock instrumentation.

NICOLETTE LARSON—Ooo-eee (3:27); producer: Ted Templeman; writer: Annie McLoone; publisher: McLooney Tunes, ASCAP. Warner Bros. 49666. Larson's first single from the "Radioland" LP is more rock-edged than her "Lotta Love" breakthrough, with a sound faintly reminiscent of Ann Wilson of Heart. Linda Ronstadt and producer Ted Templeman contribute backup vocals.

recommended

STEVE WINWOOD—While You See A Chance (4:07); producer: Steve Winwood; writers: S. Winwood, W. Jennings; publishers: Island, Irving, Blue Sky, Rider, BMI. Island 49656.

JIMMY BUFFETT—It's My Job (3:10); producer: Norbert Putnam; writer: Mac McAnally; publisher: I've Got The Music, ASCAP. MCA 51061.

BADFINGER—Hold On (3:30); producers: Jack Richardson, Steve Wittmack; writer: Tom Evans; publisher: Dung, ASCAP. Atlantic 3793.

POINTER SISTERS—Where Did The Time Go? (3:08); producer: Richard Perry; writers: Carole Bayer Sager, Burt Bacharach; publishers: Unichappell, Begonia, Braintree, BMI, New Hidden Valley, Porchester, ASCAP. Planet 47925.

RUPERT HOLMES—Blackjack (3:09); producer: Rupert Holmes; writer: Rupert Holmes; publishers: WB, Holmes Line, ASCAP. MCA 51045.

GILBERT O'SULLIVAN—What's In A Kiss (2:35); producer: Gus Dudgeon; writer: G. O'Sullivan; publisher: pending. Epic 1950967.

CLIMAX BLUES BAND—I Love You (3:59); producer: John Ryan; writer: Holt; publisher: C.B.B., ASCAP. Warner Bros. 49669.

HARRY CHAPIN—Remember When The Music (3:51); producers: Howard, Ron Albert; writer: Harry Chapin; publisher: Chapin, ASCAP. Boardwalk 85705.

JAM—Start! (2:37); producers: Vic Coppersmith-Heaven, Jam; writer: Paul Weller; publisher: Bryan Morrison, ASCAP. Polydor 2155.

CREEDENCE CLEARWATER REVIVAL—Tombstone Shadow (4:05); producer: none listed; writer: J.C. Fogerty; publisher: Jondora, BMI. Fantasy 908.

ARTFUL DODGER—A Girl (La La La) (3:34); producers: Artful Dodger, Bob Dawson; writers: Billy Paliselli, Gary Herewig; publisher: Garbil, ASCAP. Ariola 815.



SMOKEY ROBINSON—Being With You (3:58); producer: George Tobin; writer: W. Robinson, Jr.; publisher: Bertam, ASCAP. Tamla 54321F (Motown). Robinson's title track to his new album is a soft, tender cut with all the purity and romanticism we've come to expect from this master. Producer is George Tobin, who handled Kim Carnes' top 10 remake of Robinson's Miracles hit "More Love."

REDDINGS—I Want It (3:57); producers: Russell Timmons, Nick Mann; writers: C. Fortune, B. Beard, N. Mann; publishers: Last Colony, Band of Angels, BMI. Believe In A Dream 65602 (CBS). Unlike the first single, which was uptempo dance music, this cut from "The Awakening" album is a soft, flowing ballad with clear vocals and soft music.

TEENA MARIE—Young Love (4:04); producer: Teena Marie; writer: T. Marie; publisher: Jobete, ASCAP. Gordy 7194F (Motown). Lush strings and sincerely rendered vocals compliment this torchy ballad that's taken from Marie's "Irons In The Fire" LP.

BOOTSY—F-Encounter (3:57); producers: George Clinton, Bootsy Collins; writers: Bootsy, Rick Evans, Ron Ford, C. Clinton; publisher: Rubber Band, BMI. Warner Bros. 49661. The followup to "Mugpush" is a more straightforward and less gimmick ridden funk number. The beat is immediately infectious.

PATRICE RUSHEN—Never Gonna Give You Up (Part 1) (3:27); producers: Charles Mims, Jr., Patrice Rushen; writers: Patrice Rushen, Freddie Washington; publishers: Baby Fingers, ASCAP, Freddie Dee, BMI. Elektra 47113. Rushen's piano skills permeate the rhythm arrangement on this uptempo cut.

CHI-LITES—Have You Seen Her (3:39); producer: Eugene Record; writers: E. Record, B. Acklin; publisher: Six Continents, BMI. 20th Century-Fox 2481 (RCA). The group's 1971 classic is updated in a jazzier, sprightlier new version. The cut from the "Heavenly Body" LP features Eugene Record, who sang lead on the original. Not as soulful and wistful as the golden oldie, but interesting nonetheless.

recommended

ONE WAY—My Lady (3:35); producer: Richard Becker, One Way; writer: K. McCord; publishers: Perk's, Duchess, MCA, BMI. MCA 51054.

ALICIA MYERS—Reservation For One (3:57); producers: John Glover, Al Perkins, James Dean; writers: J. Glover, J. Dean; publishers: Gold Forever, BMI. MCA 51055.

HIROSHIMA—Cruisin' J-Town (3:14); producer: Wayne Henderson; writers: P. Hata, T. Kusumoto, J. Kuramoto, D. Kuramoto; publisher: Little Tiger, ASCAP. Arista 0590.

SEAWIND—The Two Of Us (3:29); producer: George Duke; writers: Bob Wilson, Mark Vieha; publishers: Seawind, Black Bandana, BMI. A&M 2302.

LOVE UNLIMITED ORCHESTRA—Vieni Qua Bella Mi (4:00); producer: Barry White; writers: B. White, T. Sepe; publishers: Seven Songs, BMI, Me-Benish, ASCAP. Unlimited Gold 61423 (CBS)



First Time Around

LEDA GRACE—No George (3:46); producer: Jerry Peters; writers: Tito Jackson, Mike McKinney, Leda Grace; publishers: Rat-Trap, Penny-Mac, Gracefull, BMI. Polydor 2156. A clever hook with fancy guitar riffs accent this uptempo r&b song on which Grace makes an impressive vocal debut. Various brass instruments are also effectively used.



MERLE HAGGARD—Leonard (3:37); producer: Jimmy Bowen; writer: Merle Haggard; publisher: Shade Tree, BMI. MCA 51048. Here is a tale, a guessing game and a fine balancing act of tenderness and humor. A tapestry of acoustic guitar licks effectively backgrounds Haggard's avuncular tribute to Tommy Collins.

MICKEY GILLEY—A Headache Tomorrow (Or A Heartache Tonight) (3:29); producer: Jim Ed Norman; writer: C. Rains; publishers: Blue Lake/Chick Rains, BMI. Epic 1950973. No other honky-tonker suffers with as much style as Gilley, as again evidenced in this no-win odyssey. Gilley's carefully measured delivery of the lyrics adds an extra bite to the hook line and an insistent pattern of percussion drives the message home.

WAYLON JENNINGS AND JESSI COLTER—Storms Never Last (3:02); producers: Richie Albright/Waylon Jennings; writer: Jessi Colter; publisher: Baron, BMI. RCA JH12176. Jennings' rough-hewn vocals add depth to Colter's husky tones on this western-flavored love song. Mournful harmonica interludes underscore an even-paced production.

LARRY GATLIN AND THE GATLIN BROTHERS BAND—It Don't Get Better Than This (3:05); producers: Larry Gatlin/Steve Gatlin/Rudy Gatlin; writer: L. Gatlin; publisher: Larry Gatlin, BMI. Columbia 1111438. Backed by heartfelt harmonies, Gatlin emotes with power and conviction on this declaration of love. Energetic instrumentation is led by steady percussion.

ROSANNE CASH—Seven Year Ache (3:15); producer: Rodney Crowell; writer: R. Cash; publishers: Hotwire/Atlantic, BMI. Columbia 1111426. A strong lyric line is enhanced by

Cash's smoldering, sultry vocals. Crowell's potent production is accented by synthesizers and subtle strings.

BILL ANDERSON—Mister Peepers (2:58); producer: Jim Foglesong; writer: Mark Charron; publishers: Crazy Cajun/Points West, BMI. MCA 51052. This statistical account of a libidinous Zorro is a delightful departure for Anderson and the kind of getting-even-with-flair song for which jukeboxes are made.

MAX D. BARNES—Don't Ever Leave Me Again (2:27); producer: Brien Fisher; writer: Max D. Barnes; publishers: Blue Lake/Plum Creek, BMI. Ovation 1164A. Barnes' rich voice infuses this number with power and conviction, while the catchy refrain makes it memorable. Imaginative keyboard work and swelling vocal harmonies lace it all together.

JOHNNY CARVER—Tie A Yellow Ribbon 'Round The Old Oak Tree (2:57); producer: Ron Chancey; writers: I. Levine/L.R. Brown; publisher: Levine & Brown, BMI. MCA 51072. New lyrics set to the original uptempo tune create a touching tribute to the ex-hostages. Carver's rendition of the original version garnered him a country hit; this song should generate much cross-airplay.

recommended

JOHNNY RUSSELL—Song Of The South (2:25); producer: Jerry Kennedy; writer: Bob McDill; publisher: Hall-Clement, BMI. Mercury 57038.

Billboard's Recommended LPs

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jazz

GENE RUSSELL—Autumn Leaves, Sea Breeze SB3001. Produced by Gene Russell. This is the Los Angeles keyboardist's first album in almost six years, and on it he devotes generous grooves to the singing to Talita and the team of William and Young, all females. LP comprises 10 tunes, some new, some old. Russell relies on a competent five-man backup. It's a pleasing, melodic session. **Best cuts:** "Autumn Leaves," "Lush Life," "Speed Ball."

GARY WOFSEY & PHIL WOODS—Kef's Pool, Ambi M01521. Produced by Gary Wofsey. Trumpeter-flugelhornist Wofsey, the Contemporary Jazz Orchestra and alto saxophonist Woods collaborate on six tracks on this Connecticut label, and it comes off well. Mastered at half speed, it's a bravura big band setting in a contemporary, ultra-modern manner. The ensemble sound is big and brilliant; the solos excellent. **Best cuts:** "Slaughter On 10th Avenue," "New York Scuffle."

AMBIANCE—Ebum, Da Mon DMRS365. Produced by Daoud Abubaker Balewa, Moniffe Balewa. Odd entry this month by a rising Los Angeles group mixes authentic African sounds with U.S. jazz figures. One can't possibly appreciate Ambiance's efforts with a single hearing, but it's an unconventional approach and one that deserves an audience. **Best cuts:** Your choice.

SUSANNAH McCORKLE—The Songs Of Johnny Mercer. Inner City, IC1101. Produced by Chris Ellis. The sounds of Billy Holiday are inescapable in the young jazz singer's style, but McCorkle is a joy in an era that doesn't produce many singers in this field. As the title indicates, little is desired in the way of material, with the great, late lyricist's collaborations with Harold Arlen, Jerome Kern, Hoagy Carmichael, among others, represented here. Date was made in England with some swinging jazz players, led mostly by pianist Keith Ingham. **Best cuts:** All.

ANITA O'DAY—In Berlin, Pausa 7092. Produced by Joachim E. Berendt. She's in her '60s now, but O'Day can still outsing and outswing most of her contemporaries in '81. Only piano, bass and drums back her unique pipes on these nine satisfying cuts, yet they are enough. The LP was taped at the 1970 Berlin Jazz Festival. **Best cuts:** "Let's Fall In Love," "Street Of Dreams," medley of "Yesterday" and "Yesterdays."

BUG ALLEY, P.M. PMR019. Produced by Gene Perlo, Son Soleil, Bug Alley. The name of this quintet comes from the euphemism that die-hard drinkers used during Prohibition when the police showed up at speakeasies. This jazz vocal group recalls those times with its octave spanning harmonies and jazz instrumentation. Comparisons will be made to the Manhattan Transfer though Bug Alley is much more traditional and closer to jazz roots. **Best cuts:** "Bop Follies," "Down For The Count," "Daybreak," "Bijou."

EPs

SHAKIN' STEVENS, Epic 3E36924. Produced by S. Stevens, S. Colman, B.J. Cole. Rockabilly never died in Britain and latest young Englishman to pick up the mantle is Shakin' Stevens whose EP Epic is introducing in the U.S. through a 10-inch nu-disk EP. The music draws from Elvis, Eddie Cochran, and the other '50s greats, and it has not been updated much for the present. Why should it be? **Best cuts:** "Marie, Marie," "Baby If We Touch."

JIMMY BUFFETT—It's My Job (3:10); producer: Norbert Putnam; writer: Mac McAnally; publisher: I've Got The Music, ASCAP. MA 51061.

FIDDLIN' FRENCHIE BURKE—Let's Go Get Drunk And Be Somebody (3:06); producer: A. V. Mittlestedt; writer: Harry Middlebrooks; publisher: Blackwood/Fullness/Centerstream, BMI. Delta DS11331.



recommended

ROSANNE CASH—Seven Year Ache (3:15); producer: Rodney Crowell; writer: R. Cash; publishers: Hotwire, Atlantic, BMI. Columbia 1111426.

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

INSECT SURFERS—Wavelength, Wasp 14EP. Produced by Malcolm Peplow. Washington, D.C., may be becoming a new center for pop music. Recently, there was 4 Out Of 5 Doctors and here come the Insect Surfers. This eight track EP is full of the psychotic dance music for which the B-52's are known, with the surf qualities increased several times. Michael Strider's keyboards lend the desired effect quite well. **Best cuts:** "Snow Falls," "Dorsal Fin," "I'm In Gear," "Fascination With The Neon."

classical

SCHUMANN, MENDELSSOHN, RACHMANINOFF: HOROWITZ CONCERTS 1979/80—Vladimir Horowitz, RCA ARL13775. Dealers should emphasize that this is all new material for Horowitz in one way or another, a fact that should provoke collector interest. There is a side made up of lesser known Schumann pieces followed by Mendelssohn's "Scherzo A Capriccio," all recent additions to the great pianist's repertoire. And the stormy Rachmaninoff Second Sonata here is recorded for the first time in a special version edited by Horowitz. Sonics are a bit clunky and bass-shy but Horowitz performances always captivate.

MOZART: SINFONIA CONCERTANTE FOR WINDS, IDOMENEO BALLET MUSIC—Orpheus Chamber Orchestra, Nonesuch D79009. Orpheus Chamber Orchestra is a fairly new ensemble that operates in pre-19th century practice sans conductor. This means the group's performances are not the last word in rhythmic finesse, but the interpretations have a lovely sense of spaciousness and spontaneity and the group has a rich tone. Group is fortunate to receive a fine digital recording in its disk debut, although some muddiness overtakes the bass. Also the effort deserves a much better pressing than Nonesuch has afforded.

Middle Level

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in that quarter, as did the Whispers and Kenny Rogers.

With the exception of REO, the Police, AC/DC and Benatar, all of the albums that have been jamming the top 10 since mid-1980 have been by acts with long chart histories.

Barbra Streisand and Stevie Wonder have been collecting top 10 LPs since 1963; John Lennon, Diana Ross and the Rolling Stones, since 1964.

The Jacksons and Neil Diamond have top 10 album histories dating to 1970; the Doobie Brothers to 1973 and Steely Dan and Olivia Newton-John to 1974.

Earth, Wind & Fire, the Eagles and Bruce Springsteen first dented the album top 10 in 1975; ELO, Queen, George Benson and Jackson Browne first made it in 1976.