

NEWSPAPER

Record World

JUNE 6, 1981 \$2.75




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INCLUDES EXPANDED
Video World
SECTION


Hits of the Week


SINGLES


 **SMOKEY ROBINSON, "YOU ARE FOREVER"** (prod. by Tobin) (writer: Robinson) (Bertam, ASCAP) (3:41). Smokey's vocal flights into our intimate inner reaches never sounded better. He follows the #1 "Being With You" with this hook-laden love ballad. Tamia 54327 (Motown).


 **DIONNE WARWICK, "SOME CHANGES ARE FOR GOOD"** (prod. by Masser) (writers: Masser-Sager) (Prince Street, ASCAP/Unichappell/Begonia Melodies, BMI) (3:46). One of the few things you can depend on, Warwick's voice again creates spine tingles on this stunning ballad. Arista 0602.

 **CHAMPAIGN, "I'M ON FIRE"** (prod. by Graham) (writers: Ruff-Ruff-Evaro) (Geffen/Kaye/House of Ruff/Sorave, ASCAP) (3:33). The Champaign, Illinois-based band made a smashing debut with the top 15 "How Bout Us." The vocal lead & chorus hook here are even stronger. Col 11-02110.

 **EMMYLOU HARRIS, "I DON'T HAVE TO CRAWL"** (prod. by Ahern) (writer: Crowell) (Visa, ASCAP) (3:47). After the success of "Mr. Sandman," pop programmers should greet this haunting ballad with open arms. Eerie keyboard lines wind around Harris' teardrop vocal. Warner Bros. 49799.

 **ERIC CLAPTON AND HIS BAND, "ANOTHER TICKET"** (prod. by Dowd) (writer: Clapton) (Stigwood/Unichappell, BMI) (3:21). The title cut from his gold-plus LP will delight pop and A/C listeners. Light keyboard melodies back Clapton's lithe tenor and the production is superb. RSO 1064.

 **GROVER WASHINGTON, JR., "WINE-LIGHT"** (prod. by Washington, Jr.-MacDonald) (writer: Eaton) (Antisla, ASCAP) (3:25). Grover follows his top 5 hit "Just the Two of Us" without a guest vocalist, but with his distinctive sax sound and a mellow, multi-format groove. Elektra 47140.

 **QUINCY JONES FEATURING PATTI AUSTIN, "RAZZAMATAZZ"** (prod. by Jones) (writer: Temper-ton) (Rodsongs/Almo, ASCAP) (4:05). The two talents work wonders together on this bright shoulder-shaker. Austin's effervescent vocal should take it to multi-format success. A&M 2334.

 **STACY LATTISAW, "LOVE ON A TWO WAY STREET"** (prod. by Walden) (writers: Robinson-Keyes) (Gambi, BMI) (4:04). So what if she's only 14? Stacy sings like an angel. Capturing all her youthful exuberance, this heaven sent ballad is a natural for summer radio. Cotillion 46015 (Atl).

ALBUMS

AIR SUPPLY, "THE ONE THAT YOU LOVE." With three top ten singles from a platinum label debut, these heavenly-voiced Australians are a record company's dream. On this LP, Graham Russell's perfect pop tunes are spiced with other writers; and there's airplay in every groove. Arista AL 9551 (8.98).

THE MOODY BLUES, "LONG DISTANCE VOYAGER." They're back, intact, save for new member Patrick Moraz (ex-Yes), who adds multi-keyboard colorations. Songs like "In My World" and "Painted Smile" will sustain airplay at the AORs they've won over. Threshold TRL-1-2901 (PolyGram) (8.98).

PETER FRAMPTON, "BREAKING ALL THE RULES." Breaking the rules must be what AOR likes, judging by the response to this David Kershbaum-Peter Frampton production. With songs like "I Don't Wanna Let You Go" and the title cut, this LP will be heard for a long time. A&M SP-3722 (8.98).

MANHATTAN TRANSFER, "MECCA FOR MODERNS." The remake route his clicked for this quartet as their "Boy From New York City" scales the singles chart in quantum leaps. With cuts like "On the Boulevard," co-written by producer Jay Graydon, they'll support that success. Atlantic SD 16036 (8.98).



TUBES

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Record World



JUNE 6, 1981

Hi-Fi and Stereo TV In Spotlight at CES

By ELIOT SEKULER

■ CHICAGO — Although stereo television broadcasting remains a subject for FCC debate, the introduction of component hi-fi and stereo-capable TV models, which began in the U.S. at the Winter Consumer Electronics Show last January, will be further highlighted at the summer show.

With such uses for hi-fi and stereo television as widespread simulcasting of music-oriented programming, optical videodisc systems and the new cassette technology represented by the recent introduction of the Akai ActiVideo stereo Dolby-equipped VHS cassette deck, buyers of new television units already have reason to be increasingly conscious of TV audio sound. And with the

(Continued on page 19)

Sony and Philips Unveil Plans For Compact Digital Player

By JEFFREY PEISCH

■ NEW YORK — The Sony Corporation and North American Philips Corporation gave a joint demonstration last Wednesday (27) of the Compact Disc (CD) digital audio system, capping a year of co-development between the two communications conglomerates.

Sony plans to introduce the CD digital system in Japan in the fall of 1982, and Philips will introduce the system in Europe at the same time. The system will be available in the U.S. by 1983, according to Philips executives.

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Sales Rise Slightly Over Holiday Weekend

By DAVID MCGEE

■ NEW YORK — Continuing a trend of recent years, the Memorial Holiday weekend produced little in the way of above-average record sales. A *Record World* survey found an approximate five percent increase over last year's holiday weekend tallies, and a general feeling among retailers that the unofficial start of summer symbolizes little more than the beginning of one of the slowest sales periods of the year.

Thus, an increasing number of dealers treat Memorial weekend as if it were any other summer weekend. Few accounts reported running special promotions or sales, and several dealers said outright that they have discontinued promotions that were once regular holiday features.

As is often the case at this time, the weather proved to be a primary culprit. Most of the country experienced warm temperatures over the three-day period, and this more than any other factor, was credited with

(Continued on page 41)

Supreme Court Denies Parma Request For Review of Anti-Paraphernalia Law

By JEFFREY PEISCH

■ NEW YORK — The Supreme Court has denied a request by the city of Parma, Ohio asking the court to argue the merits of an anti-paraphernalia law that was found unconstitutional by the U.S. Court of Appeals for the Sixth Circuit last December (*Record World*, December 20, 1980).

The Sixth Circuit had ruled that

Changes in Structure Highlight BMA Conference

By NELSON GEORGE

■ LOS ANGELES — The Black Music Association conference at the Century Plaza Hotel here last week (23-27) was a study in contrasts.

Changes in the three-year-old organization's structure by its board of directors democratized its decision-making process and seem likely to stimulate more grassroots participation. However, the panel sessions attended by the general membership varied radically in quality, often leaving attendees exasperated, although speeches by singer Jerry Butler and PolyGram Records president David Braun were both noteworthy.

In the future, BMA board of directors candidates will be nominated by petition from the general membership, local chapters will be founded nationally, and the BMA will shift its main office from Philadelphia to either New York or Los Angeles. All these moves had been advocated by

many BMA members since its inception. The first two are viewed by many as vital to strengthening the BMA's ties with the small entrepreneurs who are black music's backbone. The third would give the BMA heightened visibility in the centers of American entertainment.

Other significant decisions by the BMA include:

- The institution of ad hoc committees composed of members from the BMA leadership (members of the board of directors, advisory board and executive council) that will carry out specific programs. This will bring their expertise to bear on crucial issues and in addition streamline the organization's operations. The previous divisional set up (communications, performing arts, recording, marketing and merchandising) has been abandoned.
- The development of a research study that will probe the role and future of black radio, the accessibility of white radio to blacks, and the ability of black artists to appeal to white audiences.

- Renewal of plans for a black music television special. This was one of the BMA's original projects three years ago, but had

(Continued on page 42)

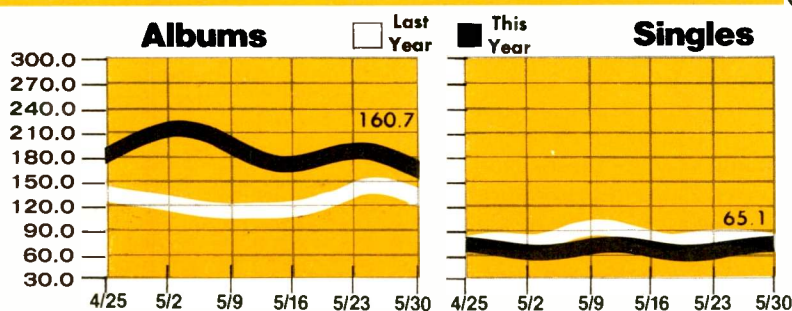
Diana Ross Signs With Capitol for World Outside U.S. & Canada

■ LOS ANGELES — Bhaskar Menon, chairman and chief executive of EMI Music Worldwide and the Capitol/EMI America/Liberty Records Group, has announced that Capitol Records has signed an exclusive long-term recording agreement with Diana Ross for all territories of the world outside the U.S.A. and Canada.

"All of us at Capitol and EMI are absolutely thrilled at our new association with Diana Ross," Menon said in a prepared statement. "EMI Music companies in most countries have already represented Diana's product over many years through our former licensing arrangements with Motown, but it is very exciting to be

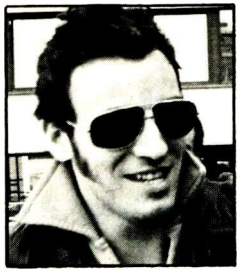
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Record World Sales Index

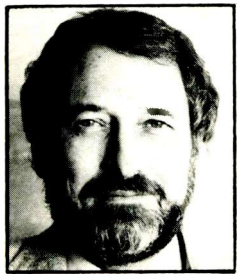


* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods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

Contents



■ **Page 8.** With sold-out concerts in eleven countries and near-fanatical audience response at every date, the current European tour by Bruce Springsteen and the E Street Band is a runaway success. This week RW reports on the machinations of the tour and examines the factors that have contributed to the popularity of Springsteen in Europe.



■ **Page 10.** A music industry veteran, Al Bergamo, president of MCA Distributing, now finds himself intimately involved in the company's expansion into the video field. In a dialogue with RW, Bergamo discusses some of the key issues facing the video industry today.

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Powerhouse Picks

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

Oak Ridge Boys "Elvira"

With the south leading the way, this single is showing great gains at radio all across the country. Crossover sales are impressive.

Price Hikes Continue

■ **NEW YORK** — As expected in the wake of recent pricing changes by WEA and CBS, more companies have announced wholesale or suggested list price increases.

Capitol Records has announced plans to increase wholesale costs on LPs by three and one-third percent, and on singles by seven percent.

MCA will raise wholesale cost three percent on all albums with a suggested list price of \$8.98 or above. However, MCA will maintain its current wholesale price on \$7.98 and \$5.98 product.

Fantasy and its subsidiary labels have announced a number of changes in suggested list price. All \$7.98 releases will now bear a suggested list price of \$8.98. The Creedence Clearwater Revival series, all double albums, will go from \$9.98 list to \$11.98. All \$11.98 list price albums will be raised to \$13.98. Two-fers remain at \$9.98.

Other suggested list price changes were announced by TK and its subsidiaries, by Robox Records and by Concord Jazz. In each case the price will move from \$7.98 to 8.98.

Epic, Virgin Pact

■ **NEW YORK** — Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels, and Richard Branson, chairman, Virgin Records, have announced that Epic has formed an association with Virgin.

The first releases on Virgin/Epic Records will be the albums "The Right To Be Italian" by Holly & the Italians and "QE2" by Mike Oldfield.

The new pact marks the second time that Virgin has signed a distribution arrangement with CBS. For a short time in the mid-'70s, CBS distributed Virgin product. More recently, during 1979 and '80, Virgin Records was distributed by Atlantic Records, and RSO Records distributed two Virgin titles earlier this year.

Nehi Distributing To 'Reorganize'

■ **LOS ANGELES** — Following a meeting with the firm's creditors, including record manufacturers and banks, Tom Heiman, chief executive of Nehi Record Distributing, Inc., said last week that his firm had reached "an understanding" with those creditors. "We have decided to reorganize under the provisions of Chapter XI of the bankruptcy code to implement the terms and provisions of this understanding," he said.

The firm, which operates the 35 stores in the Peaches chain, will keep all of its stores in operation, Heiman told RW.

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CAMEO

Knights to Remember



"KNIGHTS OF THE SOUNDTABLE" CCLP 2019
is the new album by Cameo, featuring the fire-breathing hit single,

"FREAKY DANCIN'" CC 3225

BB 15★ CB 17● RW 16■

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City*

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Kim Carnes' First Number One



EMI America artist Kim Carnes recently celebrated her first number one single, "Bette Davis Eyes," from her "Mistaken Identity" album. Pictured from left are: Dick Williams, vice president promotion, EMIA/Liberty; Bob Singer, national sales director; Carnes; Gary Gersh (behind Carnes), director, talent acquisition/A&R; Don Grierson, vice president, A&R; Clay Baxter, director artist development; Dale White Horn, local promotion manager; Joe Petrone vice president, marketing; and Wee Ti Long "David" Wah, managing director, EMI/Singapore LTD.

Tape Pirate Receives Ten-Year Sentence In Florida Case

■ NEW YORK — A U.S. District Court Judge in Jacksonville, Florida has handed down the most severe sentence yet to a convicted tape pirate. Judge Howell W. Melton sentenced Jerry H. Jones to ten years in prison. At the same time Curtis R. Snipes and George Washington Cooper were sentenced to nine years in prison, Ferrol McKinney was sentenced to eight years in prison and John McCulloch to five years in prison.

All five were convicted of racketeering and interstate transportation of stolen property; the convictions stemmed from the FBI's "Operation Turntable."

CBS Promotes Durkin

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Jerry Durkin as vice president, A&R administration, CBS Records.



Jerry Durkin

Durkin, who will be responsible for the administration of all artist, producer, label and production contracts entered into by CBS Records, joined the company in 1969 as financial analyst. He subsequently held the positions of manager, special projects, CBS Records finance; director, A&R administration, CBS Records; and national director, A&R administration, CBS Records.

Muscle Shoals Hosts Fourth Annual Seminar

By AL CUNNIFF

■ MUSCLE SHOALS, ALA. — Producers, publishers, writers, and artists all had questions to ask or answer regarding money flow in the music business as they took part in the spirited and informative panel discussions that comprised the fourth annual Muscle Shoals Records and Producers Seminar.

The theme of this year's event, hosted at the Joe Wheeler Resort Lodge, was "Who Gets What in the Recording Business—Slicing the Recording Pie."

Panel discussions covered "Artists, Writers and Producers—Who Gets What?"; "Promotion: Indies or What?"; and "Record Companies and Publishers: Do They Have Anything at All in Common?" Among the issues discussed were the 75 percent

(Continued on page 25)

ABKCO Reports Loss

■ NEW YORK — ABKCO Industries, Inc. last week reported that revenues for the six-month period ending March 31 amounted to \$3,926,397, a loss of \$6,926 or one cent per share.

Revenues for the quarter year ending March 31 amounted to \$1,750,706, a loss of \$69,177 or six cents per share. Second quarter profits in 1980 had amounted to one cent per share. The company explained that the loss of wholesale revenue from the closing of Chips, ABKCO's independent wholesaler, was the major cause of the decline in income.

15th Week at #1 For REO Speedwagon

■ NEW YORK — REO Speedwagon's "Hi Infidelity" (Epic) is at number one for the 15th consecutive week on this week's *Record World* Album Chart. The LP thus becomes the longest-running number-one album on the artist chart by a group or solo artist since Fleetwood Mac's "Rumours," which was number one for 35 weeks in 1977-78, although the longest consecutive streak that it had was 23 weeks.

REO Speedwagon had been tied with Pink Floyd's "The Wall," which was number one for 14 weeks in early 1980. Two chart-topping soundtracks still remain ahead of "Hi Infidelity": "Saturday Night Fever" and "Grease." The former held the number-one position for 25 weeks in 1978, while the latter turned the trick for 16 weeks later that same year.

Motown Sets Salute To Smokey Robinson

■ LOS ANGELES — Motown Records has announced plans for a year-long celebration honoring William (Smokey) Robinson's silver anniversary in show business. The celebration will run from June 1981 to June 1982.

Plans are currently being finalized for a silver anniversary concert tour that will cover 25 major markets, beginning with a June 12 concert at the Greek Theatre in Los Angeles.

In support of the tour appearances, Motown is purchasing seven-sheet billboard advertisements in each of the cities that will tie in the celebration with the tour and Robinson's current album product.

Motown's video division, in connection with Motown Productions, will be taping selected concerts for use by overseas licensees and a possible cable TV special for the holiday season.

The bulk of Motown Records' participation will come in the fall, with the release of a new album by Robinson, tentatively scheduled for October release. The label is planning a special sales campaign that will include the entire Robinson solo catalogue, special in-store display materials, a new mobile, special ad mats, and a billboard on the Sunset Strip.

Advertising support for the campaign will include trade and consumer advertising, as well as special silver anniversary radio spots.

Westwood One radio syndicators have completed a special silver anniversary salute to Smokey Robinson for both pop and R&B-formatted stations, to be aired in June. Taping dates are currently being scheduled for several other radio syndicators. Announcements will be forthcoming shortly from Motown Productions on both syndicated and network television salutes to Robinson.

In November, Robinson will tour the United Kingdom, where he will make numerous television appearances, including the taping of a BBC-TV special.

Jobete Music is preparing a special silver anniversary song folio of Robinson's compositions.

Arista Inks Paul Davis

■ NEW YORK — Clive Davis, president of Arista Records, has announced that the label has signed singer-songwriter Paul Davis to an exclusive recording contract. Davis' single "I Go Crazy" was a top five record in 1978. His Arista debut, which he is about to begin recording, is his first LP in a year and a half.

Regional Breakouts

Singles

East:

Jim Photoglo (20th Century-Fox)
Sheena Easton (EMI America)
Manhattan Transfer (Atlantic)
Moody Blues (Threshold)
Juice Newton (Capitol)

South:

Joe Walsh (Asylum)
Robbie Dupree (Elektra)

Midwest:

Air Supply (Arista)
Hall & Oates (RCA)
Santana (Columbia)
Joey Scarbury (Elektra)

West:

Tom Petty (Backstreet/MCA)

Albums

East:

Moody Blues (Threshold)
Elton John (Geffen)
Cameo (Chocolate City)
Tubes (Capitol)

South:

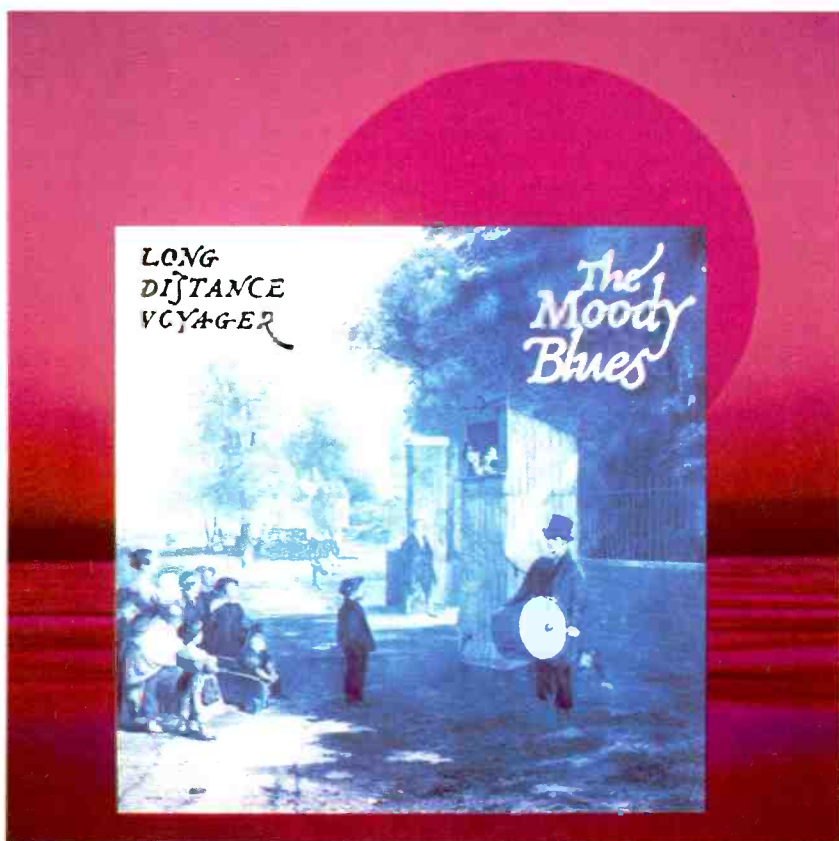
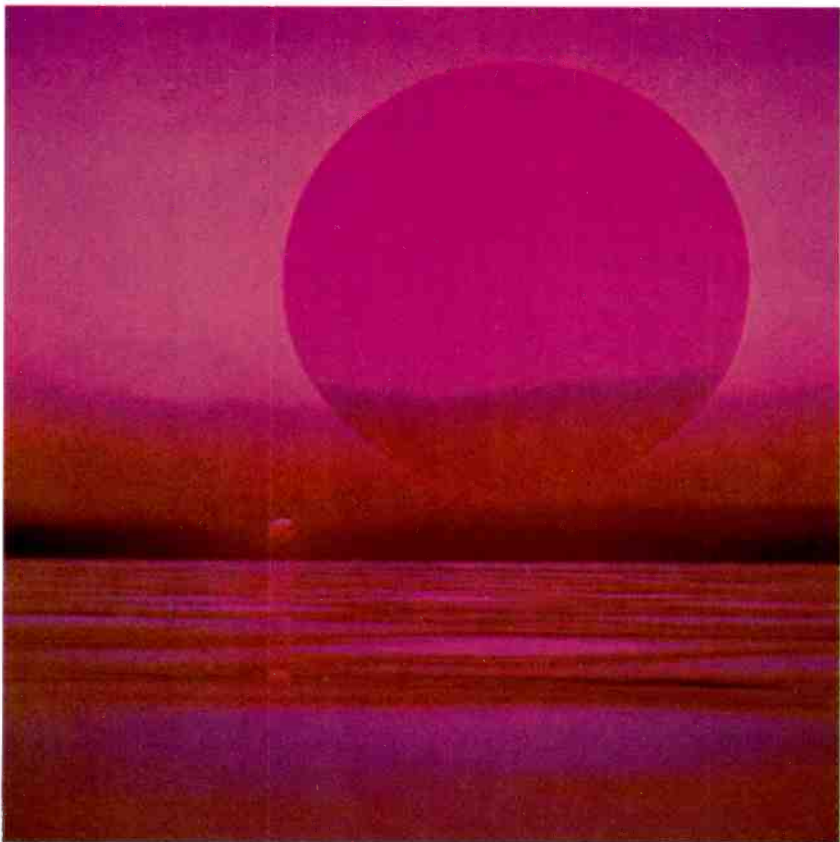
Moody Blues (Threshold)
Elton John (Geffen)
Cameo (Chocolate City)
DiMeola/McLaughlin/Delucia (Columbia)

Midwest:

Moody Blues (Threshold)
Elton John (Geffen)
Cameo (Chocolate City)
Fatback (Spring)

West:

Moody Blues (Threshold)
Elton John (Geffen)
Cameo (Chocolate City)
Tubes (Capitol)



The Moody Blues' "Long Distance Voyager" has arrived. Dramatically.

(TRL-1-2901)

Record World **54**

Chartmaker of the Week



Watch for the Moody Blues
long distance tour across America.

Manufactured and Marketed by TM
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Springsteen Finishing Highly Successful European Tour

By JEFFREY PEISCH

■ NEW YORK—One of manager Jon Landau's favorite anecdotes about Bruce Springsteen's current European tour involves the coverage a Stockholm newspaper gave to Springsteen's visit. The newspaper—a daily, not a music weekly—devoted its entire front page to a picture of Springsteen and a lead story about the concert. As if that weren't enough, the paper's back page contained a large picture of a dog, with the headline, "The Dog That Ate The Tickets." The story went on to explain how a young fan had lost his Springsteen tickets to his dog, and how the fan had the dog X-rayed to prove that he wasn't making the story up.

The story typifies the level of excitement—and even hysteria—that the Springsteen tour has generated in Europe during the last two months. Each one of the band's 33 dates was sold out weeks in advance, and in some cities the ticket requests were more than double the number of available seats. In many cities, Springsteen has been mobbed by fans at hotels and airports; and the press, to use Landau's expression, has "gone crazy" over Springsteen. The Stockholm paper wasn't the only daily to devote its entire front page to the Springsteen concert.

During a recent phone conversation from London, Landau could barely contain his enthusiasm about his band's tour. "It couldn't be better," he began. "The response is remarkable . . . amazing . . . startling. I've never seen Bruce or the band happier." Asked if any concerts were particularly memorable, Landau replied, "they were all great, all just great. This has been the best set of shows I've ever seen for Bruce."

Bunny Freidus, VP of creative operations, CBS Records Interna-

tional, concurred completely: "(The tour) is just perfect, what more can I say? It's hard to put your finger on what made everything work so well, but there is no doubt that it's been magic."

Springsteen and the E Street Band started their European trek on April 7 in Hamburg, West Germany. The band has played four dates in West Germany, two in France, two in Sweden, two in Scotland, 14 in England, and one in Switzerland, Spain, Belgium, Holland, Denmark and Norway. The tour ends on June 8, with a show in Birmingham, England.

For all intents and purposes this has been Springsteen's first major European tour. In 1975, Springsteen played two dates in England, one in Amsterdam and one in Stockholm. He has not visited Europe since then. Landau attributes the response to the current tour to an "accumulation of interest" over the last several years. "Bruce is a person these people have been hearing about for a long time," he said, "and they're finally getting a chance to see him." While Springsteen's legend has been building in Europe, he has not, until now, been a great seller. Freidus said that CBS has had "moderate success" with past Springsteen LPs. A few albums have gone gold in a few territories, but Springsteen has never had a hit single anywhere in Europe.

Freidus pointed out that Springsteen has sold the best in London, Stockholm and Amsterdam, the only three cities he has played prior to the current tour. "The few people that did see Bruce in 1975 remembered him," said Freidus, "and stories about his live performances have been circulating ever since then." Freidus also mentioned that two years ago CBS distributed an 11-minute film of Springsteen and the E Street Band performing

"Rosalita," which was helpful to the band's reputation.

"The River" is Springsteen's most successful album thus far in all European territories. Freidus said that the LP was selling well before the tour and that the tour has revitalized sales. The album has returned to the charts in England and Sweden (where it is number 7) and is gold or platinum in every country Springsteen visited.

Equally important, the tour has stimulated catalogue sales greatly, said Freidus. Sales of "Darkness on the Edge of Town" and "Born To Run" have doubled in West Germany and Holland; other countries have reported similar results. In England CBS has released a 12-inch disc containing "The River," "Born To Run," "Independence Day" and "Rosalita" in order to stimulate catalogue sales.

Landau described the strategy of the tour as "restrained," meaning that the intention was to do a broad-based tour of many cities, rather than play a few large shows in major capitals. So, while the band is playing six nights at the 7200-seat Wembley Arena in London, it has also played dates in the 2000-seat City Hall in Newcastle and the 3000-seat Playhouse in Edinburgh, Scotland.

(Continued on page 46)

New Board Elected By Nashville NARAS

■ NASHVILLE — This city's chapter of the National Academy of Recording Arts and Sciences has elected a new board of governors, it was announced by executive director Francine Anderson.

These governors will serve a two-year term of office: Alan Moore, vocalists and singers; Moses Dillard, leaders and conductors; Charles Fach, A&R producers; John D. Loudermilk, songwriters and composers; Glenn Snoddy, engineers; Tom Brannon, instrumentalists and musicians; Greg Nelson, arrangers; Nancy Apple, art directors, annotators, designers, literary editors, photographers; Bill Denny, spoken word, comedy, etc.

Serving in the at-large category are Maggie Cavender, Dr. Bobby Jones, Gerry Teifer, and Travis Turk. Judy Gregory represents the associate category.

Incumbent governors are Jim Black, Aaron Brown, Patsy Bruce, Don Butler, Ran Haffkine, John Knowles, Sheri Huffman, Sheldon Kurland, John McCarthy, Bob Montgomery, Joe Moscheo, Bill Ivey, Jerry Gillespie and Warren Peterson.

W.M.O.T. Taps Doreen Ringer

■ PHILADELPHIA—Alan Rubens, president of W.M.O.T. Records, has announced that Doreen Ringer has been appointed associate vice president of product development and publicity for the CBS-distributed label. She will be based in Los Angeles.



Doreen Ringer

Ringer began her record career as a college rep for A&M Records in Los Angeles. From there she went to ABC Records, where she served as director of artist relations. When ABC was bought by MCA, Ringer went to MCA Records as artist development manager. Most recently she was director of artist development and publicity for the Montage Music Group.

McHam to PolyGram

■ NEW YORK—Barbara McHam has been named vice president, personnel, PolyGram Corporation, it was announced by Neil Bianco, executive vice president, chief financial and administrative officer for the company.



Barbara McHam

McHam had been vice president, administrative and promotion, at the Village Voice for five years. Prior to that she had been deputy director at the Vera Institute of Justice.

Ernest Freeman Dies

■ LOS ANGELES — Composer/arranger/pianist Ernest A. Freeman, Jr., who garnered two Grammy awards and numerous gold records in his career, died of a heart attack at his home here on May 16. He was 58.

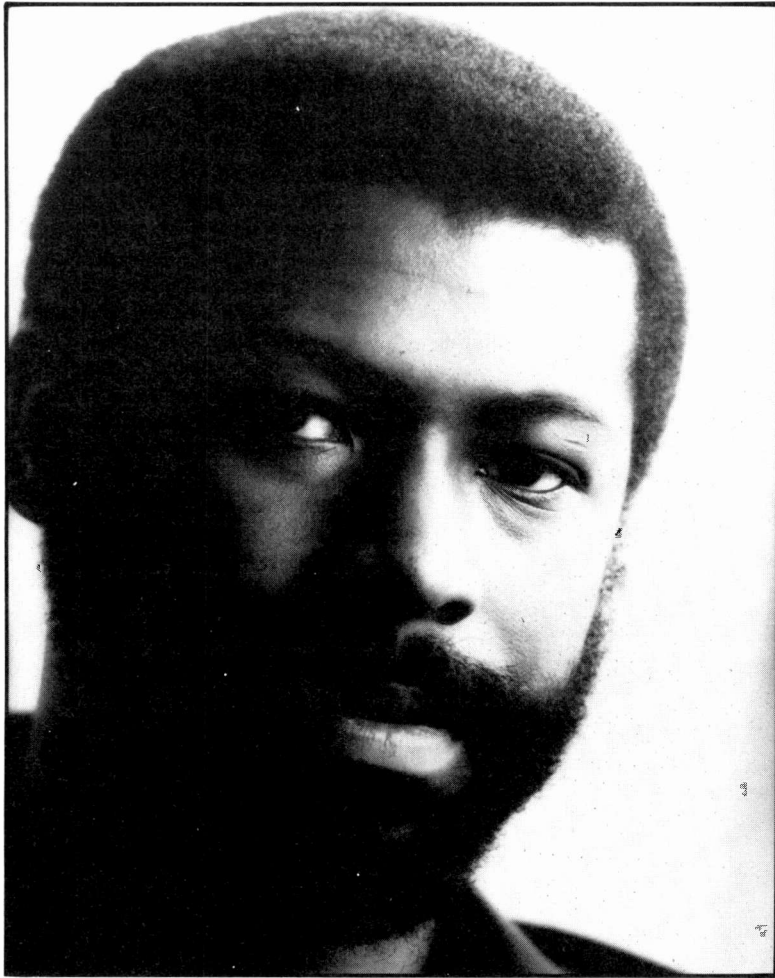
During his career, Freeman served as arranger/conductor for Vikki Carr, Frank Sinatra, Connie Francis, Desi Arnaz, Bobby Vee, Dean Martin, Sammy Davis, Jr. and others. He also composed several TV and film scores.

ASCAP Fetes Record World



The American Society of Authors, Composers and Publishers recently held a reception in New York honoring Record World Magazine's new publisher, Sid Parnes. Pictured at the evening event are, from left: Parnes; John Green, member of the ASCAP board; Mrs. Green; Hal David, president of ASCAP; Sammy Fain, member of the ASCAP board; and Mike Sigman, editor-in-chief of Record World.

Legends & Triumphs



SINGLES: #1 Top Vocalist Male

**#1 Top Vocalist
Male Crossover**

**#1 Top Vocalist
Crossover**

ALBUMS: #2 Top Vocalist Male

**#2 Top Artist Male
Crossover**



SINGLES and ALBUMS:

#1 Top Female Group

*Philadelphia International Records warmly congratulates
Teddy Pendergrass and the Jones Girls for their
contributions toward making music history.*



**Philadelphia
International
Records**

MCA's Al Bergamo: Optimistic Video Overview

By SOPHIA MIDAS

■ Since joining MCA Distributing as president in 1978, Al Bergamo has been responsible for re-structuring the organization. MCA Distributing has been bridging the gap between records and video and Bergamo was chiefly responsible for spearheading his company's involvement with videocassettes and videodiscs.

In this Dialogue, Bergamo candidly discusses major issues facing the video industry, including rentals, marketing strategies, programming, plant production and the overall future of the merging of video and music. He also discusses the implementation of new policies, most notably his company's decision to select independent distributors for MCA video product throughout the country.

Record World: As the first manufacturer to distribute videodiscs, how did it feel to be alone in the marketplace? What has changed since the competition arrived?

Al Bergamo: It was exciting to be the first—it's exciting to be at the beginning of any new industry—but we paid some dues. There were times when it was very difficult and very confusing. We had two manufacturers, Magnavox and Pioneer, opening up accounts throughout the country, and we couldn't keep up with the software demands. We have many scars on our back, but I think we can sit back now and feel pretty good. We may not have done the best job; that was impossible. But we did a very good job, and we got the software in every account that was opened by the manufacturers. We didn't get enough product in, but accounts did have product in their stores. Sales have been good and we've had strong re-orders.

RCA's entrance is positive: Competition is where it's at. Before you can sell anything, you've got to make people aware of the fact that there is something to buy. One manufacturer cannot create an industry. JVC coming in later is fine, too. The consumer will decide which unit is the winner, if there is to be a winner. I feel pretty good now, especially after having watched RCA's advertising on television. I believe we benefited from that advertising, because now the consumer is aware of what a videodisc is. The system is another story. That's going to happen at retail. I'm not worried, because I believe that we have the best system. I'm sure that RCA believes that they have the best system too. It's going to get down to survival of the fittest.

RW: MCA Distributing is in the unique position of being in the record, videocassette and videodisc business. Why have you chosen to structure your company this way?

Bergamo: I think our structure is unique. We don't have a graph on the wall that says "You are here." We like to see all of the business together; if you have the records here, the discs there and the cassettes somewhere else, no one talks to each other. All of our product is interrelated, and we can all help each other. MCA also distributes books because we have some music-oriented product. I helped our book company out by selling their product to record stores. Now we're getting involved with selling jazz records and videocassettes in bookstores.

Having everything under one umbrella also makes life very interesting.

RW: You recently removed the rental clause from dealer contracts. Why was this done, and what is your company's position on rentals?

Bergamo: We removed the rental clause because it simply didn't mean anything; dealers were renting product whether it was authorized or not. The problem with rentals is not a legal one; the problem is putting a rental policy into effect. We certainly are not putting our blessing on rentals—I want to make that clear—but there has simply been no effective way of controlling the matter. Paramount and Disney have rental policies, but at best they are temporary solutions. Whether rentals will ever be in control is something I don't know. You have a dealer structure that is changing so rapidly that you can't stay on top of it. Until there is a solid structure and until the business levels out, I don't know what we can do.

The Europeans have a solution to the rental problem: The Scandinavians, for example, lease their films out to dealers for \$150. The dealer keeps the tape for two to three years, and then returns it. That way the manufacturer and studios are making money on rentals.

However, the Europeans have a lot of protective laws that we don't have here. They also have limited television, and perhaps that's why the rental business is such a big thing there. This method may be one answer to the rental solution, but the honest truth is that I haven't spoken to one person in this industry who has the answer.

RW: Could the answer to the rental situation come from independent companies who are working on anti-rental devices, or possibly the studios themselves?

Bergamo: I've seen some devices, such as the un-rewindable cassette, where plays are registered—that type of thing. But whether any of these devices is going to work is still unknown. There are



We certainly are not
“ putting our blessing on ”
rentals . . .

costs involved with such equipment, and the industry doesn't know what those costs are yet. Regarding the studios themselves, I think we are going to see a greater thrust exerted by them to control the business. At the beginning of the home video market, studios were looking to protect their investment. But now they have come to realize that this is a business, and they are looking to make it legitimate.

There are some serious problems to confront, and rental is not the only one. We're looking at a piece of product that can be duplicated in a back room and easily counterfeited. It isn't like the record industry, where you have to invest millions of dollars to open up a plant. Someone can buy six videotapes and for a couple of thousand dollars have a real field-day with them.

(Continued on page 23)

THE LIVE ALBUM EVERYONE'S ON.

Everyone's on "Reach Up And Touch The Sky" because it's Southside Johnny and The Asbury Jukes at their liveliest and "The Fever" is spreading with explosive radio action at WBCN, WBRU, WBLM, WGIR, WNEW, WPLJ, WRCN, WPYX, WGBK, WPDH, WRNW, WPLR, WHCN, WCCC, I-95, WDHA, WGRQ, WCMF, WSYR, WAER, WOUR, WZIR, WGLU, WMMR, WYSP, WZZO, WTPA, WHFS, WAVA, WWWV, WQDR, WKZL, WSMU, WRVU, WRAS, WSHE, WQXM, WFSU, WGVL, WKWF, WEGC, KLBJ, KISS/KMAC, KATZ, KYTX,

KUFG, WECM, KNCN, KGOJ, WVUD, WXUS, WPFR, WHKC, WMMS, WIOT, WXEZ, WLAV, WXPZ, Y-95, WWCT, WMAD, WDEK, WAPL, KSAS, WTAO, KKFX, KLZR, KKCA, KBLE, KFME, KKRQ, KQDS, KKRL, KFML, KWFM, KILO, KTCL, KBCG, KSPN, KZEL, KREM-FM, KRFN, KZAM-FM, KKSJ, KYLT, KOME, KSJO, KTIM, KLRB, KOZZ, KKDJ, KMET, KEZY-AM, KCAL, KTYD, KMGJ, KZOZ, KXFM, WLIR, WBAB, bulleted chart position in

RECORD WORLD 66 and wonderful audience reaction. Featuring such Southside standards as, "I'm So Anxious" "I Don't Wanna Go Home," and "Restless Heart," everyone's "Having A Party."

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Record World Single Picks

DAVID LINDLEY—Asylum 47150



YOUR OLD LADY (prod. by Browne-Ladanyi) (writers: Isley-Curtis-Glick) (Wemar, BMI) (4:10)

Just one of many gems found on Lindley's solo debut LP "El Rayo-X," this soulful rocker was originally an Isley Brothers B-side. The sultry lyrics and Lindley's trademark slide guitar scorches steal the show. Joining Lindley (he doubles on six-string bass) are percussionist Ras Baboo and drummer Ian Wallace. The Browne-Ladanyi production savvy should secure heavy airplay.

JOHN SCHNEIDER—Scotti Brothers 6-02105 (CBS)



IT'S NOW OR NEVER (prod. by Scotti-D'Andrea) (writers: Gold-Schroeder) (Galdys, ASCAP) (3:15)

With a ready-made following from his "Dukes Of Hazzard" role, Schneider is already taking the airwaves by storm thanks to this glossy rendition of Elvis' 1960 #1 hit. Aimed at comfortable pop tastes and relaxed A/C listeners, it stays close to the original with polished strings and backing vocals, although without the King's passion.

TOM DICKIE THE DESIRES—Mercury 76110 (PolyGram)



COMPETITION (prod. by Rushent) (writers: Dickey-Macey) (Little Gino/Temporary Combos, BMI) (3:30)

This quintet has created a likeable, kinetic sound that's suitable for pop and AOR airplay. A strong rhythm section pumps out the solid, percussion-clad rock, while bassist Jon Macey steps forward with nimble bass lines and keyboardist Gary Corbett injects catchy melodies. Dickie's exciting vocal works well on the well-crafted chorus trades.

RANDY VANWARMER—Bearsville 49752 (WB)



SUZI (prod. by Holbrook-Kimmet) (writer: Vanwarmer) (Terraform/Fourth Floor, ASCAP) (3:08)

Utilizing a big, ominous beat and vocal quiver in the lower registers, Vanwarmer offers this alluring pop-rocker from his forthcoming "Beat of Love" LP. Interesting lyrics climax around the slick hook and a restrained chorus adds tasteful depth. A stylistic change in direction, this should be his biggest since "Just When I Needed You Most."

Pop

SAVOY BROWN—Town House 1054

LAY BACK IN THE ARMS OF SOMEONE (prod. by Wise) (writers: Chinn-Chapman) (Careers, BMI) (3:47)

With original member Kim Simmonds leading, the re-formed quintet makes its label debut with this Rod Stewart-ish ballad from the forthcoming "Rock 'n' Roll Warriors" LP. Ralph Mormon's (former Joe Perry Project) lead vocal should garner a strong pop-A/C response.

ABBA—Atlantic 3826

ON AND ON AND ON (prod. by Andersson-Ulvaeus) (writers: Andersson-Ulvaeus) (Countless, BMI) (3:41)

When it comes to creating tasty, harmless, pop confection, this platinum-selling quartet is peerless. Bounce, clap and smile along to the latest morsel from their "Super Trouper" LP.

GERALD MASTERS—Handshake 8-02106

I LOVE SO BADLY (prod. by Atkins) (writers: Masters-Atkins) (Next Plateau/ATV, ASCAP) (3:09)

Culled from his new namesake LP, this bright, rhythmic pop slice spotlights Masters' affecting vocal, crisp percussion and smart sax adds.

MARMALADE—G&P 20006

LADY JANE (prod. by not listed) (writer: Campbell) (April, ASCAP) (3:32)

Sandy Newman's lively lead vocals and a rousing chorus breeze over a spunky rhythm on this marvelous pop-rocker from the group's namesake LP.

THE VAPORS—Liberty 1411

JIMMIE JONES (prod. by Tickle) (writer: Fenton) (Colgems-EMI, ASCAP) (3:23)

Some witty, sarcastic lyrics deal with the infamous Reverend on this track from the quartet's "Magnets" LP. Vigorous vocals will attract AOR-pop listeners.

LENNY LeBLANC—Capitol/MSS 5009

MIDNIGHT MOURNING (prod. by Beckett) (writers: LeBlanc-Aldridge) (Muscle Shoals Sound, BMI) (3:36)

Toasty sax solos and a punchy rhythm section (Muscle Shoals, of course) give LeBlanc's inspired vocal lead stellar support.

THE SILENCERS—Precision 6-01018 (CBS)

SIDEWALK ROMEO (ANGEL OF MERCY) (prod. by Cossie-Silencers) (writers: Cactus Industries, ASCAP) (3:50)

Nasty Pittsburgh street rock is what this band is all about. Stylish vocal harmonies soften the sound for pop consumption, and steamy guitars and chorus coos tie the package together.

JEFF CANNATA—Mirage 3819

LICENSE TO LOVE (prod. by R. Cannata) (writers: J. Cannata-Bauman) (Someday/Green Mirage, BMI/Osford Circus, ASCAP) (3:06)

Based in New Haven, the singer/songwriter debuts with this throbbing pop-rocker. Backed by members of Billy Joel's band (also produced by Richie Cannata—no relation—who's Joel's horn player), he works an attractive, soaring hook for pop radio.

DARTS—Kat 8-02099 (CBS)

SAD AND LONELY (prod. by Hartley-Chapman) (writers: Davis-Ray-Clilier) (Magnet) (3:17)

From the forthcoming "Darts Across America" LP, this touching ballad features the British-based band in an intelligent vocal arrangement. The fascinating vocal interplay will win pop-A/C play.

THE WESTSIDE LOCKERS—Mr. Brown 670

FUCHSIA RAYON (prod. not listed) (writer: O'Neil) (pub. not listed) (time not listed)

This latest release from the eccentric Olympia, Washington-based label is well worth a listen. Original and inventive, it introduces Judy Schnepps' hectic vocal and a driving, crazed beat.

B.O.S./Pop

GLORIA GAYNOR—Polydor 2173

LET'S MEND WHAT'S BEEN BROKEN (prod. by McFadden-Whitehead-Cohen) (writers: McFadden-Whitehead-Cohen) (Assorted, BMI) (3:55)

It sounds as though Gaynor's found the perfect writer/producer team with McFadden-Whitehead-Cohen. Her sexy, silky vocal is backed by a fashionable arrangement that boasts scintillating rhythm guitar work, sweeping strings and a big dance beat. A blockbuster!

PETER TOSH—EMI-America/Rolling Stone 8083

NOTHING BUT LOVE (prod. by Tosh) (writers: Harris-Mitchell) (pub. not listed) (3:21)

Tosh says it all on this romantic reggae postcard from his forthcoming "Wanted Dread & Alive" LP. Gwen Guthrie's outstanding lead trades, the brilliant horn charts and angelic chorus swells make this a sleeper for pop radio.

ODYSSEY—RCA 12240

GOING BACK TO MY ROOTS (prod. by Tyrell) (writer: Dozier) (Dozier/Blackwood, BMI) (3:25)

The opening a cappella chant is an immediate attention-grabber that explodes into dynamic dance music. The trio's exhilarating vocal gymnastics ride a rhythmic groove that's spiced with terrific horn, guitar, percussion and flute excursions.

RUFUS—MCA 51125

HOLD ON TO A FRIEND (prod. by group-Stonach) (writers: Poindexter-Washburn) (Shoi Shoi/Elainea, ASCAP) (3:33)

Soothing vocals, compliments of Tony Maiden's soulful lead, and the shimmering chorus backing, stand out on this optimistic ballad from the "Party 'Til You're Broke" LP.

RENE & ANGELA—Capitol 5010

I LOVE YOU MORE (prod. by Watson-Rene & Angela) (writers: Moore-Winbush) (A La Mode/Arista, ASCAP) (3:33)

Culled from the forthcoming "Wall To Wall" LP, this funky dancer focuses on the duo's sweet, deliberate vocal croon and a bold bass lead. Moog synthesizers provide melodic backing.

WEBSTER LEWIS—Epic 19-02112

KEMO-KIMO (prod. by Lewis) (writers: Lewis-Gadson) (Webo/Gatoon's, BMI) (3:40)

Lewis has a ball with a playful rap vocal on this funky piece from his "Let Me Be the One" LP. Rhyming, sing-song lyrics and a backing female counter-rap keep the interest high.

Country/Pop

PHIL EVERLY—Curb 6-02116

SWEET SOUTHERN LOVE (prod. by Everly-Paige) (writers: Everly-Paige) (Everly and Sons/Music Table, BMI) (2:35)

Everly owns one of country and pop's most memorable voices. It's in fine form on this paean to the rewards of life in the south. Ringing guitars add to the rich sound.

DEBBY BOONE—Warner/Curb 49720

IT'LL BE HIM (prod. by Butler) (writer: Reynolds) (Hat Band/Baron, BMI) (3:01)

Boone and producer Larry Butler make magic on this easy ballad from her "Savin' It Up" LP. The strolling bass and keyboard chimes provide a simple, poignant backing.

DOUG KERSHAW—Scotti Brothers 6-02137 (CBS)

HELLO WOMAN (prod. by Perry-Kershaw) (writer: Kershaw) (Doug Kershaw, BMI) (3:49)

Sweet strings, intricate guitar solos and piano chords supply the instrumental backing for Kershaw's sad vocal on this cut from his "Instant Hero" LP.



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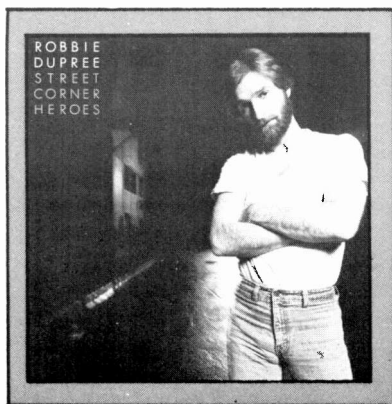
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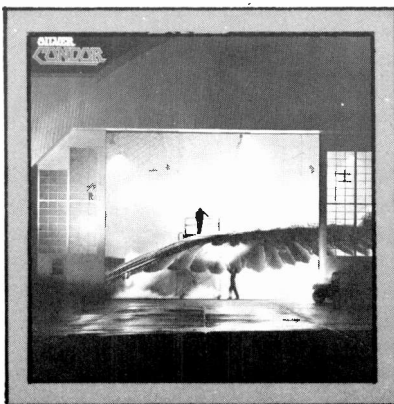
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Record World Album Picks



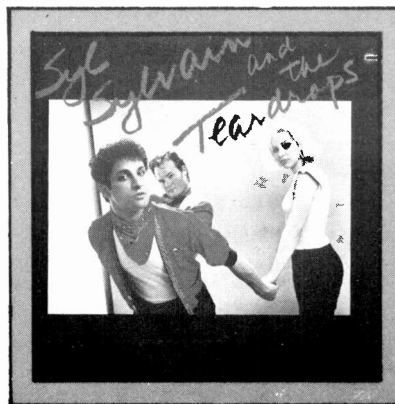
STREET CORNER HEROES
ROBBIE DUPREE—Elektra 6E 344
(7.98)

The man who swept the airwaves with "Steal Away" returns with another bulleting single, "Brooklyn Girls," and an album loaded with more airplay goodies. The orchestral crescendo of the title cut is soul-stirring, "Saturday Night" is just one of many hooks, and "All Night Long" is a nostalgic a cappella interlude.



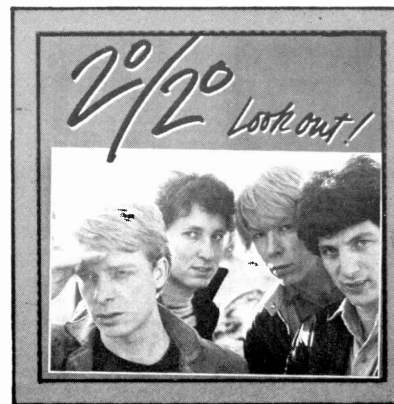
SILVER CONDOR
Columbia NFC 37163 (7.98)

With the guitaranship of Earl Slick (who's recorded with David Bowie and John & Yoko) and the writing and powerful vocals of Joe Cerisano, this group has made a strong impression on album radio with its debut. Cuts like "Angel Eyes," "Sayin' Goodbye," "The One You Left Behind" have singles potential and a rock 'n' roll kick.



SYL SYLVAIN AND THE TEARDROPS

RCA AFL1-3913 (8.98)
With a new band (going from the Criminals to the Teardrops says something), the self-produced Sylvain has found a rock 'n' roll niche all his own. Very catchy tunes like "Medicine Man," the reggae-influenced "Lorell" and "No Dancin'" (which incorporates some N.Y. salsa madness) warrant radio's attention.



LOOK OUT!
20/20—Portrait NFR 37050
(CBS) (7.98)

In a departure from their 1979 self-titled debut album this Los Angeles-based quartet is tending toward surrealism and science fiction in its lyrics. There's nothing alien about their facile multi-part vocals, however, and that bodes well for airplay. "Strange Side of Love" and "Nuclear Boy" highlight.

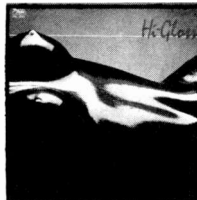
REUNION
JERRY JEFF WALKER—Southcoast/MCA
5199 (8.98)



Produced by Barry Beckett, Walker leads an all-star cast through a party on vinyl. The barrel-

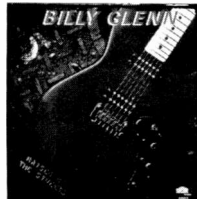
house rhythms of "Sailin'" and his concert standard "Pick Up the Tempo" (with writer Willie Nelson as a guest) highlight.

HI-GLOSS
Prelude PRL 12185 (7.98)



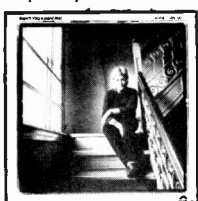
The title is most appropriate for these crystalline rhythm tracks produced, written and arranged by Giuliano Salerni. "You'll Never Know" is a strolling-tempo cut for radio, and the faster cuts really sparkle.

RAISED ON THE STREETS
BILLY GLENN—Sunshine SG5002-M
(5.98)



On this six-song debut, Philadelphia favorite Glenn kicks out some basic rock 'n' roll with individual twists. Ronnie Kerber's scalding sax conducts the heat of "Third-Floor Shack," and the tricky rhythms of "Corrupto Destructo" are ear-catching.

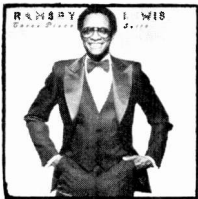
DRASTIC MEASURES
LISA DAL BELLO—Capitol ST-12140
(8.98)



Wide-range vocalist Dal Bello rides the rock 'n' roll track on this LP produced by dance music

magician Bob Esty. "Never Get To Heaven" and "What Your Mama Don't Know" take the smashing chord approach.

THREE PIECE SUITE
RAMSEY LEWIS—Columbia FC 37153
(8.98)



Jazz-based keyboardist Lewis has always been sensitive to whatever's current in pop, and this LP strikes a good balance between the two. "Lakeshore Cowboy" is party music at its best.

THE SWINGING MADISONS
Select SEL 21610 (5.98)



This New York-based quartet plays serious rock 'n' roll with a sense of humor on its debut EP.

Covers of "Hurdy Gurdy Man" and "Volare" shouldn't distract from witty originals like "My Mediocre Dream."

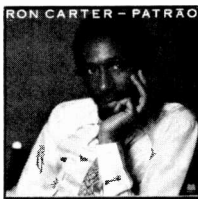
CONCRETE
999—Polydor PD-1-6323 (PolyGram)
(8.98)



These British rockers get better and better with every release. "So Greedy" is a tight

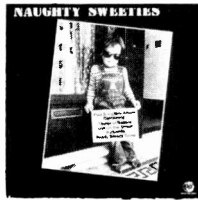
re-working of classic chords, "Taboo" and "Silent Anger" boast haunting melodies, and the cover of "Little Red Riding Hood" is good-humored.

PATRAO
RON CARTER—Milestone M 9099
(Fantasy) (8.98)



Perhaps the most facile acoustic bass soloist alive, Carter is his usual swinging self on sides with Chet Baker (trumpet), Kenny Barron (piano) and Jack De Johnette (drums), and he explores Brazilian music with a different lineup on two cuts.

NAUGHTY SWEETIES LIVE
Dauntless/Rhino RNPD 906 (4.98)



Recorded at Madame Wong's with Devo's Bob Casale producing, this quartet offers a driving rhythm section, nifty guitar work and razor wit. "Tower of Babble" is the centerpiece.

DANGEROUS CURVES
D B COOPER—Warner Bros. BSK 3544
(7.98)



On their second LP, this group (named after the still-missing airplane hijacker who

barred out with the loot) keeps its feet on solid rock. "Bad Guys Winnin'" is an irresistible hook.

THE LAST METRO
ORIGINAL SOUNDTRACK—Concorde
Series/DRG SL 9504 (7.98)



The music from Francois Truffaut's popular film includes

Georges Delerue's original score on one side, and period vocal music (1938-42) in French and German on the other.

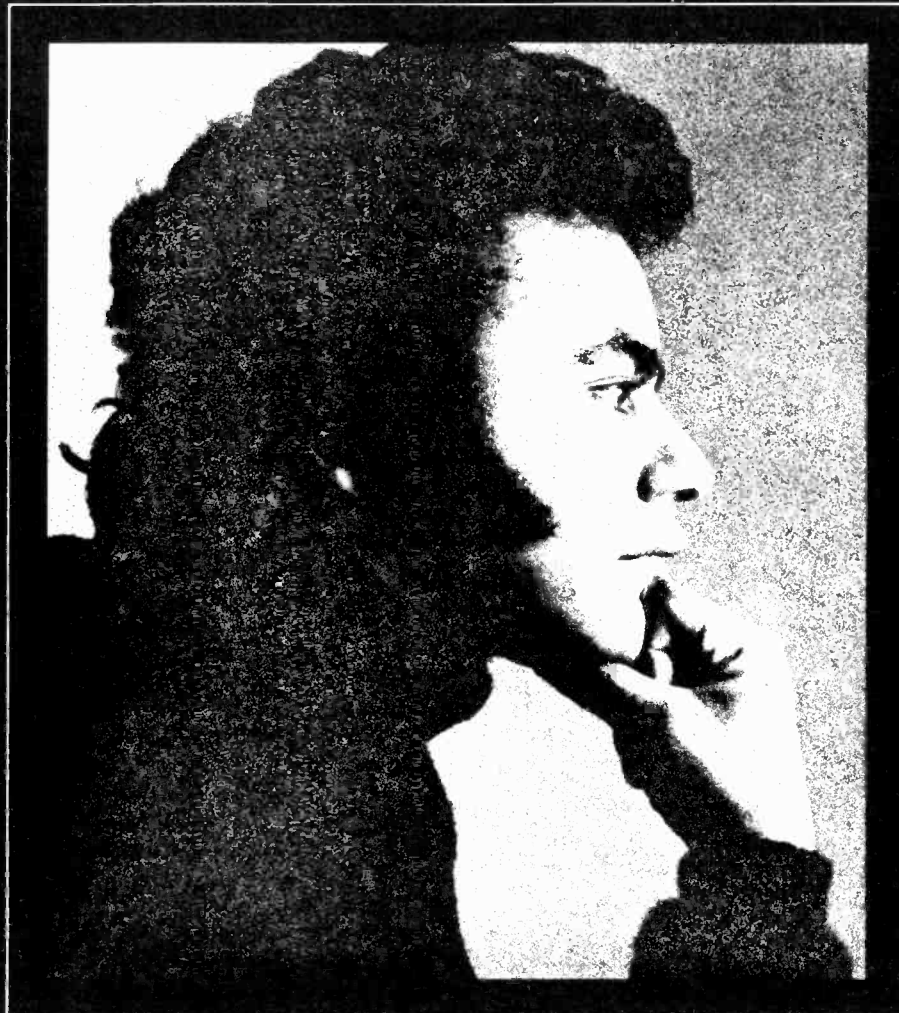
DON'T YOU KNOW ME?
ANNE MARIE MOSS—Stash ST 211 (7.98)



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The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ PRESS TESTINGS: Over the years, a lot of bands have bent over backwards to thumb their noses at the journalists who cover the music beat, some for good reason, some for the pure malicious joy of it. Here at Coast, we've been told to buzz off by the best of them, and what the hell, **Eagles**, we've never held it against you. Every now and then, though, someone comes along and takes the time-honored musician-journalist vendetta a wee bit too far, and so it happened last week when we opened our copy of a new A&M LP by some Canadian newcomers who go by the inscrutable name of **Leyden Zar**. Something was rotten, we thought, in the state of Denmark. A mite cautiously, we slipped it on our turntables, groping unconsciously for the element, the little something that was throwing our normally objective sense of curiosity totally out of whack. It wasn't in the music; nothing really out of the ordinary there, just a good tight package of the stuff that's often called "power pop," for lack of any better description. And then we found it: band six, side one, a title that couldn't have offended us more if we were a Women Against Violence Against Women taskforce hearing the **Stones** playing "Star*ucker" for the first time. "Deadline." What a title. That's the kind of poor idea of a joke that gets you a job writing a column such as this, and believe us, guys, there's no future in it.

SHORT TAKES: **Paul Williams** will be lecturing UCLA Extension students and giving a demonstration of the songwriter's craft on June 27. The event is a featured installment in the ASCAP Profile Series, and we can't help but observe that Paul always did keep a low profile . . . **Carole Mallory**, who can currently be seen emoting in AVCO Embassy's "Take This Job and Shove It," will soon be seen by millions wearing a Union Jack bikini on a poster that the film company has just peddled to a major poster distributor. Carole's getting five percent of the proceeds from the poster, a figure that could wind up exceeding what she got for her role in the film. There's no way of stating the matter subtly; Carole was pictured on the cover of Newsweek back in 1971 sporting a pair of hotpants, that summer's sartorial rage. And they haven't cooled off since.

THESE GUYS ARE SMOKIN': The boys in **Doc Holliday**, on tour to support their debut album for A&M, were sleeping soundly in their bus near Flagstaff, Arizona early one fine morning when their driver noticed an ominous cloud of smoke pouring from the back of the vehicle. He pulled over and woke the band—who immediately high-tailed it to safety—and then proceeded to try and tame the blaze at the source of that smoke. His efforts were in vain, though; flames swept through the bus in seconds, and although the Docs were all safe, their clothing, money and other personal items (including guitars) were, how do you say, history. Pictured here are the members of Doc Holliday and their burned-out ride; from now on, we figure, they might take a plane, they might take a train, they might even walk if they have to—but they probably won't be leaving the driving to Greyhound or any other bus outfit anymore.



THE NAME GAME (AGAIN): We heard from Starship that brother **Don Everly** is currently playing club dates around Nashville with a band called the **Dead Cowboys**. Now, if that's true—and it may be, although it certainly sounds unlikely that a guy who helped give the world "Bye Bye Love," "Bird Dog," "All I Have to Do is Dream" and all the others would be in a group with a name like that—these guys would be perfect for a really tasteless tour, also featuring the **Dead Kennedys**, the **Dead Boys** and, of course, the **Grateful**

(Continued on page 49)

Art Direction, Part VI:

A & M's Jeff Ayeroff Is A Creator of 'Artifacts'

By SAMUEL GRAHAM

■ LOS ANGELES — Jeff Ayeroff, A&M Records' vice president/creative resources, is a staunch believer in what he calls "the charisma of rock 'n' roll. It's all show business," Ayeroff says, "and if you think about it, the things that survive and gain value are artifacts, like 'Tarzan' posters from the thirties. What we're trying to create are things that will be the artifacts of our generation."

Artifacts, indeed. While most other labels have significantly decreased, if not eliminated, pressings of records in unusual shapes, colors and sizes, A&M has remained a leader in the production of such items. In recent years the label has released, on either a commercial or a promotion-only basis, several five-inch singles (for Squeeze and the Yellow Magic Orchestra); two-disc, 10-inch versions of albums by the Police and Joe Jackson; a complete album packaged as a set of five seven-inch singles (Jackson's second album, "I'm the Man"); laser-etched discs for Styx's "Paradise Theater" and Split Enz' "True Colours"; and three different badge-shaped singles featuring popular tracks from the Police's three A&M albums, among other oddities.

Items like these are a collector's delight, especially since pressings of even the commercially-available material are limited to a maximum of 50,000 or 75,000 copies. But according to Ayeroff, these records serve a much larger purpose than giving record freaks a few new toys to play with. "The first Police badge," he said, "was basically a way of getting some attention for the band, and it worked—a few publications even photographed it and ran pictures of it, which was like free advertising. So these things work as attention-getting devices; they help establish A&M, give us a reputation; and eventually they may create a situation where an act or a manager or a kid in his garage who wants to be on a label thinks, 'A&M: now there's a hip label,' or 'That's a label that understands the marketplace.'"

Of course, charisma and reputation alone won't put much bread on any label's table. Those specialty pieces that are sold to the public also represent above-the-line profits, said Ayeroff, "so they work on many levels."

A&M has had good success with more conventional art direc-



A Police 'badge' disc

tion as well, based on what Ayeroff called "specifically recognizing the market" for a given act and creating an image to attract that audience. Sometimes the image will be repeated throughout the artist's career; Pablo Cruise's logo, Ayeroff said, "became something that worked from the marina to the ski slopes, which is their market," and the logo was applied to any number of other articles — T-shirts, beach towels and the like—to reinforce identification with the band. On the other hand, the simple, bold block lettering used on each of the Police's albums to spell out the band's name has become a symbol by virtue of being almost a non-logo.

Supertramp's "Breakfast in America" cover, designed by Mike Doud and Mick Haggerty, is a vivid example of the benefits to be reaped from an image developed for a single album. The middle-aged waitress who appears on the cover—a replacement for a much younger woman who, it was decided, "wasn't right for Supertramp"—"became the focal point for an entire campaign," Ayeroff noted, put to use for advertising of all sorts, stand-up displays and various other merchandising pieces of an obvious thematic nature, like menus and breakfast trays. "The cover is a vehicle for everything," said Ayeroff.

Ayeroff also pointed to covers for Chuck Mangione albums like "Feels So Good" and "Fun and Games" (designed by Junie Osaki, now Mrs. Mangione) as being particularly appropriate for the music contained within. Those covers, as well as the titles themselves, "conveyed a feeling that was perfect for Chuck," Ayeroff said, adding that credit for these and other album designs must be shared by Chuck Beeson, A&M's director of graphics and a 14-year veteran of the company.

Video World

JUNE 6, 1987



Dolly Parton

Video Visions

By SOPHIA MIDAS

■ **STEREO UPDATE:** The much-talked-about and long-awaited arrival of stereo cassettes will finally become a reality when Akai presents the first stereo software at Summer CES. The two cassettes include Michael Nesmith's "Elephant Parts," produced and distributed by Pacific Arts Video, and "Tom Jones in Concert," produced and distributed by Family Home Entertainment. The Akai VPS 7350, which has a suggested list price of \$1,695, is presently the only stereo VCR on the market, and the presentation of stereo software and hardware should garner much attention at CES. According to Jerry Astor, director of video marketing, Akai, both programs feature Dolby noise reduction systems in order to enhance their stereo sound. The production of the Tom Jones program entailed the mixing down of 24 tracks in order to re-create the feeling of a live performance at home, according to an Akai spokesman. Astor told *Record World* that Akai owners will be notified by "Viewfinders," a publication sent to Akai customers, of the new stereo releases. "Viewfinders" will also notify Akai owners of the 50 or more titles which will be made available within the year. The suggested list price of the Tom Jones film will be \$59.95 (stereo) and \$49.95 monaural. "Elephant Parts" will retail at \$59.95 in stereo, but will only be available in the VHS format. The monaural version will be available in the Beta format.

According to David Bean, president of Pacific Arts Corporation, "the Dolby people have assured us that their noise reduction system will exist in both the monaural and stereo versions of 'Elephant Parts.' They have used the Dolby A process on the master and the Dolby B process on the cassettes to guarantee this." Bean also told *RW* that his company is beginning to shoot a 90-minute feature film, "the Adventures of Lyle Swan," which will have a stereo soundtrack and which will feature "known rock bands performing existing material." The film is to be shot on location in New Mexico and will be released next fall.

Regarding duplication, Bean said that Teletronics was "already set up for the duplication of Dolby-ized stereo cassettes." However, he also commented that U.S. Video had informed him that they would also be prepared for such duplication within the next 60 days. "I fully expect other manufacturers in the L.A. area to be gearing up for stereo duplication in the very near future," Bean added.

MORE ON CES: Vertex Systems, Inc., a manufacturer of electronic merchandising equipment, will be presenting its audio and video cassette retail merchandise at the Pick-Congress Hotel. System features include: customer self-service; theft-proof cashier controlled operation; complete product display—40 or more selections; 400

(Continued on page 18)

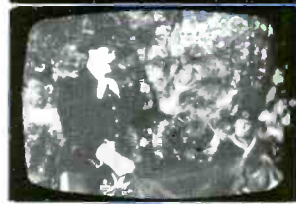
Video Picks

RUDE BOY (1980): Produced and directed by Jack Hazan and David Mingay. Starring the Clash, Roy Gange. (MGM/CBS Home Video, 123 mins., \$59.95) The story of a London youth who signs on as a Clash roadie and begins to question his own and the band's politics. Drags at times, but has some interesting moments, particularly when the Clash is performing.

RIO LOBO (1970): Produced and directed by Howard Hawks. Starring John Wayne, Jennifer O'Neil, Jack Elam, Chris Mitchum. (MGM/CBS Home video, 103 mins., \$49.95) Civil War action with Union Col. Cord McNally (John Wayne) chasing a couple of traitors. A vintage latter-day Wayne performance, well modulated and multi-dimensional. Even the opening credits are worthwhile.

THE SUPER SEVENTIES (1980): Executive producer: Ed Sabol. (NFL Films, 49 mins., \$39.95) Wherein the teams and players that dominated the decade are recalled in their peak moments. The Immaculate Reception, Doomsday in the Dome, the Over the Hill Gang, the No Name Defense and the Steel Curtain live on this splendid retrospective. As usual, John Facenda's personable narration adds an exciting edge to the film.

ADAM'S RIB (1949): Produced by Lawrence Weingarten. Directed by George Cukor. Starring Spencer Tracy, Katherine Hepburn, Judy Holliday and Tom Ewell. (MGM/CBS Home Video, 101 mins., \$49.95) As husband and wife, Tracy and Hepburn face off in court—as lawyers for opposing sides in a murder trial. Great good fun, and the supporting cast alone is worth the price of admission.



Promo Picks

"UPTOWN"—PRINCE (Warner Bros.) Produced and directed by David Baltimore. Straight-ahead performance footage that accentuates the sexy and charismatic presence of this fired-up rock 'n' roller.



"RUNNING SCARED"—THE FOOLS (EMI/America) Produced and directed by Kim Dempster for VAMP Productions. A performance piece intercut with a bit of camp melodrama illustrative of Roy Orbison's classic lyric, this piece pokes fun at itself while showing the band off to good advantage.



Video World

Video Visions



(Continued from page 17)

unit or more load capacity; and point of purchase computer graphics . . . At a special press conference, Paramount Home Video will be announcing the disc release of "Ordinary People," new videocassette releases, results of a nationwide home video survey, and a new Canadian distribution plan.

YOU SHOULD KNOW: Andre Blay, president of Magnetic Video, announced the appointment of Steve Diener to executive vice president and chief operating officer of a new division of Magnetic Video



Steve Diener

Corp. called Magnetic Video International. Regarding the appointment, Blay said, "The formation of our international subsidiary emphasizes our belief in the international home entertainment industry and our desire to become a leading force on a world-wide basis." Diener, who will report directly to Blay, was formerly executive VP, Latin American operations, CBS International, and chief operating officer of ABC International and ABC Records.

NEW RELEASES: RCA Selecta-Vision will be releasing Mel Brooks' comedy film "The History of the World: Part 1," it was announced by Seth Willenson, VP programming. The film is scheduled for fall . . . MCA Videocassette, Inc. has announced the release of "Masada," an unedited version of the TV drama which contains scenes not in the eight-hour TV version. Mort Fink, president of Warner Home Video, has announced the release of the videocassettes "Devo" and "Dire Straits." Available in both Beta and VHS, "Devo" will retail for \$40 and "Dire Straits" for \$35. The music release will be supported by substantial advertising and marketing which will include cross-merchandising with the artists' current record releases . . . WHV's releases for June include: "Just Tell Me What You Want," "Time After Time," "Blood-brothers," "Death Sport," and "Great Texas Dynamite Chase."

CBS Introducing Videodiscs at CES

By SOPHIA MIDAS

■ NEW YORK—Cy Leslie, president of CBS Video Enterprises, is announcing the titles of the company's first videodisc release at the Summer Consumer Electronics Show in Chicago.

The company plans to distribute 20 titles to selected accounts in mid-June, with six additional discs to be released every two months, Leslie told *Record World* in an exclusive interview.

Among the releases scheduled for June are "The Wizard of Oz," "2001—A Space Odyssey," "Dr. Zhivago," "An American in Paris," "That's Entertainment," "Jailhouse Rock," "Network," "Tom and Jerry Cartoon Festival," "Oklahoma," "ELO in Concert," "The Nutcracker Suite," "Fame," "Cruising," "Great Figures In History—John F. Kennedy," "The

Champ," "Cabaret," "The Formula," "My Fair Lady," "Forbidden Planet," and "Benji." All of the titles are currently available on cassette, except for "Benji."

According to Leslie, the bulk of the single discs will have a suggested list price of \$24.95. "It's improbable that we will have a disc for less than \$24.95; it's economically unsound. The double discs will of course be more expensive, but we have not yet established their price," Leslie said.

Leslie also announced that the CBS pressing plant in Carrollton, Georgia will be ready for production by the first or second quarter of 1982. Until their plant is ready for production, RCA will be manufacturing CBS Video's discs. "Initially we will be manu-

(Continued on page 22)

Technicolor Bows Quarter-Inch VCR

By ELIOT SEKULER

■ CHICAGO — Technicolor's long-awaited quarter-inch VCR equipment, known as the Micro Helical System, will make its American debut at the Summer Consumer Electronics Show. Already available in Europe, the Technicolor system represents a dramatic step in the miniaturization of home video technology, with a recorder weighing seven pounds and software only slightly larger than audio cassettes.

The VCR package, consisting of the recorder, power adaptor, battery, and necessary cables, transformers, etc., carries a suggested list price of \$995. A separate tuner, required for taping

household current. A self-contained nickel cadmium battery provides 80 minutes of operation when used to play back on a TV receiver or 40 minutes for camera recording. The battery charges, via an adaptor, in one hour. The VCR can also operate off a 12-volt car or boat battery through a cigarette lighter socket and can record to or from VCR's in all other formats. It features a 240-line picture resolution, claimed by the firm to be comparable to the picture and sound quality of the half-inch VCRs.

Other Features

Other features of the Micro Helical System include a still



television programs, will sell for \$149.95. Cassettes will be available in 30-minute (\$8.98) and 45-minute (\$9.95) configurations.

The Micro Helical System line will include its own video camera as well as a variety of adaptor cables permitting the Technicolor VCR to be used with most video cameras already on the market.

Since the cassette configurations are substantially more limited than software available in the half-inch VCR formats, the initial thrust of Technicolor's marketing is concentrated in the home movie, educational and industrial/commercial markets. Product information released by the firm's Costa Mesa, California-based Audio Visual division has stressed the potential of the new product for such uses as sales training films, family gatherings, documentation, "video memos," and personal correspondence. In addition to the advantage of miniaturization, the firm stresses that the Micro Helical System will be simpler to operate and service than the half-inch VCR systems.

The Technicolor VCR features an AC adaptor as standard equipment and consumes only eight watts of power from ordinary

frame feature, variable speed slow motion, and fast forward scanning at a speed of 1.8 times the system's normal speed of 1.26 inches per second. Other features are a "drop-out compensator," described by the firm as a device designed to help control possible picture degradation due to repeated re-use of tape, and a circuit that detects condensation and prevents the VCR from operating until the moisture is automatically eliminated. The VCR also has a memory counter that automatically stops a re-winding tape at a pre-designated position.

The tuner that accompanies the Technicolor VCR features all-channel UHF/VHF reception, automatic frequency control, remote pause control and a weight of less than three pounds.

■ Last week's Videocassette Chart and Video View retail report are being reprinted on page 20 and 21, respectively, of this week's issue, for the benefit of those attending the Summer CES. Both features will resume their regular, bi-weekly schedule next week.

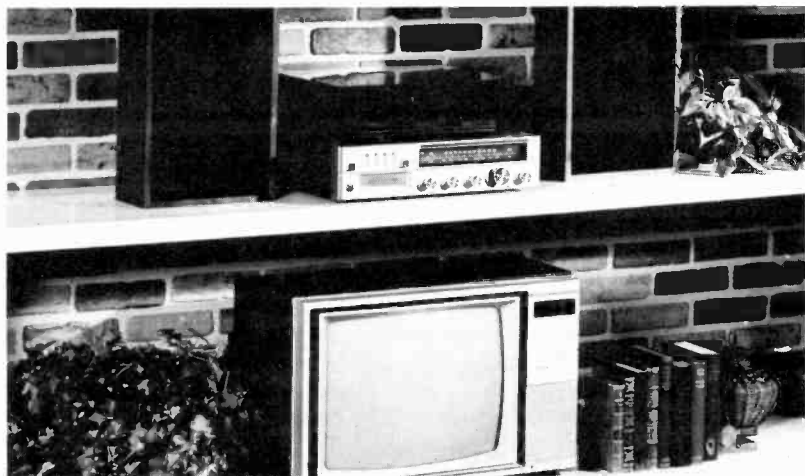
Stereo TV *(Continued from page 3)*

imminent introduction of the stereo-capable VHD videocassette systems, the market for hi-fi television appears certain to expand.

In Las Vegas in January, Fisher demonstrated its prototype of a component TV set; still earlier, Sony had introduced its Profeel line of high-end audio/video components to the Japanese market. The emphasis on quality audio reception in new television units has now filtered to the mass market, and is reflected in most mid-range and all high-end television models being launched at

contain separate treble and bass controls, as do most of the high-end models being introduced by such firms as Hitachi, Sony, Mitsubishi, Sanyo and Hitachi and Magnavox.

Mitsubishi's top-of-the-line receivers offer dual 10-watt amplifiers, separate bass and treble controls, dual two-way speakers and a tuner for FM broadcasts. Magnavox' Color Stereo Theatre integrates turntable, cassette deck and television receiver with an AM/FM tuner/amplifier, as do many of the portable entertainment systems.



RCA's component television system

the Summer CES.

Most new models boast features aimed at the cable and home television audiences, including such elements as additional inputs, and many offer such features as space for VCRs, twin speakers and additional audio output jacks. In the high-end models, the emphasis on audio has become more sophisticated, and some firms are now emphasizing audio specs in their sales literature.

New projection televisions from Mitsubishi typify the new emphasis on home video and audio features. The company's new 50-inch projection model comes equipped with a feature built inside the unit for storage of a VCR, a built-in power amplifier designed to simulate stereophonic sound in mono broadcasts and two external speaker jacks.

In more mid-priced lines, RCA's new ColorTrak 2000 receivers can handle 57 cable channels in addition to VHF and UHF signals, two-channel sound circuitry, an improved speaker system, and, in some models, audio output jacks. Most of the line's models

At RCA's recent sales convention, executives cited the growing popularity of home video and cable TV as responsible for record sales of the firm's television receivers in 1981. This year, RCA anticipates sales of some 10.5 million units, up from the previous record of 10.2 million units in 1978.

'Bravo' Honored



Charles F. Dolan (right), founder and executive officer of "Bravo," the cable TV arts series, accepts a special corporate award from the American Symphony Orchestra's chairman, Joel Berson, at the Hotel Pierre in New York. The award recognizes "Bravo" for its "innovative accomplishments as the first cable television series devoted to the performing arts."

Cable TV Association Holds 30th Convention

By SAMUEL GRAHAM

■ LOS ANGELES — Some 350 participants, with exhibits featuring "virtually every aspect of cable hardware and programming," were set to be part of the National Cable Television Convention here, May 29-31. The National Cable Television Association, which sponsors and organizes the annual event, said last week that an estimated 12,000 persons were expected to attend the three-day gathering, an increase of 3000 over last year.

The NCTA's 30th convention was to emphasize the theme "Cable: The Future of Communications," with a program described in a prepared release as being "heavily weighted toward helping entrepreneurs bring innovative ideas to the cable marketplace." Numerous panels featuring communications experts discussing such matters as financing, personnel, advertising, cable copyright and market research as well as specific technical matters, were scheduled in order to effect that aim.

California Governor Edmund G. Brown, Jr. gave the keynote address during the May 29 opening ceremonies, with welcoming speeches at that ceremony pro-

(Continued on page 22)

King of Video Adds New Distributors

By ELIOT SEKULER

■ LOS ANGELES — In less than two years since its establishment as a video manufacturer and distributor, King of Video has grown from its original five-man operation to become a public corporation housed in a 10,000-square-foot Nevada headquarters, handling some 1,200 titles and projecting some \$6 million in sales for 1981. With the transition from private to public ownership completed in late April, the company plans to add about five new distributors and will introduce 50 new titles in its Gold Medal line of manufacturer tapes at the Summer Consumer Electronics Show in Chicago, according to the firm's vice president, Steven Vincent.

King of Video, headed by former pizza and ice cream entrepreneur Henry Cartwright, acts as both a distributor of other manufacturer's product and as a manufacturer of its own line of exclusive and non-exclusive product. Titles in the latter category include x-rated material (about 25 percent of its line), classic films and some variety material, such as Elvis Presley and Judy Garland concert tapes, packaged especially for the home video market. As a distributor, King of

(Continued on page 22)

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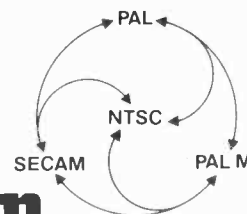
Studio & Remote Production
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VideoView Record World

JUNE 6, 1981

UPSTAIRS RECORDS/ BURLINGTON

9 TO 5—20th Century Fox/Mag. Video
THE FORMULA—MGM/CBS
A CHANGE OF SEASONS—20th Century Fox/Mag. Video
THE CHAMP—MGM/CBS
SOMEWHERE IN TIME—Universal/MCA Dist.
MY FAIR LADY—MGM/CBS
AIRPLANE—Paramount/Paramount Home Video
CADDYSHACK—WB/Warner Home Video
FORBIDDEN PLANET—MGM/CBS
WHAT'S UP, DOC?—WB/Warner Home Video

PRIME VIDEO/BOSTON

COAL MINER'S DAUGHTER—Universal/MCA Dist.
 9 TO 5—20th Century Fox/Mag. Video
THE STUNT MAN—20th Century Fox/Mag. Video
20,000 LEAGUES UNDER THE SEA—Disney/Disney Home Video
3 STOOGES VOL. I & II—Col/Columbia Home Video
BEDTIME FOR BONZO—Universal/MCA Dist.
AIRPLANE—Paramount/Paramount Home Video
CRIES & WHISPERS—WB/Warner Home Video
MYRA BRECKINRIDGE—20th Century Fox/Mag. Video
FORBIDDEN PLANET—MGM/CBS

VIDEO SHACK/N.Y.

AIRPLANE—Paramount/Paramount Home Video
FAME—MGM/CBS
MY FAIR LADY—MGM/CBS
 9 TO 5—20th Century Fox/Mag. Video
FLASH GORDON—Universal/MCA Dist.
THE STUNT MAN—20th Century Fox/Mag. Video
ALIEN—20th Century Fox/Mag. Video
SUPERMAN—D.C. Comics/Warner Home Video
FISTS OF FURY—Golden Voice
CHINESE CONNECTION—Golden Voice

CRAZY EDDIE/N.Y.

AIRPLANE—Paramount/Paramount Home Video
MY FAIR LADY—MGM/CBS
HONEYSUCKLE ROSE—WB/Warner Home Video
 9 TO 5—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
MY BODYGUARD—20th Century Fox/Mag. Video
2001—A SPACE ODYSSEY—MGM/CBS
ALL THAT JAZZ—20th Century Fox/Mag. Video
SMOKEY & THE BANDIT II—Universal/MCA Dist.
COAL MINER'S DAUGHTER—Universal/MCA Dist.

VIDEO STATION OF N.H.

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
CADDYSHACK—WB/Warner Home Video
THE ISLAND—Universal/MCA Dist.
A CHANGE OF SEASONS—20th Century Fox/Mag. Video
SOMEWHERE IN TIME—Universal/MCA Dist.
FLASH GORDON—Universal/MCA Dist.
THE STUNT MAN—20th Century Fox/Mag. Video
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CADDYSHACK—WB/Warner Home Video
MY BODYGUARD—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
CABARET—MGM/CBS
THE STUNT MAN—20th Century Fox/Mag. Video
FAME—MGM/CBS
THE FORMULA—MGM/CBS
FRIDAY THE 13TH—Paramount/Paramount Home Video
OH GOD II—WB/Warner Home Video

RADIO 437/PHILADELPHIA

A CHANGE OF SEASONS—20th Century Fox/Mag. Video
ALICE DOESN'T LIVE HERE ANYMORE—WB/Warner Home Video
PRISONER OF SECOND AVENUE—WB/Warner Home Video
BILLY JACK—WB/Warner Home Video
WHAT'S UP, DOC?—WB/Warner Home Video
INSIDE MOVES—20th Century Fox/Mag. Video
JENNIE—20th Century Fox/Mag. Video
CABARET—MGM/CBS
THE CHAMP—MGM/CBS
FORBIDDEN PLANET—MGM/CBS

VIDEO PLACE/ WASHINGTON, D.C.

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
"10"—Orion/Warner Home Video
NUTCRACKER SUITE—MGM/CBS
J.F. KENNEDY—MGM/CBS
7 BLOWS OF THE DRAGON—WB/Warner Home Video
MARY POPPINS—Disney/Disney Home Video
MY FAIR LADY—MGM/CBS
CRIES & WHISPERS—WB/Warner Home Video

AMERICAN TAPE & VIDEO/ATLANTA

CADDYSHACK—WB/Warner Home Video
 9 TO 5—20th Century Fox/Mag. Video
XANADU—Universal/MCA Dist.
A CHANGE OF SEASONS—20th Century Fox/Mag. Video
CABARET—MGM/CBS
AIRPLANE—Paramount/Paramount Home Video
SOMEWHERE IN TIME—Universal/MCA Dist.
THE STUNT MAN—20th Century Fox/Mag. Video
CRUISING—MGM/CBS
THE FORMULA—MGM/CBS

BARNEY MILLER/ LEXINGTON

9 TO 5—20th Century Fox/Mag. Video
THE BLUES BROTHERS—Universal/MCA Dist.
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
THE STUNT MAN—20th Century Fox/Mag. Video
ALIEN—20th Century Fox/Mag. Video
SUPERMAN—D.C. Comics/Warner Home Video
THE FURY—20th Century Fox/Mag. Video
BRUBAKER—20th Century Fox/Mag. Video
THE FOG—20th Century Fox/Mag. Video
INSIDE MOVES—20th Century Fox/Mag. Video

SHEIK VIDEO/METAIRE

IN OLD MEXICO—Sheik
FLASH GORDON—Universal/MCA Dist.
W.C. FIELD'S CLASSIC SHORTS—Sheik
ASYLUM—Nostalgia Merchant
SUPERMAN—D.C. Comics/Warner Home Video
WARHOL'S DRACULA—Video Gems
MALIBU BEACH—Video Communications
IN PRAISE OF OLDER WOMEN—20th Century Fox/Mag. Video
GIMME SHELTER—Col/Columbia Home Ent.
THE ISLAND—Universal/MCA Dist.



SALESMAKER
9 TO 5
20TH CENTURY FOX
MAGNETIC VIDEO

TOP SALES

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
THE STUNT MAN—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
FAME—MGM/CBS
FLASH GORDON—Universal/MCA Dist.
MY FAIR LADY—MGM/CBS

THAT'S ENTERTAINMENT/ CHICAGO

MY FAIR LADY—MGM/CBS
MY BODYGUARD—20th Century Fox/Mag. Video
 9 TO 5—20th Century Fox/Mag. Video
FAME—MGM/CBS
AIRPLANE—Paramount/Paramount Home Video
CABARET—MGM/CBS
ALL THAT JAZZ—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
BEING THERE—MGM/CBS
THE STUNT MAN—20th Century Fox/Mag. Video

THOMAS VIDEO/DETROIT

SOMEWHERE IN TIME—Universal/MCA Dist.
FLASH GORDON—Universal/MCA Dist.
FORBIDDEN PLANET—MGM/CBS
 9 TO 5—20th Century Fox/Mag. Video
TARZAN THE APE MAN—MGM/CBS
SILVER STREAK—20th Century Fox/Mag. Video
CABARET—MGM/CBS
ALIEN—20th Century Fox/Mag. Video
MUPPET MOVIE—ITC Ent./20th Century Fox
THE ISLAND—Universal/MCA Dist.

VIDEO VISIONS/ FT. WORTH

XANADU—Universal/MCA Dist.
 9 TO 5—20th Century Fox/Mag. Video

A top ten listing of pre-recorded videocassette sales.

FLASH GORDON—Universal/MCA

Dist.
SGT. PEPPER—Universal/MCA Dist.
MIDNIGHT EXPRESS—Col/Columbia Home Ent.
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
FORBIDDEN PLANET—MGM/CBS
THE BLUES BROTHERS—Universal/MCA Dist.
UP IN SMOKE—Universal/MCA Dist.
ALL THE PRESIDENT'S MEN—WB/Warner Home Video

VIDEO CASSETTES/ LUBBOCK

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
HONEYSUCKLE ROSE—WB/Warner Home Video
FAME—MGM/CBS
FLASH GORDON—Universal/MCA Dist.
SMOKEY & THE BANDIT II—Universal/MCA Dist.
URBAN COWBOY—Paramount/Paramount Home Video
COAL MINER'S DAUGHTER—Universal/MCA Dist.
XANADU—Universal/MCA Dist.
CADDYSHACK—WB/Warner Home Video

VIDEO LAND/DALLAS

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
MY FAIR LADY—MGM/CBS
FAME—MGM/CBS
THE STUNT MAN—20th Century Fox/Mag. Video
SOMEWHERE IN TIME—Universal/MCA Dist.
FLASH GORDON—Universal/MCA Dist.
CABARET—MGM/CBS
CADDYSHACK—WB/Warner Home Video
M*A*S*H*—Universal/MCA Dist.

FATHERS & SUNS/ MIDWEST

9 TO 5—20th Century Fox/Mag. Video
FAME—MGM/CBS
BRUBAKER—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
COAL MINER'S DAUGHTER—Universal/MCA Dist.
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
BEING THERE—MGM/CBS
THE STUNT MAN—20th Century Fox/Mag. Video
STARTING OVER—Paramount/Paramount Home Video

KALEIDOSCOPE/ OKLAHOMA CITY

9 TO 5—20th Century Fox/Mag. Video
THE STUNT MAN—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
COAL MINER'S DAUGHTER—Universal/MCA Dist.
FLASH GORDON—Universal/MCA Dist.
AIRPLANE—Paramount/Paramount Home Video
BLUES BROTHERS—Universal/MCA Dist.
CHECH & CHONG'S NEXT MOVIE—Universal/MCA Dist.
HONEYSUCKLE ROSE—WB/Warner Home Video
XANADU—Universal/MCA Dist.

VIDEO CUBE/DENVER

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
SOMEWHERE IN TIME—Universal/MCA Dist.
FRIDAY THE 13TH—Paramount/Paramount Home Video
FORBIDDEN PLANET—MGM/CBS
SHOGUN—Paramount/Paramount Home Video
FAME—MGM/CBS
BEING THERE—MGM/CBS
FLASH GORDON—Universal/MCA Dist.
WHAT'S UP DOC?—WB/Warner Home Video

VIDEO CONNECTION/ BOISE

AIRPLANE—Paramount/Paramount Home Video
 9 TO 5—20th Century Fox/Mag. Video
FLASH GORDON—Universal/MCA Dist.
THE STUNT MAN—20th Century Fox/Mag. Video
THE ISLAND—Universal/MCA Dist.
A CHANGE OF SEASONS—20th Century Fox/Mag. Video
THE CHAMP—MGM/CBS
FAME—MGM/CBS
THE FORMULA—MGM/CBS
SOMEWHERE IN TIME—Universal/MCA Dist.

NICKELODEON/L.A.

CABARET—MGM/CBS
THE FORMULA—MGM/CBS
MY FAIR LADY—MGM/CBS
AIRPLANE—Paramount/Paramount Home Video
FLASH GORDON—Universal/MCA Dist.
 9 TO 5—20th Century Fox/Mag. Video
XANADU—Universal/MCA Dist.
SOMEWHERE IN TIME—Universal/MCA Dist.
"10"—Orion/Warner Home Video
ROD STEWART—IN/Warner Home Video

THE BON/SEATTLE

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
FAME—MGM/CBS
FLASH GORDON—Universal/MCA Dist.
THE STUNT MAN—20th Century Fox/Mag. Video
ALIEN—20th Century Fox/Mag. Video
M*A*S*H*—Universal/MCA Dist.
THE MUPPET MOVIE—ITC Ent./Mag. Video
THE GRADUATE—20th Century Fox/Mag. Video

VIDEO SPACE/SEATTLE

9 TO 5—20th Century Fox/Mag. Video
CABARET—MGM/CBS
MY FAIR LADY—MGM/CBS
FORBIDDEN PLANET—MGM/CBS
HONEYSUCKLE ROSE—WB/Warner Home Video
THE FORMULA—MGM/CBS
THE STUNT MAN—20th Century Fox/Mag. Video
FAME—MGM/CBS
CADDYSHACK—WB/Warner Home Video
MY BODYGUARD—20th Century Fox/Mag. Video

Also reporting are: Stereo Discounters, Baltimore; Streetside Records, St. Louis; Harmony Hut, East Coast; and Record Rendezvous, Cleveland.

Record World Videocassettes



JUN. 6 MAY 16

1 1 9 TO 5
Starring Jane Fonda, Lily Tomlin, Dolly Parton
20th Century Fox
Magnetic Video 1099
Produced by Bruce Gilbert
Directed by Colin Higgins



RATING
PG

			RATING				
2	2	AIRPLANE Paramount Paramount Home Video 1305 Produced by John Davidson Directed by Jim Abraham, David Zucker, Jerry Zucker	PG	14	9	MY BODYGUARD 20th Century Fox Magnetic Video IIII Produced by Don Devlin Directed by Tony Bill	PG
3	3	THE STUNT MAN 20th Century Fox Magnetic Video 1110 Produced by Mel Simon Directed by Richard Rush	R	15	15	SOMEWHERE IN TIME Universal MCA Distributing 66024 Produced by Stephen Deutsch Directed by Jeannot Szwark	PG
4	5	FLASH GORDON Universal MCA Distributors 66022 Produced by Dino DeLaurentiis Directed by Mike Hodges	PG	16	—	CABARET MGM MGM/CBS CVCB 700035 Produced by Cy Feuer Directed by Bob Fosse	PG
5	4	FAME MGM MGM/CBS M70027 Produced by David DeSilva & Alan Marshall Directed by Alan Parker	R	17	—	THE CHAMP MGM MGM/CBS MVMB 600034 Produced by Dyson Lovell Directed by Franco Zeffirelli	PG
6	6	CADDYSHACK Warner Bros. Warner Home Video 2005 Produced by Douglas Kenney Directed by Harold Ramis	R	18	—	MUPPET MOVIE ITC Entertainment Magnetic Video CL 9001 Produced by Jim Henson Directed by James Frawley	G
7	10	MY FAIR LADY MGM MGM/CBS C90038 Produced by Jack L. Warner Directed by George Cukor	NA	19	25	ALL THAT JAZZ 20th Century Fox Magnetic Video 1095 Produced by Daniel Melnick Directed by Bob Fosse	R
8	8	COAL MINER'S DAUGHTER Universal MCA Distributors 66015 Produced by Bernard Schwartz Directed by Michael Apted	PG	20	14	URBAN COWBOY Paramount Paramount Home Video 1285 Produced by Robert Evans & Irving Azoff Directed by James Bridges	PG
9	13	THE BLUES BROTHERS Universal MCA Distributors 77000 Produced by Robert K. Weiss Directed by John Landis	PG	21	19	SUPERMAN D.C. Comics Warner Home Video WB 1013 Produced by Alex & Llya Salking Directed by Richard Donner	G
10	12	STAR TREK-THE MOTION PICTURE Paramount Paramount Home Video 8858 Produced by Gene Roddenberry Directed by Robert Wise	G	22	11	THE ISLAND Universal MCA Distributing 66023 Produced by Richard Zanuck & David Brown Directed by Michael Ritchie	R
11	17	ALIEN 20th Century Fox Magnetic Video CL9001 Produced by Gordon Carroll, David Giler Directed by Ridley Scott	R	23	21	BEING THERE MGM MGM/CBS 60002 Produced by Andrew Braunsberg Executive Producer Jack Schwartzman Directed by Hal Ashby	R
12	7	XANADU Universal MCA Distributors 66019 Produced by Lawrence Gordon Directed by Robert Greenwald	PG	24	—	FORMULA MGM MGM/CBS MVMB 600037 Produced by Steve Shagan Directed by John G. Avildsen	R
13	16	HONEYSUCKLE ROSE Warner Bros. Warner Home Video WB 1043 Produced by Sidney Pollack & Gene Taft Directed by Gerry Schatzberg	G	25	—	FORBIDDEN PLANET MGM MGM/CBS MVMB 600041 Produced by Nicholas Nayfack Directed by Fred McLeod Wilcox	NA

CBS Videodiscs *(Continued from page 18)*

facturing with RCA by virtue of our contract," Leslie explained. "RCA will be giving us a certain portion of their manufacturing facility, and they are pressing for us right now." When asked how many discs of each title would be pressed during their initial launch, Leslie said, "We're not announcing the amount. Ours is not a loaded opener so much as a continuity line—continuity of sales and continuity of production."



Cy Leslie

Discussing the company's initial distribution plans, Leslie said, "we will appoint a selected group of people to become involved with our discs. They will be in a geographically narrow position in the marketplace, such as New York and some of the other major areas in the country that do well with video. We will be working with the hardware people, the video specialty stores, and those record stores that show an interest in making a commitment to the discs. Not every record store will want to become involved with discs, nor should every record store get into them at this time. Look, it would be suicidal for us, or any manufacturer, to place discs in every store; the sales turnover would be nominal. Obviously, we can't be restrictive, but again, we do want to be selective." Leslie noted that retailers have already been selected for their disc roll-out.

A large proportion of the CBS discs which will be unveiled in June are music or music-oriented. "We happen to believe that music has the best and most exciting

and greatest chance for repetitive viewing of any genre," Leslie said. "When you look at a film such as 'An American in Paris,' the last fifteen minutes of the film are really a ballet scene with Gene Kelly. It's a great performance, and it can be seen over and over again. Even a film such as '2001' is really a computer graphic performance with magnificent music and great coloration—these are the things that are video. When people want to play a record for one of their friends, they will often play one or two bands. The same thing will happen with video. People will be saying, 'You've got to see that last ballet scene from 'An American in Paris,' or Irene Cara doing something in 'Fame.' I appreciate other genres, the horror films, etc., but there is a predictability about this programming, whereas with music films there is a kind of delight and fulfillment in experiencing it."

The high profile of music in CBS's disc launch is a strong indication of the company's interest in record retailers. "Those before us have made commitments to the hardware people, which is understandable in the scope of what they were trying to accomplish," Leslie said. "We have made no such commitments. I see record stores as natural outlets for video product, and that's why I would love to see these retailers redefine themselves as merchandisers of both the tapes and the discs. There has to be an understanding of the economics of moving this product, and if everyone could learn a new discipline, the video business could be a very healthy business with a great deal of growth."

Leslie said that he thought it was too early for the racks to become involved with video: "You're talking about a disc population that doesn't exist yet—at

least statistically. If we are all on target, I estimate that there will be 300,000 machines out there by the end of the year. That's a very viable beginning, but hardly one that suits a rack jobbing population that now caters to some 75 million stereo homes. Ultimately, however, the logical distribution mechanism is the rack jobber, and the logical distribution outlet is the record retailer."

Leslie also announced that CBS Video was planning to add stereo in 1982. "This is very important to us," he said. "I can't help but think of the incredible stereo potential of the videodisc—and that's why we believe music has a great future in video form. Hopefully, our discs will include the CX (CBS-developed noise reduction device) or something like it. I believe the CX is about as great a development as I have heard in all my years in the record business. It would give CBS and RCA a real edge."

Cable Convention

(Continued from page 19)

vised by Los Angeles Mayor Tom Bradley, NCTA chairman Douglas Dittrick (who is also president of Tribune Company Cable) and convention chairman Jerry Lindauer, senior vice president of Times Mirror Cable Television.

Eleven members of the United States Senate and House of Representatives were also scheduled to take part in the convention, with some of them to be involved in a May 30 debate on the issue of cable copyright. Federal Communications Commission chairman Mark Fowler was to give his first major address since becoming head of that seven-member commission; Fowler's speech was set for May 31.

While many companies with music industry concerns were to be among the exhibitors, Chrysalis Records was one of the very few record labels (if not the only one) scheduled to participate in the cable convention. Chrysalis was to unveil its new visual programming division (headed by label founder Terry Ellis) at its exhibit; among the label's software available for viewing were a one-hour video piece called "Slipstream" (a part-live, part-conceptual creation featuring Jethro Tull) and two films, "Dance Craze" and "Babylon."

The convention was to climax with the presentation of the cable industry's highest awards, the National and ACE Awards, during a May 31 gala at the Bonaventure Hotel.

In addition, the NCTA was set to offer "special counseling" to those looking for employment in the cable industry, especially minorities and women.

King of Video

(Continued from page 19)

Video represents most of the majors, including such firms as Paramount, Columbia and Magnetic Video.

The Summer CES will also mark the firm's debut of its new packaging for the manufactured line, a hard-shell vinyl case with a four-color sleeve that includes the original key art. Pricing on the Gold Medal line of classics is highly competitive, with many titles listed at \$33.

According to Vincent, the acquisition of funds from the sale of stock has enabled the firm to expand its plans for both distribution and the acquisition of new product. In addition to setting five new fully stocked distributors for its own line of product, the King of Video warehousing operation will be expanded to accommodate an inventory of approximately 32,000 titles, valued at \$1.2 million, an expansion that will make King of Video perhaps the largest independent distributor in the industry. The firm hopes to be able to guarantee its accounts delivery of product between 24 and 72 hours depending on the proximity of the dealer.

Having recently acquired 200 new titles, the firm will be introducing 20 new tapes per month after the introduction of the first 50 at CES. Further plans call for the firm's entry into the European market, with about 15 x-rated and 20 general release titles in its initial P.A.L. format release. Negotiations with European distributors are now under way, according to Vincent.

The King of Video display at the Summer CES will be housed in a 22 x 50-foot booth and, as at past Consumer Electronics Shows, will feature appearances by some of the firm's x-rated stars, including Marilyn Chambers. Although only 25 percent of the company's titles are x-rated, adult product accounts for some 60 percent of King of Video's gross sales.

Vincent, whose background includes theatrical training, doesn't discount the possibility that King of Video may eventually underwrite its own film and video productions. "The field is so young and wide open, the possibilities are unlimited," he said.

Scene Three Ups Davis, Boothby

■ NASHVILLE — Kitty Moon, president of Scene Three Video, has announced the promotion of Wendell Davis to lighting director, and Larry Boothby to video production coordinator for the production facility.

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Dialogue (Continued from page 10)

RW: What kind of losses are we talking about with the rental situation?

Bergamo: It's almost undeterminable. If Fotomat's statistics are the norm, and I don't know whether they are, the figures are six to one, rentals against sales. If only half of this is true, you can take it from there as to how big the rental situation is, and none of the manufacturers are enjoying any of these profits.

RW: The rental situation has created yet another problem for the manufacturer, that being the return of product which is being tagged defective when the product has really been rented to such a degree that it's simply worn out. Is MCA Distributing experiencing such problems, and what is the company doing about it?

Bergamo: When we receive so-called defective product, we send it to the original manufacturers and they advise us as to whether the product is indeed defective or used. We have discovered that of every ten tapes that are returned to us, one is defective and the others have been used. So what we're doing now is stickering our product with the account's name. When the original manufacturer sends it back to us as a used tape, we send it back to the dealer. We just implemented this system.

RW: What about the allegedly high rate of defectives with the MCA disc?

Bergamo: I really don't understand all the press on defectives. I don't understand it because we are not getting the discs back, and we encourage accounts to send them back. We want them back. We want to know where the problem is, but of all the discs we've gotten back since we entered the disc business, our defect rate is only ten percent. Now that doesn't jibe with what we've been hearing on the streets... If dealers aren't sending the discs back to us, I can't help but wonder what they're doing with them. A ten percent defect rate on a new item is not bad. We're not happy with it, however, and we want to get it down to less than one percent. The defect rate from the plant has dropped dramatically. We're making a better disc today.

RW: How has the disc been improved?

Bergamo: There was some thinking a while ago that a disc could be made like a record. Well, that can't be done; the disc requires a highly technical and scientific manufacturing method. When you enter our disc plant, it looks like a surgical lab. Everyone is wearing white smocks, and white gloves and hats. There was a point when one particle of dust could have created a defect, and so we did have our problems. There have been some changes on the manufacturing end which have allowed us greater tolerances with the disc. There have also been some changes on the hardware end that have helped us overcome the problem of discs sticking to the discplayers. You know, the hardware people are always blaming the software people, and visa versa.

RW: How do you plan on producing more discs?

Bergamo: As our defect rate goes down, our yield will be greater within the same facility. If you have an in-house defect rate of 50 percent, that means that only 50 percent of your discs are being shipped to accounts. As more units are sold, we'll increase plant capacity, but right now we believe that the elimination of in-house defectives will satisfy current needs.

RW: There has been much talk of the record retailer becoming the "natural" outlet for video product, especially since the advent of the disc. What are your thoughts about this?

Bergamo: I believed that the record retailer was a natural for video for a long time, but now I'm not sure. I don't know whether the record industry wants to make the commitment to video—I think they want to make a commitment on their own terms, and that's not a commitment. I don't think that it will destroy the video industry if they don't come aboard. What concerns me is if they do come aboard is that they may sell the product 40 cents over cost and blow away all of the other accounts... and pretty soon, we're back into the record industry again. I do think the video industry is an opportunity for record retailers, however.

RW: One of the most common complaints I hear from reputable record chains is that they are unable to buy video product direct from manufacturers. Is the record retailer justified in making such requests?

Bergamo: Each manufacturer has gone a different way. Paramount went entirely to distributors. Others, like ourselves, sold to retailers—we considered everyone a retailer, whether they distributed or not. I don't know who is right or wrong, but the important thing is that there is no cost difference. The dealer margin is the same whether an account buys directly from the manufacturer or a distributor. I think what the record dealer wants is to be able to buy

from manufacturers, and then open up advertising, get returns and essentially get into the record business. This will never be the record business. I'm not saying that the policies of the record industry have created all of their problems—there are other things that helped create it as well—but the policies of dealers have certainly contributed to the problems the record industry now faces. Look, we'd love to have the record retailer, but not on his terms. We will not be beaten down. There's a great account structure out there of video specialty stores, camera stores and appliance stores that are offering us tremendous support for our product.

RW: I was told that MCA Distributing will be appointing certain key accounts as distributors. Is there any truth to this, and if so, why have you changed your policy?

Bergamo: Yes, there's truth to it. We will be announcing the names of distributors, but not until after CES. We're looking at a date of June 15 or so, and at that time we'll appoint a number of distributors around the country. We feel that we can't penetrate all of the accounts throughout the country by dealing directly, and also there are some accounts which do not want to buy from a manufacturer, but rather prefer to buy from distributors. Dealers sometimes prefer distributors because they feel that they can be better serviced through them. There are supposedly between four to five thousand accounts out there. We directly service 1300 of these accounts. That means that there's a great potential marketplace out there.

What's happening with MCA is that accounts are taking MCA product, marking the cost up, marking the suggested list price up, and then selling to accounts which we do not service. They are doing this in order to make a profit, and you can't blame them, because they have to stay in business too. However, this is making our product uncompetitive at the retail level. If a \$65 film is marked up to \$79, that's uncompetitive. So, if your product is being two-stepped, you have to have a two-step structure; hence, our decision to select distributors. At the same time, we're going to keep our sales force out there and continue to sell our product on an active basis. We'll be riding two fences, but I think that we can do it comfortably.

RW: The rack accounts have expressed concern over their inability to enter the video market. Is the sale of video product feasible for them?

Bergamo: I don't know if the rack jobbers, based on today's pricing, will ever be able to get into the video business. I don't know whether we'll be able to carve out enough of a margin for them to participate, and this could be a problem. Look, we're businessmen, and we want to make a profit, but there isn't a great spread. When you have an item that costs you about \$14 in raw manufacturing, there isn't a lot of room to play around. We're not making these for 50 cents, as with a record. There are also a lot of payments that have to be made; a lot of guilds are involved with video. There are strikes going on in Los Angeles now. Why? Over royalties in video.

RW: How do the marketing strategies of the videocassette and videodisc differ at MCA Distributing?

Bergamo: We went anywhere with the tapes, but with the discs we had to make a commitment to Magnavox and Pioneer to supply their account structure with the software. We also didn't want to place the discs with accounts that didn't sell the hardware; we didn't have enough product, anyway. This has been our original marketing strategy, and I'm not sure that it's time to change it, time to go outside and sell to record stores or other accounts which do not have the hardware.

RW: Do you foresee a time when discs will be serviced to software outlets?

Bergamo: Eventually, I think you'll find the hardware in one place and the software in another, just like the record and audio stores today. We still have a commitment to Magnavox and Pioneer, but my feeling is that the hardware dealer doesn't really want to be in the software business. They want the final sale, and they don't want to see the customer continually walk into their doors and say, "I want this, and why can't you get it?" I think the marketing of discs will evolve in much the same way as the stereo business did. Stereos were sold with packages of records. When the customer went home with his new stereo, he played his records, and when he decided he wanted more, he went to another dealer down the street.

RW: If a dealer wants to stock MCA videotape, what kind of commitment must he make?

Bergamo: Originally, we insisted that an account open up with a \$1000 order and stock 80 percent of our titles. Of course, we only had 24 titles at that time. Now we have 40-some titles, so we have eliminated the 80 percent requirement, but we still have to have an opening order of \$1000. The record relationship that has been established with an account, be it good or bad, has no bearing on

(Continued on page 55)

Cover Story:

Dolly Parton Tops the Video Charts

■ With her participation in "9 to 5," the nation's top-selling videocassette for the past two months, according to *Record World's* Videocassette chart, Dolly Parton continues to break new ground for female artists from all musical fields.

Earlier this year Dolly made RW history when she became the first female artist to reach the number one spot on the pop, country, and A/C charts (with her self-penned single "9 to 5"). Her stunning debut in the movie of the same title is obviously no fluke—Dolly is well on the way to making inroads in the movie and video fields as noteworthy as her recording achievements.

Visual Flair

Dolly has always had a great flair for the visual, as her clothes and makeup attest. But behind the flair is a keen mind with a built-in sense of career direction that has guided her from the days she left her home in the Smokey Mountains of east Tennessee for

"9 to 5"), best new film star, and best supporting actress, to the recent American Guild of Variety Artists awards for entertainer of the year and female country star of the year.

Of course, Dolly has also won Country Music Association awards for entertainer of the year (1978), female vocalist of the year (1975 and 1976), vocal duo of the year with Wagoner (1968, 1970, and 1971), and a Grammy for female vocalist-country single 1978.

Songs she has written, including "Jolene," "To Daddy," and others, have earned high chart positions, many cover versions, and peer respect for her special insight into human nature and commercial songwriting. Earlier this year Dolly presented blockbuster live shows in her Las Vegas debut.

With "9 to 5" (a movie that co-stars Jane Fonda and Lily Tomlin) holding strong as the number one videocassette in the country, Dolly is already hard at work on her leading role in the film "The Best



Dolly Parton in '9 to 5'

Nashville. Dolly began peddling her songs, and soon teamed with Porter Wagoner on tour, records, and on his TV show. Dolly later starred on her own syndicated TV show, which is still a successful package offered by Multimedia.

After establishing herself firmly as a strong solo country act, Dolly reached out in 1974 to team with Katz-Gallin-Morey for management. Dolly enlisted the Los-Angeles-based company as part of her plan to expand her career horizons, and the results that have followed have shown that she is right on track. Her recent RCA albums have all been successful: "Here You Come Again," platinum; "Heartbreaker," gold; "Great Balls of Fire," gold; and the recent "9 to 5 and Odd Jobs," platinum.

Along the way Dolly has earned a hill of awards and nominations noting her achievements in many areas, from her Golden Globe nominations for best song ("9 to

Little Whorehouse in Texas," also starring Burt Reynolds, set to begin filming this summer. The Universal picture will include Dolly Parton songs written especially for the film adaptation of the hit Broadway musical.

With "9 to 5" continuing to sell well, it's conceivable that by year's end Dolly may be represented on yet another hot-selling videocassette, "Whorehouse." If her timing is right, who knows how many RW charts this talented lady can top at once?

Dolly Parton's eye-catching wardrobe and flashy appearance have always insured her attention from music fans, and the same will undoubtedly hold true for moviegoers and videocassette buyers. But like Dolly's early fans, her new followers will find that her special vocal style, heartwarming personal style, and down-to-earth lyrics and philosophies merit attention far beyond her clothes and looks.

Eight Charged With Videocassette Piracy

By BILL HOLLAND

■ WASHINGTON—The FBI, after a three and a half-year undercover "sting" operation both here and in Baltimore, revealed last week that it had uncovered a multi-million-dollar videocassette piracy ring.

The Bureau alleged in the indictment that "legitimate" videocassette businesses were used as fronts for the piracy. The men were also arrested in connection with running prostitution services through adult book store businesses.

The FBI said that the investigation began when the Washington office opened the "sting" operation, called Odyssey Productions, in 1979. Its purpose was to make contact with individuals believed by the Bureau to have illegally reproduced legitimate films for sale in violation of the copyright statutes.

Finally, in March, after the initial investigation had spread to the operators of the book stores supplying prostitutes, the arrests were made and Odyssey Productions was shut down.

A special grand jury in Baltimore this past week charged the men with violations of the Racketeer Influenced Corrupt Organization Law.

D&B Signs Pomeranz

■ LOS ANGELES—Ron Domont and Joel Brandes of D&B Management Corp. have announced the signing of singer/songwriter David Pomeranz to a long-term personal management agreement.

Pomeranz, whose songs have been performed by Barry Manilow, Bette Midler, Cliff Richards, John Denver, Phoebe Snow and others, currently has an LP on Pacific Records, "The Truth of Us."

Roger Taylor on 'Rockline'



Drummer Roger Taylor of Queen was special guest of B. Mitchell Reed on the second installment of Global Satellite Network's "Rockline," the new live 90-minute program beamed worldwide from Los Angeles. Taylor fielded questions posed by fans phoning in from around the globe about Queen and "Fun in Space," his first solo album. Pictured seated in the foreground are Taylor (left) and Reed. Pictured standing are (from left): Bryn Bridenthal, E/A vice president/public relations; Eddie Kritzer, "Rockline" producer; Cindy Tollin, "Rockline" assistant producer; and Jerry Sharrell, E/A senior vice president/creative services.

CBS Latin Meetings



Top management of CBS Records Group and CBS Records International recently travelled to Miami for a series of Latin American Operations management meetings. In attendance were the heads of the company's Latin American affiliates and other key personnel from the regional office for Latin American Operations located in Coral Gables, Florida. Pictured at a reception for the attendees are, from left: Manuel Villareal, president, CBS Records Mexico; Thomas Fundora, senior vice president, Record World; and Dick Asher, deputy president and chief operating officer, CBS Records Group.

d.b.a. Label Formed

■ NEW YORK—Alex Alexander, former vice president of G.R.A.F. Records, has formed d.b.a. Records, retaining the same office, personnel and product. d.b.a.'s first release is Queen Samantha's "Funky Celebration." "Crack of Dawn," a self-titled LP by a Canadian vocal group, will be released in the near future. Distribution for Crack of Dawn has already been set for Brazil, Argentina and Mexico, through RCA. Distribution in New York is through Malverne Distributors.

Staff

Officers at the label are: Alex Alexander, president; John Holanka, sales manager; Steve Stoff, national promotion; and Sonia Buser, product coordination.

Tommy Mottola: Full House of Hitmakers

By GREG BRODSKY

■ NEW YORK—As the manager of Daryl Hall & John Oates, it is plausible to assume that Tommy Mottola would have no time left for other business activities in the entertainment field. After all, the veteran hit-making RCA duo carries a consistently heavy workload of writing, recording, rehearsing and touring. Despite the personal attention that is required of the manager of one of pop music's biggest acts, however, Mottola and his company, Champion Entertainment, manage the careers of four "new and developing" acts. That all of these recording artists are enjoying considerable success at virtually the same time is no coincidence.

The new acts that Mottola currently manages are Tom Dickie and the Desires, Split Enz, G.E. Smith, and Kid Creole and the Coconuts. Except for the latter, whose Sire Records release "Fresh Fruit in Foreign Places" is out this week, all of these acts' records are in the process of building an AOR base. Mottola was asked if the difficulty in acquiring airplay that traditionally exists for new artists caused any competition among his acts.

"Each one of the new artists helps the other," he pointed out. "As you run down our roster, you'll notice that each one of these artists has one thing in common: an AOR base. And now

all of the bands are out on the road on tour as well. It's the same people you deal with whether it's one band or five. We have a system and pattern down pat so that it really works well."

Mottola went on to briefly outline the plans for each act. Calling Split Enz's 1980 A&M Records debut (in which each copy was laser-etched) the "greatest merchandising experiment that I've seen in a long time," Mottola claimed that cumulative sales on the LP are "approaching 400,000 without the benefit of any real major hit single. So we've built a very strong base. I just saw them perform in Los Angeles, and the new show is absolutely brilliant. I think that this tour, with this record and with such a strong AOR base, is going to break them wide open. The new album is doing well (currently at #62 bullet on this week's Album Chart) and we're going to put a single out soon."

G.E. Smith

G.E. Smith played guitar on the last two Hall & Oates albums and appears on their forthcoming album as well. Sometime between recording sessions and touring, he found time to marry Gilda Radner. In support of Smith's debut solo album, "In the World," recently released by Mirage Records, Mottola announced "a tour that we're

(Continued on page 32)

Muscle Shoals Seminar

(Continued from page 6)

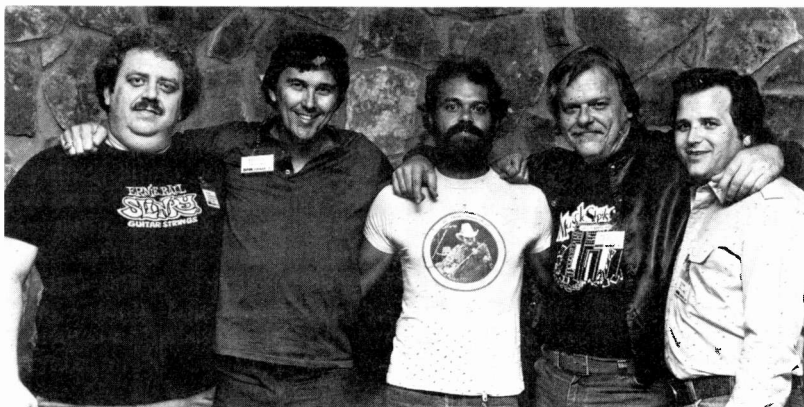
statutory song rate being offered to new acts by some labels, home taping regulation, the role of a publisher with respect to a label, and matters that arise with respect to label-owned publishing companies.

Record Attendance

Hosted by the Muscle Shoals Music Association, May 20-23 here, the Seminar was designed to expose Muscle Shoals' musical resources to as many of the regis-

trants as possible, as Muscle Shoals Sound Studios, Fame Studios, Wishbone Inc. studios, and others also hosted hospitality suites, and offered tours of their facilities.

The seminar drew a record number of registrants, many from Nashville and Atlanta as well as states surrounding Alabama, plus numerous music executives from New York, California, and as far away as Germany and England.



Shown after a panel discussion at the recent fourth annual Muscle Shoals Records and Producer Seminar are, from left: Jimmy Johnson, Muscle Shoals Sound, and president of the Muscle Shoals Music Assn.; Merlin Littlefield, ASCAP-Nashville; Lenny LeBlanc, Capitol/MSS Records artist; Barry Beckett, Muscle Shoals Sound; and John Sturdivant, ASCAP-Nashville.

New York, N.Y.

By DAVID MCGEE

■ "People come up to me—and this is not the mass public by any means—and say, 'Doobies don't sound the same since you left. Don't sound the same, don't sound like the Doobies anymore.' I just say, 'They changed'."

Although many a Doobie Brother has come and gone (only one, Patrick Simmons, is left from the original quartet), it seems fair to say only Tom Johnston could inspire the above sentiment. Johnston founded the Doobie Brothers, played lead guitar and wrote most of group's early hits (including the classic "Listen to the Music"); in short, he gave the Doobies an identifiable style. He looked tough but sang tender in a high-pitched, blue-eyed soul style. It was one of the most distinctive sounds of the '70s.

Johnston formally left the group in 1977 ("I had become apathetic in my writing. I didn't have the fire. We didn't have the feeling we should have had onstage. Too laid-back."), and finally launched his solo career last year with a Ted Templeman-produced, self-titled LP. His second solo outing, "Still Feels Good," released recently by Warner Bros., finds Johnston approaching the peak of his powers both as a writer and as a vocalist. Although the music is kindred in spirit to early Doobies pop, as opposed to the more overtly R&B songs on the first album, the most dramatic change is in the artist's return to the relaxed, confident manner which has characterized his finest work.

During a visit to Record World last week, Johnston agreed with this assessment and gave a fair share of the credit to producer Michael Omartian. "On the first solo album I was doing this R&B thing that I had to get out of my system, and luckily Warners put up with it. On the second album I was going back to writing like I always write, but in an updated style. Michael's specific contribution was a lot of good arrangements and just an 'up' feeling in the studio. His perspective and point of view were real positive. I'd never worked with anyone else before, and this turned out to be a good time."

Despite his achievements with the Doobies, Johnston feels he's still relatively unknown by the general public. Touring, of course, is the logical way to gain exposure, but after touring extensively (and expensively, with a nine-piece band) behind his first album, Johnston wants to see some interest in his album, either at the radio level or at the sales counter, before going on the road again. "I shouldn't have done that. It cost me a lot of money just to have the privilege to go out and play. On that first album I was doing something I really wanted to do, but it wasn't the most commercial thing in the world and didn't get established like it should. I'm hoping this one will."

Johnston clearly enjoys being on his own. He talks enthusiastically about being in control of his own destiny and being free of group politics. "If there's any questions to be asked, I'll answer them fast. I'll let people have their say, and if their suggestions are good I'll use them. In a group it's always, 'Let's have a meeting.'"

"Democracy," he snorts. "That got old. I've got so much more freedom now, and I'm taking much greater interest in what's going on."

Although he stays on good terms with the current Doobies (and speaks of doing an album with Patrick Simmons), he has no regrets about having left the group. "I'll say something, and it's not meant to be bad at all, but as far as I'm concerned there is no Doobie

(Continued on page 50)

ASCAP Names Spilka Distribution Director

■ NEW YORK—Leonard S. Spilka has been appointed director of distribution for ASCAP, it was announced by Paul Marks, ASCAP's managing director.

Spilka has been with ASCAP for the past six years. Prior to joining ASCAP, he was employed as a financial advisor to the Ford Foundation's communications and international programs.

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Ad Forum Record World

'Living' with Jimmy Cliff



MCA recording artist Jimmy Cliff recently performed eight shows at the Roxy in Los Angeles. The reggae singer/songwriter sang songs from his debut release on MCA, "I Am the Living." Pictured, from left, are: Don Taylor, Cliff's manager; Santo Russo, vice president of product developments, MCA; Pat Pipolo vice president of promotion; Cliff; Bob Siner, president of MCA; and Denny Rosencrantz, vice president of A&R.

Diana Ross

(Continued from page 3)

able to work with her direct now."

Capitol's international division, headquartered in Los Angeles, will assume central responsibility for directing the marketing of Ross' future recordings throughout the world outside North America.

Ross recently signed a long-term contract with RCA Records for the U.S. and Canada (*Record World*, May 23). She had been with Motown for her entire 20-year career.

Profile Records Bows

■ NEW YORK — Profile Records has been formed in New York by Cory Robbins and Steven Plotnicki. The first artist signed to the label is British television star Grace Kennedy (licensed from DJM Records, London). Kennedy's single, "I'm Starting Again," will be released later this month. Also signed is rap artist Lonnie Love, whose "Young Ladies" will be released in June.

Robbins last worked for MCA Music as general manager of the RCA-distributed Panorama label. Plotnicki, who comes from Win Records, wrote the disco hit, "Love Insurance," which was produced by Robbins. Profile will distribute through an independent network.

Shadow Signs With Creative Music Group

■ LOS ANGELES—Elektra/Asylum group Shadow has signed a long-term, exclusive songwriting agreement with the Creative Group.

Shadow members James "Diamond" Williams, Willie Beck and Clarence Williams are former members of the Ohio Players.

NAIRD Meeting In Philadelphia

By BILL HOLLAND

■ PHILADELPHIA — The ninth annual convention of the National Association of Independent Record Distributors and Manufacturers (NAIRD), an organization of more than 100 small independent record companies and distributors, got underway last Thursday (28) at the Sheraton Hotel here.

The four-day convention, which drew more than 200 people representing independent labels and distributors, was highlighted this year by the presentation of Indie Awards for the best rock, jazz, blues, folk and instrumental albums. There were also awards for the best packaging, best re-issue, and most innovative album by the small labels in 1980.

Host for the 1981 NAIRD convention was Richman Bros. Records, Inc., the well-known east coast distribution firm, located across the Delaware River in Pennsauken, New Jersey.

The convention also included a three-day trade show as well as workshops on a number of topics submitted by the members. Among the participants were Kal Rudman, editor and publisher of *Friday Morning Quarterback*; Moe Asch, president of Folkways Records; and Joe Boyd, president of Hannibal Records.

First American Names Two to Staff

■ LOS ANGELES—First American Records president Jerry Denon has announced the appointment of two new staff members.

Cindy Zachow joins the company as production assistant, and Linda Caldwell joins as administrative assistant to Denon.

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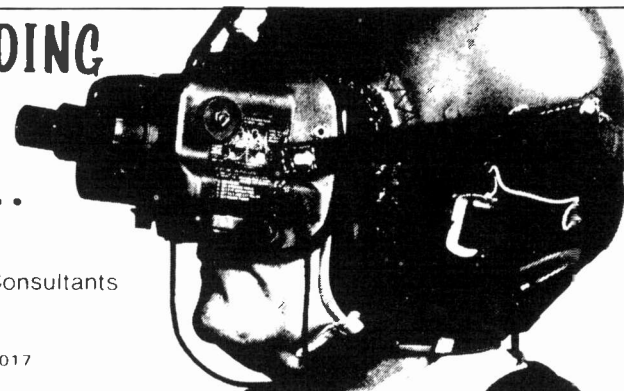
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Record World Singles 101-150

JUNE 6, 1981

JUN. 6	MAY 30		
101	104	THE BREAK UP SONG (THEY DON'T WRITE 'EM)	GREG KIHN BAND/ Beserkley 41949 (E/A) (Rye-Boy, ASCAP)
102	102	WHAT SHE DOES TO ME (THE DIANA SONG)	PRODUCERS/Portrait 12 02092 (CBS) (Huge, BMI)
103	103	TOM SAWYER	RUSH/Mercury 76109 (PolyGram) (Core, ASCAP)
104	101	BODY MUSIC STRIKERS	Prelude 8025 (Trumar, BMI)
105	109	IT DON'T TAKE LONG SPIDER	Dreamland 111 (RSC) (Jiru/Land of Dreams/Arista, ASCAP)
106	107	NIGHT (FEEL LIKE GETTING DOWN)	BILLY OCEAN/Epic 02053 (Blackwood, BMI/Nigel Martinez/Interworld, ASCAP)
107	108	DARLIN' TOM JONES	Mercury 76100 (PolyGram) (September/Yellow Dog, ASCAP)
108	106	CALL IT WHAT YOU WANT	BILL SUMMERS & SUMMERS HEAT/MCA 51073 (Bilsum, BMI)
109	110	BABY, I DO LOVE YOU	GREG PHILLINGANES/Planet 47928 (E/A)
110	111	LET ME STAY WITH YOU TONIGHT	POINT BLANK/MCA 51083 (Hamstein, BMI)
111	118	FREAKY DANCIN'	CAMEO/Chocolate City 3225 (PolyGram) (Better Days, BMI/Better Nights, ASCAP)
112	112	ALMOST SATURDAY NIGHT	DAVE EDMUNDS/Swan Song 72000 (Atl) (Greasy King, ASCAP)
113	113	YOU'RE THE REASON GOD MADE OKLAHOMA	DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 49650 (Pesco/Wallet/Senor/Cibie, ASCAP)
114	—	FOREVER YESTERDAY (FOR THE CHILDREN)	GLADYS KNIGHT & THE PIPS/ Columbia 11 02113 (Glenn's Music Files, ASCAP)
115	115	MAKE YOU MINE SIDE EFFECT	Elektra 47112 (Relaxed/Happy Birthday/ Tuff Cookie, BMI)
116	117	NEXT TIME YOU'LL KNOW	SISTER SLEDGE/Cotillion 40012 (Atl) (Walden/Gratitude Sky, ASCAP/Irving, BMI)
117	—	POCKET CALCULATOR	KRAFTWERK/Warner Bros. 49723 (Kling Klang, ASCAP)
118	119	PUSH ONE WAY	MCA 51110 (Perks/Duchess, BMI)
119	127	IF YOU FEEL IT	THELMA HOUSTON/RCA 12215 (Brookshare, BMI)
120	126	SEARCHING TO FIND THE ONE	UNLIMITED TOUCH/Prelude 8029 (Trumar, BMI/Unlimited Touch, ASCAP)
121	124	I CAN'T SAY GOODBYE TO YOU	HELEN REDDY/MCA 51106 (Al Gallico, BMI)
122	120	SEDUCED LEON REDBONE	Emerald City 7325 (Atl) (Warner Tamerlane/ Precedent, BMI)
123	123	COOL DOWN LIFE	Elektra 47128 (Terrytunes/Myjah, BMI)
124	116	DON'T STOP	K.I.D./Sam 81 5018 (Mideb/Janmar, ASCAP)
125	114	JUST CHILLIN' OUT	BERNARD WRIGHT/Arista/GRP 2511 (Sunset Burgundy, ASCAP)
126	128	'SCUSE ME, WHILE I FALL IN LOVE	DONNA WASHINGTON/Capitol 4991 (Almo/Uncle Ronnie's, ASCAP)
127	131	TRY IT OUT	GINO SOCCIO/Atlantic/RFC 3818 (Good Flavor/Sons Celestes Shediac, ASCAP)
128	129	TELL ME WHERE IT HURTS	WALTER JACKSON/Columbia 11 02037 (Angelshell/Six Continents, BMI)
129	121	HEAVEN IN YOUR ARMS	DAN HARTMAN/Blue Sky 6 70053 (CBS) (Silver Steed, BMI)
130	132	ARE YOU SINGLE	AURRA/Salsoul 2139 (RCA) (Lucky Three/Red Aurra, BMI)
131	133	TAKE IT ANY WAY YOU WANT IT	FATBACK/Spring 3018 (PolyGram) (Chita, BMI)
132	122	WHAT TWO CAN DO	DENIECE WILLIAMS/ARC/Columbia 60504 (Bellboy/Kee-Drick, BMI)
133	136	RUNNING AWAY	MAZE FEATURING FRANKIE BEVERLY/Capitol 5000 (Amazement, BMI)
134	134	IF YOU LOVE THE ONE YOU LOSE	BRENDA RUSSELL/A&M 2326 (Almo/Rutland Road, ASCAP)
135	148	TELL 'EM I HEARD IT	SANDRA FEVA/Venture 138 (Paddle/Simon- Redmond/Gaetana, BMI)
136	—	THIS TIME I BELIEVE	MARSHALL TUCKER BAND/Warner Bros. 49724 (Marshall Tucker, BMI)
137	137	LOVE DON'T STRIKE TWICE	BLACKBYRDS/Fantasy 910 (Khempera, ASCAP/First Dawn, BMI)
138	138	REACTION SATISFACTION	SUN/Capitol 4981 (Glenwood, ASCAP)
139	139	THAT DIDN'T HURT TOO BAD	DR. HOOK/Casablanca 2325 (PolyGram) (I've Got The Music, ASCAP)
140	140	ANOTHER ONE RIDES THE BUS	WEIRD AL YANKOVIC/TK 1043 (Queen/ Beechwood, BMI)
141	147	LOVE'S DANCE	KLIQUE/MCA 51099 (Bee Germaine, BMI)
142	141	HOOKED ON MUSIC	MAC DAVIS/Casablanca 2327 (PolyGram) (Songpainter, BMI)
143	142	PERFECT FIT	JERRY KNIGHT/A&M 2304 (Almo/Crimasco, ASCAP)
144	125	SUPERLOVE	SKYY/Salsoul 2136 (RCA) (One to One, ASCAP)
145	130	SHEILA	GREG KIHN/Beserkley 47131 (E/A) (Low-Twi, BMI)
146	143	INVITATION TO LOVE	DAZZ BAND/Motown 1507 (Three Go/Jazzy Autumn, ASCAP)
147	135	LADY'S WILD CON FUNK	SHUN/Mercury 76099 (PolyGram) (Val-ie-Joe/ Felstar, BMI)
148	146	DO YOU WANT TO MAKE LOVE	MARVA KING/Planet 47924 (E/A) (ATV, BMI)
149	144	YOU'RE TOO LATE	FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/ Listi, BMI)
150	145	PRAISE	MARVIN GAYE/Tamla 54322 (Motown) (Buggie, ASCAP)

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Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

Ai NO CORRIDA	Jones (Heatwave/HG, ASCAP/Lazy Lizard, BMI)	26	MAKE THAT MOVE	Sylvers (Spectrum VII/ My Kinda, ASCAP)	72
AIN'T EVEN DONE WITH THE NIGHT	Cropper (H.G., ASCAP)	30	MERCY, MERCY, MERCY	Ladanyi-Cannata (Corillion/Vonglo, BMI)	78
A LIFE OF ILLUSION	Passarelli-Walsh (Rio Ray/Wow Flutter, ASCAP)	59	MODERN GIRL	Neil (Pendulum, Unichappell, BMI)	41
ALL THOSE YEARS	Harrison-Cooper (Ganga/B.V., BMI)	11	MORNING TRAIN (NINE TO FIVE)	Neil (Unichappell, BMI)	4
A WOMAN NEEDS LOVE (JUST LIKE YOU DO)	Parker, Jr. (Raydiola, ASCAP)	5	NOBODY WINS	Thomas (Intersong, ASCAP)	44
AMERICA	Gaudio (Stonebridge, ASCAP)	13	ONE DAY IN YOUR LIFE	Brown (Jobete, ASCAP)	57
ANGEL OF THE MORNING	Landis (Blackwood, BMI)	6	PARADISE	Petrus-Malavasi (Little Macho, ASCAP)	62
BEING WITH YOU	Tobin (Bertam, ASCAP)	7	PROMISES	Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	77
BETTE DAVIS EYES	Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)	1	PULL UP TO THE BUMPER	Blackwell-Sadkin (Ackee/Grace Jones, ASCAP)	95
BLESSED ARE THE BELIEVERS	Norman (Chappell/Unichappell, BMI)	83	QUEEN OF HEARTS	Landis (Drunk Monkey, ASCAP)	73
BOY FROM NEW YORK CITY	Graydon (Trio, BMI)	43	RAIN IN MAY	Pilgram (Dayglo, ASCAP)	87
BROOKLYN GIRLS	Bunetta-Chudacoff (Captain Crystal/Screen Gems-EMI, BMI)	66	RAPTURE	Chapman (Rare Blue/Monster Island, ASCAP)	19
BUT YOU KNOW I LOVE YOU	Post (Tro-Devon, BMI)	94	ROCK 'N' ROLL DREAMS COME THROUGH	Iovine-Steinman-Jansen (Neverland/Lost Boys, BMI)	84
CAN YOU FEEL IT	Group (Mijac/Siggy, BMI)	100	SAY WHAT	Mitchell (Fourth Floor/Hot Kitchen, ASCAP)	34
CELEBRATION	Deodato (Delightful/Fresh Star, BMI)	90	SAY YOU'LL BE MINE	Omertian (Pop 'n' Roll, ASCAP)	45
COME TO ME	Mardin (Acoustic/Dobbins/ Blue Book/Buttercreek, BMI)	79	SEVEN YEAR ACHE	Crowell (Hotwire/ Atlantic, BMI)	56
DON'T STAND SO CLOSE TO ME	Group (Virgin/Chappell, ASCAP)	93	SHADDUP YOUR FACE	Dolce-McKenzie (Remix, BMI)	35
DOUBLE DUTCH BUS	(Wimot/Frashon/ Supermarket, BMI)	71	SINCE I DON'T HAVE YOU	Butler Bonnyview/Southern, ASCAP)	27
ELVIRA	Chancey (Acuff Rose, BMI)	48	SLOW HAND	Perry (Warner-Tamerlane/ Flying Dutchman, BMI/Sweet Harmony, ASCAP)	61
FANTASY GIRL	Mills (Rocknocker/WB/ Easy Action, ASCAP)	89	SOMEBODY'S KNOCKIN'	Penny (Chiplin/ Tri-Chappell)	25
FIND YOUR WAY BACK	Nevison (Luna- tunes, BMI)	60	STARS ON 45	Eggemont (Publisher not listed)	2
FOOL IN LOVE WITH YOU	Neary (20th Century/Neary Tunes, ASCAP/Fox Fanfare/Neary Tunes, BMI)	39	STILL RIGHT HERE IN MY HEART	Fraboni (Kentucky Wonder, BMI)	38
GEMINI DREAM	Williams (WB/MCA, ASCAP)	54	STRONGER THAN BEFORE	Bacharach- Arthur (Unichappell/Begonia Melodies/ Fedora, BMI/Hidden Valley, ASCAP)	55
GIVE A LITTLE BIT MORE	Tarney (Paper, PRS)	40	SUKIYAKI	Duke (Beechwood, BMI)	8
GIVE IT TO ME	BABY James (Jobete/ Stone City, ASCAP)	68	SWEET BABY	Clarke-Duke (Mycenae, ASCAP)	42
HARD TIMES	Asher (Country Roads, BMI)	86	SWEETHEART	Verroca (Bigteeth, BMI/ Brightsmile, ASCAP)	15
HEARTBEAT	Nix (Kenix/Sugar Biscuit, ASCAP)	88	TAKE IT ON THE RUN	Cronin-Richrath- Beamish (Buddy, BMI)	3
HEARTS	Hug (Mercury Shoes/Great Pyramid, BMI)	50	THE ONE THAT YOU LOVE	Maslin (Careers/Bestall Reynolds, BMI)	18
HER TOWN TOO	Asher (Country Road/ Leadsheetland, BMI/Iceage, ASCAP)	70	THE STROKE	Squier-Mack (Songs of the Knight)	67
HOLD ON LOOSELY	Mills (Rocknocker/ WB/Easy Action, ASCAP)	98	THE WAITING	Petty-Iovine (Gone Gator, ASCAP)	28
HOW 'BOUT US	Graham (Dana Walden, license not listed)	17	THEME FROM THE GREATEST AMERICAN HERO	Post (Publisher not listed)	49
HURRY UP AND WAIT	Group (Bovina, ASCAP)	81	THIS LITTLE GIRL	Miami Steve-Springsteen (Bruce Springsteen, ASCAP)	21
I CAN'T STAND IT	Dowd (Stigwood/ Unichappell, BMI)	85	TIME	Parsons (Woolfsongs/Career/Irving, BMI)	36
I CAN TAKE CARE OF MYSELF	Baxter (WB/Vera Cruz, ASCAP)	53	TOO MUCH TIME ON MY HANDS	Group (Almo, ASCAP)	12
IN THE AIR TONIGHT	Collins (Effect- sound/Pun, ASCAP)	80	TURN ME LOOSE	Fairbairn (Blackwood/ Dean of Music, BMI)	82
I LOVE YOU	Ryan (C.B.B., ASCAP)	14	TWO HEARTS	Mtume-Lucas (Frozen Butterfly, BMI)	58
I LOVED 'EM EVERY ONE	Killen (Tree, BMI)	51	WASN'T THAT A PARTY	Richardson (United Artists, ASCAP)	99
I MISSED AGAIN	Collins-Padgham (Effectsound Ltd./Pun, ASCAP)	32	WATCHING THE WHEELS	Lennon-Ono- Douglas (Lenono, BMI)	9
IS IT YOU	Ritenour (Rit of Habeus, ASCAP)	31	WHAT ARE WE DOIN' IN LOVE	Maher- Goodrum (Chappell/Sailmaker, ASCAP)	19
IT'S NOW OR NEVER	Scotti-D'Andrea (Glady's, ASCAP)	76	WHAT CHA GONNA DO FOR ME	Mardin (Ackee/Longdog, ASCAP)	46
I'VE BEEN WAITING FOR YOU	ALL OF MY LIFE Butler (Al Gallico, BMI)	97	WHEN LOVE CALLS	Carmichael (Almo/ Newborn/Audio, ASCAP)	69
JESSIE'S GIRL	Olsen (Robie Porter, BMI)	20	WHILE YOU SEE A CHANCE	Winwood (Island/Irving/Blue Sky/Rider Songs, BMI)	91
JONES VS. JONES	Deodato (Delightful/ Fresh Start, BMI/Double F, ASCAP)	63	WINNING	Olson (Island, BMI)	29
JUST BETWEEN YOU AND ME	Goodwyn- Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC)	52	YEARNING	Simmons (Total Experience, BMI)	64
JUST SO LONELY	Ramone (Marvin Gardens/Beachball, ASCAP)	92	YOU BETTER YOU BET	Szymczyk (Towser Tunes, BMI)	24
JUST THE TWO OF US	Washington, Jr.- MacDonald (Antisia/Bleu Nig, ASCAP)	23	YOU LIKE ME DON'T YOU	Jackson (Jobete, ASCAP)	75
KEEP ON LOVING YOU	Cronin-Richrath- Beamish (Fate, ASCAP)	47	YOU MAKE MY DREAMS	Hall-Oates (Hot-Cha/Six Continents, BMI)	22
KISS ON MY LIST	Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	16	YOU'RE SO EASY TO LOVE	James (Big Teeth/Tommy James, BMI)	65
LIVING INSIDE MYSELF	Vannelli (Black Keys, BMI)	10	YOUR LOVE IS ON THE ONE	Group (Spectrum VII/Circle L, ASCAP)	96
LOVE YOU LIKE I NEVER LOVED BEFORE	Carbone-Zito (Sixty-Ninth Street, BMI)	37			
LOVIN' THE NIGHT AWAY	Hall (Songs of Manhattan Island/Whitehaven/ZIB, BMI)	74			

RECORD WORLD JUNE 6, 1981

Record World Singles



JUNE 6, 1981

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

JUN. 6	MAY 30		WKS. ON CHART
1	1	BETTE DAVIS EYES KIM CARNES EMI-America 8077 (2nd Week)	11
2	5	STARS ON 45 STARS ON /Radio 3810 (Atl)	9
3	3	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054	12
4	4	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI-America 8071	17
5	7	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	14
6	6	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	16
7	2	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	16
8	8	SUKIYAKI TASTE OF HONEY /Capitol 4953	14
9	9	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	11
10	10	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	12
11	20	ALL THOSE YEARS AGO GEORGE HARRISON/Dark Horse 49729 (WB)	3
12	11	TOO MUCH TIME ON MY HANDS STYX/A&M 2323	12
13	18	AMERICA NEIL DIAMOND/Capitol 4994	7
14	17	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	15
15	15	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	14
16	12	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	20
17	14	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	18
18	30	THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604	4
19	21	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	11
20	28	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	10
21	25	THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 2309	9
22	29	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/RCA 12217	6
23	16	JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra 47103	17
24	13	YOU BETTER YOU BET THE WHO/Warner Bros. 49698	12
25	19	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	19
26	27	AI NO CORRIDA QUINCY JONES/A&M 2309	9
27	26	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)	9
28	34	THE WAITING TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 51100	6
29	33	WINNING SANTANA/Columbia 11 01050	8
30	22	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	19
31	35	IS IT YOU? LEE RITENOUR/Elektra 47124	6
32	24	I MISSED AGAIN PHIL COLLINS/Atlantic 3790	12
33	23	RAPTURE BLONDIE/Chrysalis 2485	19
34	37	SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)	6
35	46	SHADDUP YOUR FACE JOE DOLCE/MCA 51053	6
36	41	TIME ALAN PARSONS PROJECT/Arista 0598	8
37	32	LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION/Elektra 47125	12
38	42	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/Casablanca 2332 (PolyGram)	7
39	47	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century-Fox 2487 (RCA)	6
40	44	GIVE A LITTLE BIT MORE CLIFF RICHARD/EMI-America 8076	6
41	50	MODERN GIRL SHEENA EASTON/EMI-America 8080	4
42	49	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	6
43	54	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/Atlantic 3816	3
44	51	NOBODY WINS ELTON JOHN/Geffen 49722 (WB)	5
45	36	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	11
46	55	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692	5
47	31	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	25
48	68	ELVIRA* OAK RIDGE BOYS/MCA 51084	4



49	56	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/Elektra 47147	4
50	60	HEARTS MARTY BALIN/EMI-America 8084	3
51	38	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690	10
52	39	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	17
53	58	I CAN TAKE CARE OF MYSELF BILLY & THE BEATERS/Alfa 7002	5

CHARTMAKER OF THE WEEK

54	—	GEMINI DREAM MOODY BLUES Threshold 601 (PolyGram)	↑
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55	63	STRONGER THAN BEFORE CAROLE BAYER SAGER/Boardwalk 02054	4
56	62	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	6
57	57	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 62968	8
58	65	TWO HEARTS STEPHANIE MILLS/20th Century-Fox 2492 (RCA)	5
59	64	A LIFE OF ILLUSION JOE WALSH/Elektra 47144	3
60	45	FIND YOUR WAY BACK JEFFERSON STARSHIP/Grunt 12211 (RCA)	10
61	78	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	2
62	66	PARADISE CHANGE /Atlantic/RFC 3809	5
63	69	JONES VS. JONES KOOL & THE GANG/De-Lite 813 (PolyGram)	3
64	70	YEARNING GAP BAND/Mercury 76101 (PolyGram)	4
65	67	YOU'RE SO EASY TO LOVE TOMMY JAMES/Millennium 11799 (RCA)	20
66	75	BROOKLYN GIRLS ROBBIE DUPREE/Elektra 47145	3
67	76	THE STROKE BILLY SQUIER/Capitol 5005	3
68	77	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	4
69	61	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	10
70	40	HER TOWN TOO JAMES TAYLOR & J. D. SOUTHER/Columbia 11 60514	13
71	83	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	4
72	53	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	9
73	84	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	2
74	82	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA 12206	3
75	59	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	7
76	85	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)	2
77	81	PROMISES BARBRA STREISAND/Columbia 11 02065	3
78	80	MERCY, MERCY, MERCY PHOEBE SNOW/Mirage 3818 (Atl)	5
79	88	COME TO ME ARETHA FRANKLIN/Arista 0600	2
80	89	IN THE AIR TONIGHT PHIL COLLINS/Atlantic 2824	2
81	48	HURRY UP AND WAIT ISLEY BROTHERS/T-Neck 6 02033 (CBS)	8
82	73	TURN ME LOOSE LOVERBOY/Columbia 11 11421	17
83	52	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	10
84	—	ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN/Epic/Cleve. Intl. 19 02111	1
85	43	I CAN'T STAND IT ERIC CLAPTON & HIS BAND/RSO 1060	15
86	—	HARD TIMES JAMES TAYLOR/Columbia 11 02098	1
87	90	RAIN IN MAY MAX WARNER/Radio 3842 (Atl)	2
88	92	HEARTBEAT TAANA GARDNER/West End 1232	2
89	—	FANTASY GIRL 38 SPECIAL/A&M 2330	1
90	86	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	31
91	72	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	18
92	71	JUST SO LONELY GET WET/Boardwalk 02018	7
93	93	DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	18
94	94	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	9
95	—	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)	1
96	98	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA)	3
97	79	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE PAUL ANKA/RCA 12225	7
98	74	HOLD ON LOOSELY 38 SPECIAL/A&M 2316	13
99	87	WASN'T THAT A PARTY ROVERS/Epic/Cleve. Intl. 19 51007	16
100	95	CAN YOU FEEL IT JACKSONS/Epic 19 01032	7

* Denotes Powerhouse Picks.

PRODUCERS AND PUBLISHERS ON PAGE 28

Record World

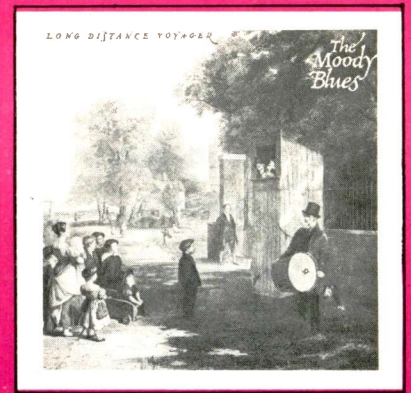
Album

Airplay

JUNE 6, 1981

FLASHMAKER

LONG DISTANCE VOYAGER
MOODY BLUES
Threshold



Heavy Action listings from key progressive stations around the country are in descending order unless otherwise noted. Adds are alphabetized.

WNEW-FM/NEW YORK

ADDS:
ROBBIE DUPREE—Elektra
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
MOVIES—RCA
NEW MUSIK—Epic
YOKO ONO—Geffen
SILVER CONDOR—Col
STIFF LITTLE FINGERS—Chrysalis
JOE VITALE—Asylum
WISHBONE ASH—MCA

HEAVY ACTION:
GARY U.S. BONDS—EMI-America
SANTANA—Col
GEORGE HARRISON (12")—Dark Horse
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
MOODY BLUES—Threshold
THE WHO—WB
SOUTHSIDE JOHNNY—Mercury
PETER FRAMPTON—A&M
BRUCE SPRINGSTEEN—Col
SQUEEZE—A&M

WBCN-FM/BOSTON

ADDS:
ABOUT THE WEATHER (single)—Magazine—I.R.S.
FOREVER YESTERDAY (single)—Gladys Knight & The Pips—Col
PETER FRAMPTON—A&M
I CAN TAKE CARE OF MYSELF (single)—Billy & The Beaters—Alfa
MISSING PERSONS (ep)—Komos
MOODY BLUES—Threshold
999—Polydor
QUEEN OF HEARTS (single)—Juice Newton—Capitol
SPIDER—Dreamland

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
GARY U.S. BONDS—EMI-America
THE WHO—WB
VAN HALEN—WB
ADAM AND THE ANTS—Epic
KIM CARNES—EMI-America
PHIL COLLINS—Atlantic
REO SPEEDWAGON—Epic
SANTANA—Col
TUBES—Capitol

WLIR-FM/LONG ISLAND

ADDS:
PETER FRAMPTON—A&M
FREEWAYS (lp cut)—Marty Balin—EMI-America
IT'S GOING TO HAPPEN (import single)—Undertones—Ardeck
KRAFTWERK—WB
MOODY BLUES—Threshold
PLASMATICS—Stiff America
SYL SYLVAIN AND THE TEARDROPS—RCA
THIN LIZZY (import ep)—Lizzy
WENDY'S SONG (single)—John Melnick—#9

HEAVY ACTION:
JOAN JETT—Boardwalk
SQUEEZE—A&M
TUBES—Capitol
RUSH—Mercury
VAN HALEN—WB
NEW MUSIK—Epic
AC/DC—Atlantic
DREGS—Arista

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SPLIT ENZ—A&M

WPLR-FM/NEW HAVEN

ADDS:
PETER FRAMPTON—A&M
GHOST RIDERS—Anthem
MOODY BLUES—Threshold

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
VAN HALEN—WB
MARSHALL TUCKER BAND—WB
JOE WALSH—Asylum
THE WHO—WB
SANTANA—Col
GEORGE HARRISON (12")—Dark Horse
AC/DC—Atlantic
STEVE WINWOOD—Island
SQUEEZE—A&M

WCCC-FM/HARTFORD

ADDS:
PETER FRAMPTON—A&M
MOODY BLUES—Threshold

HEAVY ACTION (in alphabetical order):
GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt
MARSHALL TUCKER BAND—WB
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SECRET POLICEMAN'S BALL—Island
BILLY SQUIER—Capitol
VAN HALEN—WB
JOE WALSH—Asylum

WBLM-FM/MAINE

ADDS:
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
PLASMATICS—Stiff America
SILVER CONDOR—Col
SPIDER—Dreamland
JOE VITALE—Asylum

HEAVY ACTION:
STYX—A&M
AC/DC—Atlantic
JEFFERSON STARSHIP—Grunt
THE WHO—WB
RUSH—Mercury
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
VAN HALEN—WB
LOVERBOY—Col
GARY U.S. BONDS—EMI-America
PHIL COLLINS—Atlantic

WCMF-FM/ROCHESTER

ADDS:
PETER FRAMPTON—A&M
GHOST RIDERS—Anthem
MOODY BLUES—Threshold
NEW MUSIK—Epic

HEAVY ACTION:
VAN HALEN—WB
REO SPEEDWAGON—Epic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

RUSH—Mercury
OZZY OSBOURNE—Jet
AC/DC—Atlantic
38 SPECIAL—A&M
JOE WALSH—Asylum
THE WHO—WB
JUDAS PRIEST—Col

WQBK-FM/ALBANY

ADDS:
ANY TROUBLE LIVE (ep)—Stiff America
BRIAN ENO—EG
PETER FRAMPTON—A&M
GHOST RIDERS—Anthem
DAVID JOHANSEN (12")—Blue Sky
MOODY BLUES—Threshold
SILVER CONDOR—Col
SLOWHAND (single)—Pointer Sisters—Planet
20/20—Portrait
JERRY JEFF WALKER—Southcoast/MCA

HEAVY ACTION:
DAVE EDMUNDS—Swan Song
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
U2—Island
FAST FONTAINE—EMI-America
SQUEEZE—A&M
PHIL COLLINS—Atlantic
DREGS—Arista
ADAM AND THE ANTS—Epic
KIM CARNES—EMI-America
TUBES—Capitol

WAQX-FM/SYRACUSE

ADDS:
EXPOSED—Various Artists—CBS
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
SILVER CONDOR—Col
WHITESNAKE—Mirage
FRANK ZAPPA—Barking Pumpkin

HEAVY ACTION:
95X GERBER MUSIC SOUND CHECK—Local
AC/DC—Atlantic
38 SPECIAL—A&M
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PHIL COLLINS—Atlantic
JOE WALSH—Asylum
OZZY OSBOURNE—Jet
GARY U.S. BONDS—EMI-America
SANTANA—Col
RICK SPRINGFIELD—RCA

WOUR-FM/UTICA

ADDS:
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
SPIDER—Dreamland

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
RICK SPRINGFIELD—RCA
JOE WALSH—Asylum
BILLY SQUIER—Capitol
SILVER CONDOR—Col
JEFFERSON STARSHIP—Grunt
COLD CHISEL—Elektra
PRETENDERS (ep)—Sire
GREG KIHN—Beserkley

WMMR-FM/PHILADELPHIA

ADDS:
A'S—Arista
GHOST RIDERS—Anthem
MOODY BLUES—Threshold
NEW MUSIK—Epic
WISHBONE ASH—MCA

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
STEVE WINWOOD—Island
THE WHO—WB
PRETENDERS (ep)—Sire
VAN HALEN—WB
GARY U.S. BONDS—EMI-America
JEFFERSON STARSHIP—Grunt
DREGS—Arista
RICK SPRINGFIELD—RCA
SOUTHSIDE JOHNNY—Mercury

WHFS-FM/WASHINGTON D.C.

ADDS:
ABOUT THE WEATHER (single)—Magazine—I.R.S.
BRIAN ENO—EG
DAVID JOHANSEN (12")—Blue Sky
MOVIES—RCA
NAUGHTY SWEETIES (12")—Dauntless
ROOM FULL OF BLUES—Blue Flame
SNEAKERS—City Lights
SYL SYLVAIN AND THE TEARDROPS—RCA
TAXI—Mango
THIRD FLOOR STRANGERS—Trelaine

HEAVY ACTION:
PRETENDERS (ep)—Sire
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SQUEEZE—A&M
GARY U.S. BONDS—EMI-America
CLASH—Epic
SOUTHSIDE JOHNNY—Mercury
PHIL COLLINS—Atlantic
DAVE EDMUNDS—Swan Song
ADAM AND THE ANTS—Epic
URBAN VERBS—WB

WRXL-FM/RICHMOND

ADDS:
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
JOHNNY VAN ZANT BAND—Polydor

HEAVY ACTION:
GARY U.S. BONDS—EMI-America
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
GEORGE HARRISON (12")—Dark Horse
RUSH—Mercury
KIM CARNES—EMI-America
PHIL COLLINS—Atlantic
VAN HALEN—WB
PRODUCERS—Portrait
JOE WALSH—Asylum
BILLY SQUIER—Capitol

WKLS-FM/ATLANTA

ADDS:
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
SILVER CONDOR—Col

HEAVY ACTION:

STYX—A&M
VAN HALEN—WB
AC/DC—Atlantic
REO SPEEDWAGON—Epic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
HOT 'LANTA HOME COOKING—Local
RUSH—Mercury
MOTHER'S FINEST—Atlantic
PRODUCERS—Portrait
SANTANA—Col

WYMX-FM/AUGUSTA

ADDS:
MARTY BALIN—EMI-America
PETER FRAMPTON—A&M
ELTON JOHN—Geffen
TOM JOHNSTON—WB
MOODY BLUES—Threshold

HEAVY ACTION:
PHIL COLLINS—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
VAN HALEN—WB
AC/DC—Atlantic
MARSHALL TUCKER BAND—WB
RUSH—Mercury
BILLY SQUIER—Capitol
JOE WALSH—Asylum
SANTANA—Col
GEORGE HARRISON (12")—Dark Horse

WMMS-FM/CLEVELAND

ADDS:
PETER FRAMPTON—A&M
DAVID JOHANSEN (12")—Blue Sky
MOODY BLUES—Threshold
SILVER CONDOR—Col
SYL SYLVAIN & THE TEARDROPS—RCA

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SOUTHSIDE JOHNNY—Mercury
THE WHO—WB
GARY U.S. BONDS—EMI-America
STEVE WINWOOD—Island
STYX—A&M
AC/DC—Atlantic
VAN HALEN—WB
JOE WALSH—Asylum
WILLIE NILE—Arista

Y95-FM/ROCKFORD

ADDS:
PETER FRAMPTON—A&M
ELTON JOHN—Geffen
ROBIN LANE AND THE CHARTBUSTERS—WB
MOODY BLUES—Threshold
SILVER CONDOR—Col

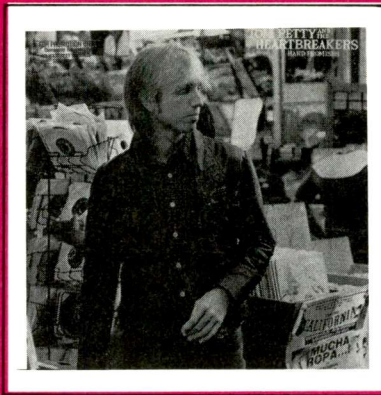
HEAVY ACTION:
AC/DC—Atlantic
OZZY OSBOURNE—Jet
38 SPECIAL—A&M
LOVERBOY—Col
PHIL COLLINS—Atlantic
BILLY SQUIER—Capitol
JOE WALSH—Asylum
JIM STEINMAN—Epic/Cleve. Intl.
VAN HALEN—WB
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

MOST ADDED

LONG DISTANCE VOYAGER—Moody Blues
—Threshold (33)
BREAKING ALL THE RULES—Peter
Frampton—A&M (32)
SILVER CONDOR—Col (14)
PLANTATION HARBOR—Joe Vitale—
Asylum (7)
BETWEEN THE LINES—Spider—
Dreamland (5)
BEYOND THE VALLEY OF 1984—
Plasmatics—Stiff America (5)

TOP AIRPLAY

HARD PROMISES
TOM PETTY AND THE
HEARTBREAKERS
Backstreet/MCA



MOST AIRPLAY

HARD PROMISES—Tom Petty and the
Heartbreakers—Backstreet/MCA (37)
FACE VALUE—Phil Collins—Atlantic (24)
FAIR WARNING—Van Halen—WB (23)
ZEBOP!—Santana—Col (22)
FACE DANCES—The Who—WB (21)
THERE GOES THE NEIGHBORHOOD—
Joe Walsh—Asylum (18)
DEDICATION—Gary U.S. Bonds—
EMI-America (16)
MODERN TIMES—Jefferson Starship—
Grunt (16)
DIRTY DEEDS DONE DIRTY CHEAP—AC/DC
—Atlantic (14)
MOVING PICTURES—Rush—Mercury (13)

Heavy Action listings from key progressive stations around the country are in descending order unless otherwise noted. Adds are alphabetized.

WLUP-FM/CHICAGO

ADDS:
PETER FRAMPTON—A&M
GREG KIHN—Beserkley
MOODY BLUES—Threshold
POINT BLANK—MCA
SILVER CONDOR—Col
HEAVY ACTION:
VAN HALEN—WB
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
PHIL COLLINS—Atlantic
AC/DC—Atlantic
REO SPEEDWAGON—Epic
KIM CARNES—EMI-America
RUSH—Mercury
OZZY OSBOURNE—Jet
STEVE WINWOOD—Island
STYX—A&M

WXRT-FM/CHICAGO

ADDS:
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
STAND AND DELIVER (import
single)—Adam and the Ants—
CBS Intl.
JOE VITALE—Asylum
HEAVY ACTION:
STEVE WINWOOD—Island
MOODY BLUES—Threshold
THE WHO—WB
SANTANA—Col
PHIL COLLINS—Atlantic
ERIC CLAPTON—RSO
PRETENDERS (ep)—Sire
DAVE EDMUNDS—Swan Song
GARY U.S. BONDS—EMI-America
MUDDY WATERS—Blue Sky

KSHE-FM/ST. LOUIS

ADDS:
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
SILVER CONDOR—Col
HEAVY ACTION:
THE WHO—WB
JEFFERSON STARSHIP—Grunt
SANTANA—Col
PHIL COLLINS—Atlantic
FRANKE & THE KNOCKOUTS—
Millennium
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
ERIC CLAPTON—RSO
STYX—A&M
GARY U.S. BONDS—EMI-America
RUSH—Mercury

WLPX-FM/MILWAUKEE

ADDS:
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
JOE VITALE—Asylum
HEAVY ACTION:
38 SPECIAL—A&M
GARY U.S. BONDS—EMI-America
RUSH—Mercury
OZZY OSBOURNE—Jet
JEFFERSON STARSHIP—Grunt
AC/DC—Atlantic
JOE WALSH—Asylum
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
VAN HALEN—WB
BILLY SQUIER—Capitol

WQFM-FM/MILWAUKEE

ADDS:
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
ROGER TAYLOR—Elektra
HEAVY ACTION:
VAN HALEN—WB
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
SANTANA—Col
BILLY SQUIER—Capitol
RUSH—Mercury
POINT BLANK—MCA
JEFFERSON STARSHIP—Grunt
PHIL COLLINS—Atlantic
SHERBS—Atco
JOE WALSH—Asylum

KDWB-FM/MINNEAPOLIS

ADDS:
PETER FRAMPTON—A&M
GREG KIHN—Beserkley
MOODY BLUES—Threshold
RICK SPRINGFIELD—RCA
HEAVY ACTION:
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt
BILLY SQUIER—Capitol
SHERBS—Atco
JOE WALSH—Asylum
PURE PRAIRIE LEAGUE—
Casablanca
LOVERBOY—Col
VAN HALEN—WB
38 SPECIAL—A&M
RUSH—Mercury

KTXQ-FM/DALLAS

ADDS:
COLD CHISEL—Elektra
BRAM TCHAIKOVSKY—Arista
JOHNNY VAN ZANT BAND—
Polydor
HEAVY ACTION:
JEFFERSON STARSHIP—Grunt
GEORGE HARRISON (12")—Dark
Horse
38 SPECIAL—A&M
RICK SPRINGFIELD—RCA
LOVERBOY—Col
PHIL COLLINS—Atlantic
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
RUSH—Mercury
THE WHO—WB
KIM CARNES—EMI-America

KZEW-FM/DALLAS

ADDS:
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
SILVER CONDOR—Col
HEAVY ACTION:
STEVE WINWOOD—Island
JEFFERSON STARSHIP—Grunt
THE WHO—WB
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
STYX—A&M
SANTANA—Col
GEORGE HARRISON (12")—Dark
Horse
LOVERBOY—Col
RICK SPRINGFIELD—RCA
REO SPEEDWAGON—Epic

KLOL-FM/HOUSTON

ADDS:
PETER FRAMPTON—A&M
MOODY BLUES—Threshold

HEAVY ACTION:

THE WHO—WB
STEVE WINWOOD—Island
POINT BLANK—RCA
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt
SANTANA—Col
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
JOE WALSH—Asylum
VAN HALEN—WB
BILLY SQUIER—Capitol

KLBJ-FM/AUSTIN

ADDS:
BOBBIE BRIDGER—Golden Egg
PETER FRAMPTON—A&M
JEALOUS GUY (single)—Roxy
Music—Atco
MOODY BLUES—Threshold
SILVER CONDOR—Col
SPIDER—Dreamland
JOE VITALE—Asylum

HEAVY ACTION:

KIM CARNES—EMI-America
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
DAVE EDMUNDS—Swan Song
GREG KIHN—Beserkley
GARY U.S. BONDS—EMI-America
JOE WALSH—Asylum
SANTANA—Col
POINT BLANK—MCA
ERIC CLAPTON—RSO
JOE ELY—Southcoast/RCA

KBPI-FM/DENVER

ADDS:
DB COOPER—WB
DAVE EDMUNDS—Swan Song
PETER FRAMPTON—A&M
MOODY BLUES—Threshold

HEAVY ACTION:

TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
THE WHO—WB
SANTANA—Col
38 SPECIAL—A&M
STEVE WINWOOD—Island
JEFFERSON STARSHIP—Grunt
JOHN COUGAR—Riva
KIM CARNES—EMI-America
FRANKE & THE KNOCKOUTS—
Millennium
RICK SPRINGFIELD—RCA

KFML-AM/DENVER

ADDS:
COUNT BASIE—Pablo
ELTON JOHN—Geffen
JOHN KLEMMER—Elektra
MOODY BLUES—Threshold
PLASMATICS—Stiff America
RUSS-LEVINE BAND—Headfirst
SIMON & BARD—Flying Fish
CLARK TERRY—Pablo
JOHNNY VAN ZANT BAND—
Polydor
JOE VITALE—Asylum

HEAVY ACTION:

TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
PHIL COLLINS—Atlantic
MISSING PERSONS (ep)—Komos
DAVE EDMUNDS—Swan Song

GREG KIHN—Beserkley

SANTANA—Col
PRETENDERS (ep)—Sire
LEE RITENOUR—Elektra
JOE WALSH—Asylum
MOODY BLUES—Threshold

KGB-FM/SAN DIEGO

ADDS:
PETER FRAMPTON—A&M
MOODY BLUES—Threshold

HEAVY ACTION:

JOE WALSH—Asylum
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
GARY U.S. BONDS—EMI-America
PRETENDERS (ep)—Sire
SANTANA—Col
STEVE WINWOOD—Island
GREG KIHN—Beserkley
KIM CARNES—EMI-America
COLD CHISEL—Elektra
VAN HALEN—WB

KOME-FM/SAN JOSE

ADDS:
PETER FRAMPTON—A&M
ELTON JOHN—Geffen
DAVID LINDLEY—Asylum
SPIDER—Dreamland
BRAM TCHAIKOVSKY—Arista

HEAVY ACTION:

ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt
LOVERBOY—Col
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
REO SPEEDWAGON—Epic
SANTANA—Col
STYX—A&M
VAN HALEN—WB
THE WHO—WB

KSJO-FM/SAN JOSE

ADDS:
DREGS—Arista
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
SILVER CONDOR—Col
STIFF LITTLE FINGERS—Chrysalis
X—Slash

HEAVY ACTION:

TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
JEFFERSON STARSHIP—Grunt
VAN HALEN—WB
KAMPUCHEA CONCERTS—Atlantic
THE WHO—WB
PETER FRAMPTON—A&M
SANTANA—Col
LOVERBOY—Col
PHIL COLLINS—Atlantic
DAVE EDMUNDS—Swan Song

KROQ-FM/LOS ANGELES

ADDS:
ABOUT THE WEATHER (single)—
Magazine—I.R.S.
GRACE JONES—Island
999—Polydor
PLASMATICS—Stiff America
ROCK THIS TOWN (import single)
—Stray Cats—Arista

HEAVY ACTION:

TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA

ADAM AND THE ANTS—Epic

KAMPUCHEA CONCERTS—Atlantic
CLASH—Epic
HUMAN SEXUAL RESPONSE—
Passport
WAITRESSES—Antilles
PLIMSOULS—Planet
AC/DC—Atlantic
ROMEO VOID—415
MISSING PERSONS (ep)—Komos

KZAP-FM/SACRAMENTO

ADDS:
KIM CARNES—EMI-America
DAVE EDMUNDS—Swan Song
PETER FRAMPTON—A&M
JIM STEINMAN—Epic/Cleve. Intl.
HEAVY ACTION:
SANTANA—Col
STEVE WINWOOD—Island
JEFFERSON STARSHIP—Grunt
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
PHIL COLLINS—Atlantic
GARY U.S. BONDS—EMI-America
THE WHO—WB
SECRET POLICEMAN'S BALL—
Island
LOVERBOY—Col
APRIL WINE—Capitol

KZOK-FM/SEATTLE

ADDS:
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
HEAVY ACTION:
KIM CARNES—EMI-America
CHRISTOPHER CROSS—WB
PHIL COLLINS—Atlantic
SANTANA—Col
FRANKE & THE KNOCKOUTS—
Millennium
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
JOHN COUGAR—Riva
CLIMAX BLUES BAND—WB
JAMES TAYLOR—Col
TOM JOHNSTON—WB

KZEL-FM/EUGENE

ADDS:
PETER FRAMPTON—A&M
MANHATTAN TRANSFER—Atlantic
MOODY BLUES—Threshold
PLASMATICS—Stiff America
SILVER CONDOR—Col
20/20—Portrait
JERRY JEFF WALKER—Southcoast/
MCA
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
VAN HALEN—WB
BILLY SQUIER—Capitol
JOE WALSH—Asylum
TUBES—Capitol
HUMBLE PIE—Atco
THE WHO—WB
KIM CARNES—EMI-America
AC/DC—Atlantic
SANTANA—Col

39 stations reporting this week.
In addition to those printed are:
WBAB-FM WYDD-FM WABX-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ **FOR-MATTERS:** KWST in Los Angeles has announced a format change, effective June 25, from album rock to a "mass appeal" format on the FM dial. **Chuck Martin** has been appointed PD by vice president and general manager **Tim Sullivan**, replacing resigning **Ted Ferguson**. Four other station personnel also reportedly resigned, but no confirmation of the report was available at press time.

What happens in the meantime? Some L.A. auditors report that KWST is now drifting in a sort of format limbo until the new programming takes effect. Ironically, they've reported it resembles free-form album radio in its nascent stages.

KISS ON MY LIST: WXLO, New York, also known as 99X, has filed for a call letter change with the FCC, to WRKS, to distinguish its new "Urban Contemporary" format from the "youth oriented rock 'n' roll" which preceded it. The new station ID will be 98.7 KISS, a catch phrase that's been used by WKYS, D.C. and WXKS, Boston.

MORE MOVES: **Bill Gamble** has been appointed program director of WSUN, St. Petersburg, part of the Plough Broadcasting chain. He comes to the country-formatted station after serving as national PD for the General Cinema stations, which include WIFJ, Philadelphia; WEFM, Chicago and WHUE AM and FM in Boston . . . **Bernard Moody** is the new operations director for KSOL, San Mateo, California, moving from WJMO, Cleveland, where he was PD . . . **Jeff Troy** has joined the air staff of WXLO, New York (call letters soon to be changed: see above). Troy was on the air a short time with WBLS, and was on New York's WWRL for 13 years.

THE MAN WHO WOULD BE KING: "It only goes to prove that putting listeners into individual boxes is a disastrous mistake. They've been putting talk show listeners in the over-50 box, in fact the over-60 box, for too long." That's the warning of **Jonathan King**, British music business entrepreneur/recording artist/broadcaster, who just went through his first rating book in New York (and America for that matter) on talk station WMCA in the 10 a.m. to noon slot. The total share for King's time period increased approximately 30 percent under his reign, tripling in 18-34 year olds and doubling 35-44's. He's giving the heavy competition a run for its money.

As previously reported in Radio Replay, King thrives on controversy, his chief instrument in coaxing listeners to phone and keeping them tuned in. For example, he recently asked listeners to name their favorite rock group or artist (**Bruce Springsteen** won hands down, followed by the **Clash** and the combined **John Lydon** entities, **Sex Pistols** and **PiL**); their favorite baseball team (Yanks and Mets tied); and the world's most beautiful woman (**Sophia Loren** and **Lena Horne** got the most votes). King got people fired up on the latter poll by lambasting the Miss USA contest and insulting its contestants.

King is so encouraged by the data that he forges a "new format" developing on AM radio, one which combines "intelligent talk" with "intelligent creative new music." He feels that if he could play "nine records per hour in clusters of two or three," combined with periods where he could "open the phone lines for ten minutes on controversial subjects like abortion," he could really pull in the numbers. (This is no humble fellow we're dealing with.)

King also predicts that such a format would hit an active 18-40 audience that advertisers couldn't ignore. But, asked Radio Replay, with all this talk of "intelligent" formats, where would the dumb commercials fit in?

King said that the ad producers will come around, eventually, but for the time being, "American advertising is incredibly inferior to British . . . the American is absolutely unsubtle and quite often . . . grates." But the talk show host feels that talk radio has an advantage: "If you're in the middle of a fascinating discussion, rather than tune out when you hear 'Schaefer City,' you'll clench your teeth and wait." With music radio, it's easy to just "push the button."

In fact, King can't figure out how Arbitron gets ratings from the standard American driver-listener, a category in which he now includes himself. "I just punch from one record to another. If I had to fill in a diary in my car, it would be 'Gone With The Wind.'"

Tommy Mottola (Continued from page 25)

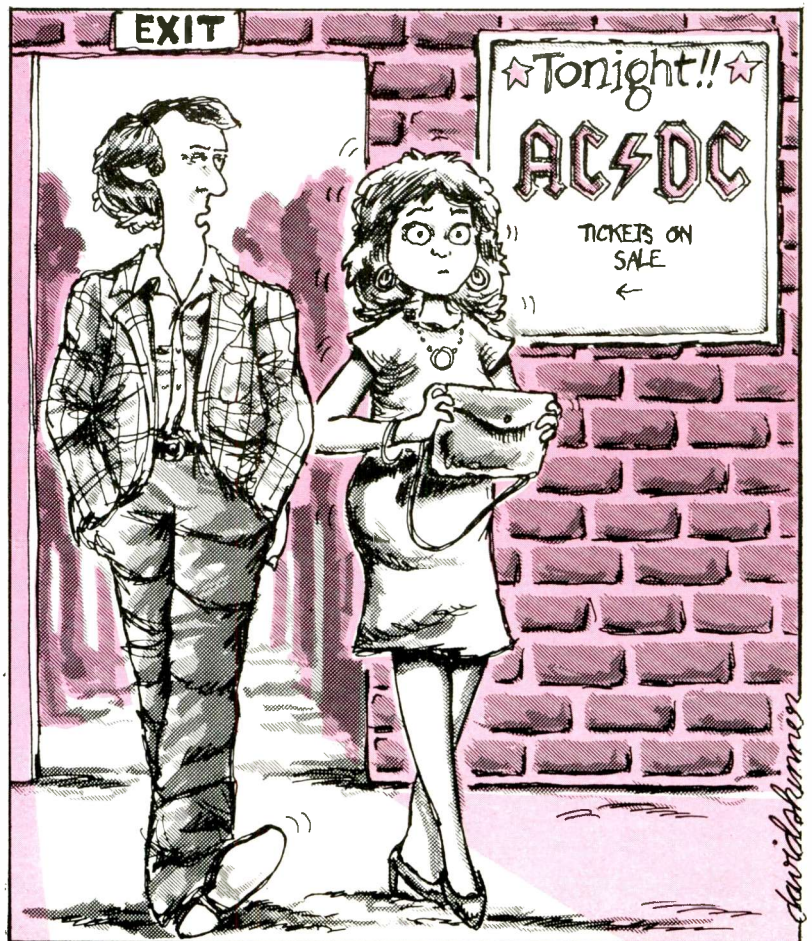
planning to start the first week in June going through the end of August. We'll be breaking in the band with a few totally unannounced gigs around the area. G.E.'s already like part of the family because we've worked with him for so long. What's good with a situation like that is, we had a chance to work out all of the obstacles, so to speak, before we started working with him directly as an artist.

"Kid Creole and the Coconuts won't be doing a major tour. We're going to present the new album as a rock musical with a narrator. The album was designed, conceived and recorded that way. They'll hit seven or eight major markets, and then we'll bring them back to New York for an extended run. August Darnell (alias Kid Creole) is a playwright. His music from the very inception has had a feel of motion pictures and theater."

With regard to Tom Dickie and the Desires, whose Mercury debut was released in mid-March, Mottola noted: "We've built a terrific base, particularly in the northeast. Much of the reason that the album is still so strong is because of the

persistence on our part and on PolyGram's part. In this day and age in the record business, particularly when you're trying to build an artist like this, you've got to go where the reaction is, prove that you've got the goods as a live performing entity, and then drive it home. Then you go back and play it again." The group plans to record a second album during the summer and have it ready for a September release "in case we want to have a piece of product then. If it doesn't come out in September, though, there's no point in putting it out until January or February. I think it's totally wrong to put a record out by a new artist in the late fall, because everyone is too preoccupied with their Christmas selling and all of the holiday problems."

Hall & Oates' "Voices" album has been out for ten months already. The LP's initial single, "How Does It Feel To Be Back," reached the top 40 last summer. Since then, however, the duo has scored with a top-ten remake ("You've Lost That Lovin' Feeling") and a number-one smash ("Kiss On My List"), are currently (Continued on page 47)



"... just an adult contemporary band from Washington, eh?"

Record World Disco

Disco File

BY BRIAN CHIN

■ Memorial Day weekend is always a turning point: Fire Island opens (it was humid and hot in New York), and the new records about now can become the biggest of the summer season. Last year, you will recall, Diana Ross' album hit the street over that weekend; "Funkytown" was number one pop single, and two weeks later, Queen dropped "Another One Bites the Dust." This year's early winners: **Denroy Morgan's** "I'll Do Anything For You," just tipping onto the chart but already among the very hottest singles in the northeast; **Cheryl Lynn's** "Shake It Up Tonight," an across-the-board crowd pleaser; and "Funky Bebop," an Italian-origin entry by **Vin Zee**, produced by the talent behind Kano. Of charting records, **Ecstasy, Passion and Pain** and **Karen Silver** were breaking fastest, and the most popular imports were "Magnifique," "Get On Up and Do It Again," by **Suzu Q**, and a strange dub-flavored cut known as "Pocket Money" or something like that . . .

SURE THINGS: Three new disco discs look like inevitable hits. **Evelyn King** has dispensed with her former nickname, "Champagne," and changed producers for her new single, and everyone agrees: "I'm in Love" (5:53), on RCA commercially, is her strongest since her pop smash, "Shame." **Morrie Brown**, who produced B. T. Express' most recent material, places King in a clean, gutsy synthesizer setting and elicits a perfect, up-front performance from her: singing in a higher register than usual, her attack is so sharp you might mistake the cut for a Chaka track you overlooked. The first DJ reaction we heard was: "I'm gonna kill this one." Note also the flip, produced by **Rodney Brown** and **Willie Lester**, "The Other Side of Love," a ballad-with-a-beat after the fashion of Stephanie Mills' hits—in such too good for a B-side, was one comment we overheard. But in any case, King is right on the money here. **Grace Kennedy's** "I'm Starting Again" is another proven winner, one of the most active imports of the past couple of months, and certainly the most subtle and polished of them. Kennedy is a television actress who's already made three albums for DJM UK; the single being released Stateside by **Cory Robbins** and **Steve Plotnicki's** New York-based Profile label. The cut runs 6:15, identical to the import version except for one minor edit; its breezy pop sound is just right for the summer, and Kennedy's kittenish vocal sets up multiformat potential. An A/C left-fielder, perhaps? **Ullanda McCullough's** "Rock Me" was an immediate pick from her current Ashford/Simpson-produced album for many of our DJ reporters: in response to club demand, Atlantic has pressed a new 5:00 mix of the track, redone by **Jimmy Simpson**. The intro is longer, and there's an unobtrusive percussion break, for convenience's sake—the hook, as always, is its bubbly pop-gospel feel. Fans of Diana Ross' "The Boss" should flock to this one.

The outstanding album this week is "Hi-Gloss," on Prelude, produced by **Giuliano Salerni**, whose production and arranging credits include Ultimate, Strange Affair, Bonnie Boyer and Geraldine Hunt. Like so many European producers lately, Salerni's strategy calls for heavy involvement from American writers and singers, so that, as the title suggests, a careful balance is struck between street rhythm and pop polish: the all-star liner credits tell the story. Best in a classy, top-notch bunch: "I'm Totally Yours" (5:16), a sultry, seductive midtempo influenced by Mtume/Lucas, particularly good at the successive vocal and rhythm breaks; "All Day, All Night" (5:41), probably the strongest all-around track, based on a strong chant. Throughout "Hi-Gloss," there are all sorts of good things going on in the rhythm tracks, which are as carefully scored as the orchestration. Especially: the caressing "I Want Your Love To Last" (5:23) and two jazz-flavored cuts, "It's Up to You" and "Cash," a charming, scatterbrained piece that seems to run in ten different directions. Concise, brought off with lots of style. Another sophisticated album: "Rain Forest," by vibraphone player **Jay Hoggard**, on Contemporary (P.O. Box 2628, Los Angeles), a varied, entertaining collection of jazz fusion. The lead cut, "Reverend Libra" (5:26), might well attract the same fans that "The Groove" did last year; it's a relaxed vibes and sax instrumental that really gets going about a third of the way in.

DISCO DISCS: Familiar names pop up all over in this week's bunch. **Wish's** "Nice and Soft" (Perspective) is the work of **Greg Carmichael**, who staged a quiet comeback with last winter's Con-

vertion hit. For a "street" record, "Nice and Soft" is surprisingly fast and busy; the cut gathers lots of velocity right off the bat. There's a concise "uptown" version (8:35) and a "worked," slightly barer, "downtown" version. Both have a brutal kick—**LaRita Gaskins** rasps and shouts spiritedly—and very eventful conclusions (**John Morales** mixed). **Patrick Adams**, associated with many of Carmichael's earlier projects, is behind "Till You Surrender," by **Rainbow Brown** (Vanguard). **Fonda Rae** (of many August Darnell sides and the voice of a recent smash) sings a hot, excited lead, and Adams' production is typically full and sharp, with a recognizable New York sparkle. Not overlong at 4:43, there's an instrumental flip for those wanting more. **Odyssey's** new album, "I Got the Melody" (RCA), is named after a fine, undiscovered **Patti Austin** song; that cut is the standout in a mostly radio-oriented album, produced in smooth, pop-soul style by **Steve Tyrell**. One cut, already available on disco disc, might do for the clubs: a remake of **Lamont Dozier's** underground hit, "Going Back to My Roots" (5:25). The cut is part of a larger suite that begins and ends in African motif, with the prime dance stretch edited off on one side. We liked it even in the changable long version; time will tell. **Loverde** is a San Francisco-based trio led by **Frank Loverde**, a singer/writer who co-wrote the Two Tons' "I Got the Feeling." The group's debut, on Prism, is an unusual revival of the New Orleans-flavored oldie, "Iko Iko." This version is flashy and off the wall from the start—it wanders off into a long synthesizer passage and back—but it's too well-made not to consider.

STREET MUSIC: Four low-tempo numbers sounded especially good this week, prime radio material, even if they turn out to be too laid-back for the dance floor. **Rene and Angela's** "I Love You More" (5:30), on Capitol, was right among our favorites this week, a rhythmic ballad sung in clipped Chic-like phrases and stripped to a basic synthesizer and piano backing. Moody and pretty; shame on you for overlooking their first album . . . "Shine Your Light," by the **Graingers** (BC), is fine black funk, a raw version of the stuff Slave offers in their current work. At 5:31, the cut is just enough of a good riff, with lines of street repartee bouncing off each other. Serious funk, and the label's first non-cover release in quite some time. (Incidentally, BC's One Way subsidiary has released a very respect-

(Continued on page 50)

Disco File Top 40

JUNE 6, 1981

- 1. TRY IT OUT**
GINO SOCCO/Atlantic/RFC (12"*) SD 16042
- 2. PARADISE**
CHANGE/Atlantic/RFC (12"*) SD 19301
- 3. PULL UP TO THE BUMPER**
GRACE JONES/Island (12"*) ILPS 9624 (WB)
- 4. NIGHT (FEEL LIKE GETTING DOWN)**
BILLY OCEAN/Epic (12") 48 02049
- 5. IF YOU FEEL IT**
THELMA HOUSTON/RCA (12") JD 12216
- 6. AI NO CORRIDA/BETCHA WOULDN'T HURT ME**
QUINCY JONES/A&M (12"*/LP cut) SP 3721
- 7. HIT 'N' RUN LOVER**
CAROL JIANI/Ariola (12") OP 2208 (Arista)
- 8. DON'T STOP**
K.I.D./Sam (12"*) S 12337
- 9. GIVE IT TO ME BABY**
RICK JAMES/Gordy (12"*) G8 1002M1 (Motown)
- 10. DYIN' TO BE DANCIN'**
EMPRESS/Prelude (12") PRLD 609
- 11. SEARCHING TO FIND THE ONE**
UNLIMITED TOUCH/Prelude (12"*) PRL 12184
- 12. HEARTBEAT**
TAANA GARDNER/West End (12") WES 22132
- 13. (HEY, WHO'S GOTTA) FUNKY SONG/ TOO MUCH TOO SOON**
FANTASY/Pavillion (12"*) JZ 37151 (CBS)
- 14. BODY MUSIC**
STRIKERS/Prelude (12") PRLD 608
- 15. LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (12"*) SD 17023
- 16. FEELS LIKE I'M IN LOVE**
KELLY MARIE/Coast To Coast (12") 4Z8 02023 (CBS)
- 17. WHAT 'CHA GONNA DO FOR ME (LP)**
CHAKA KHAN/Warner Bros. HS 3526
- 18. STARS ON 45 (MEDLEY)**
STARS ON/Radio (12"*/LP cut) RR 16014 (A1)
- 19. GET UP (ROCK YOUR BODY)**
202 MACHINE/Fire-Sign (12") FST 1451
- 20. CALL IT WHAT YOU WANT**
BILL SUMMERS AND SUMMERS HEAT/MCA (12"*) 5176
- 21. YOUR LOVE**
LIME/Prism (12") PDS 409
- 22. SET ME FREE**
KAREN SILVER/Quality/RFC (12") QRFC 001
- 23. IF YOU WANT ME**
ECSTASY, PASSION AND PAIN/Roy B. (12") RBDS 2516
- 24. GOOSEBUMPS**
DEBRA DEJEAN/Handshake (12") 4WB 70072
- 25. NEW TOY**
LENE LOVICH/Stiff (12") IT 91
- 26. BAD COMPANY/ROCK ME**
ULLANDA McCULLOUGH/Atlantic (12"*) SD 19296
- 27. SIXTY THRILLS A MINUTE**
MYSTIC MERLIN/Capitol (12"*) ST 12137
- 28. LOVE (IS GONNA BE ON YOUR SIDE)**
FIREFLY/Emergency (12") EMDS 6515
- 29. I'LL BE YOUR PLEASURE**
ESTHER WILLIAMS/RCA (12") JD 12209
- 30. REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH**
BOYSTOWN GANG/Moby Dick (12"*) BTG 231
- 31. ANY TIME IS RIGHT**
ARCHIE BELL/Becket (12") BKS 011
- 32. LOVE NO LONGER HAS A HOLD ON ME**
JOHNNY BRISTOL/Handshake (12") 4WB 02076
- 33. SIT UP**
SADANE/Warner Bros. (12"*) HS 3830
- 34. MAKE ME OVER**
ESCORTS/Knockout (12") KO 33 101
- 35. GIVE IT UP (DON'T MAKE ME WAIT)**
SYLVESTER/Fantasy/Honey (12"*) F 9607
- 36. BETTE DAVIS EYES**
KIM CARNES/EMI-America (LP cut) SO 17052
- 37. I WANNA DO IT**
SCANDAL/Sam (12") S 12338
- 38. I REALLY LOVE YOU**
HEAVEN AND EARTH/WMOT (12"*) JW 37074
- 39. SHAKE IT UP TONIGHT**
CHERYL LYNN/Columbia (12") 43 02103
- 40. I'LL DO ANYTHING FOR YOU**
DENROY MORGAN/Becket (12") BKD 502

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

A/C Chart

JUNE 6, 1981

JUN. 6	MAY 30	WEEKS ON CHART
1	1	9
BETTE DAVIS EYES KIM CARNES EMI-America 8077 (2nd Week)		
2	2	11
LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588		
3	3	11
WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404		
4	4	11
SUKIYAKI TASTE OF HONEY/Capitol 4953		
5	5	7
AMERICA NEIL DIAMOND/Capitol 4994		
6	6	10
WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)		
7	10	3
ALL THOSE YEARS AGO GEORGE HARRISON/Dark Horse 49729 (WB)		
8	12	8
STARS ON 45 STARS ON/Radio 3810 (Atl)		
9	9	9
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592		
10	7	14
BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)		
11	8	8
SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)		
12	20	3
THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604		
13	14	11
I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669		
14	11	10
SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705		
15	19	6
SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)		
16	21	7
FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA)		
17	17	10
BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987		
18	25	3
BOY FROM NEW YORK CITY MANHATTAN TRANSFER/ Atlantic 3816		
19	15	11
I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690		
20	13	15
ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976		
21	29	6
SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426		
22	24	6
STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)		
23	16	16
MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI- America 8071		
24	27	5
IS IT YOU? LEE RITENOUR/Elektra 47124		
25	28	3
PROMISES BARBRA STREISAND/Columbia 02065		
26	18	17
JUST THE TWO OF US GROVER WASHINGTON, JR./ Elektra 47102		
27	30	4
NOBODY WINS ELTON JOHN/Geffen 49772 (WB)		
28	26	6
I'VE BEEN WAITING FOR YOU ALL OF MY LIFE PAUL ANKA/RCA 12225		
29	35	3
THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/Elektra 47147		
30	34	4
SWEET BABY STANLEY CLARKE/GEORGE DUKE/Epic 19 01052		
31	36	2
ELVIRA OAK RIDGE BOYS/MCA 51084		

CHARTMAKER OF THE WEEK

32	—	1
MODERN GIRL SHEENA EASTON EMI-America 8080		
33	33	5
AI NO CORRIDA QUINCY JONES/A&M 2309		
34	39	2
YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/ RCA 12217		
35	42	2
STRONGER THAN BEFORE CAROLE BAYER SAGER/ Boardwalk 02054		
36	37	4
HALFWAY HOME MAUREEN McGOVERN/Maiden Voyage 120		
37	—	1
HEARTS MARTY BALIN/EMI-America 8084		
38	—	1
TIME ALAN PARSONS PROJECT/Arista 0598		
39	31	7
SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)		
40	—	1
SLOW HAND POINTER SISTERS/Planet 47929 (E/A)		
41	22	16
HOW 'BOUT US CHAMPAIGN/Columbia 11 11434		
42	40	3
GIVE A LITTLE BIT MORE CLIFF RICHARD/EMI-America 8076		
43	32	8
BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200		
44	23	13
HER TOWN TOO JAMES TAYLOR & J. D. SOUTHER/ Columbia 11 60514		
45	38	8
I MISSED AGAIN PHIL COLLINS/Atlantic 3790		
46	41	19
SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309		
47	43	12
TIME OUT OF MIND STEELY DAN/MCA 51082		
48	44	7
ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 1512		
49	45	5
LITTLE BALLERINA BLUE GEORGE FISCHOFF/Heritage 300		
50	46	14
WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)		

Compact Disc

(Continued from page 3)

The CD system, which includes a 4¾-inch disc played by an optical laser scanner, was first unveiled by Philips in March 1979. Sony had been developing a similar miniature digital system concurrently with Philips' research. In June 1980, the two firms announced that they would combine their research, and last October Sony and Philips announced their joint product in Japan. Last week's demonstration of the two prototype systems was the first joint public demonstration. The joint demonstration reflects the endorsement of the CD system by manufacturers as the preferred digital audio format, and also conveys a desire on the part of the manufacturers to avoid standardization problems that have plagued new technologies in the past. Digital recording technology for the studio has been available for several years, but the rollout of CD will represent the first digital playback system available to the consumer.

While both Sony and Philips executives hailed the CD system as "the future of recorded sound" and predicted that someday all titles will be released to fit the system, the CD demonstration comes close on the heels of the rollout of CBS's CX (compatible expansion) system, which has been lauded as a sound "revolution" by CBS executives. The CX system is expected to sell for less than \$100, with no change in record prices. Sony and Philips executives intimated that CD hardware and software would be more expensive than traditional equipment. The price difference between the two systems may indicate that CD will be an audiophile item for several years.

Sony's CD prototype, a front-loading machine, is approximately 6"x10"x4". Philips' player, which loads from the top, is approximately 7"x12"x3".

Sony chairman and chief executive officer Akio Morita and Philips vice chairman Frank Randall declined to give specific prices for the hardware and software. Randall said that the hardware will be priced "competitive with high-quality, present-day players" and that the discs will be "competitive with high-quality audiophile recordings" available now. Morita added that in the future the discs could cost as little as, or less than, LPs do now.

Initial Release

Morita said that when CBS/Sony begins marketing the CD system in 1982, the company will release 100 titles. Randall did not say how many titles Philips subsidiary PolyGram will initially release. He did say that, initially, the software would only be manufactured in Europe and would be imported to the U.S. Hardware manufacturers Bang & Olufson, Crown, Dual, Matsushita, Nakamichi, Onkyo, Studer/Revox, Thomson and Trio Kenwood have adopted the CD digital format.

Among the advantages of the CD digital system, according to Philips and Sony executives, is the system's durability. Like the laser videodisc player developed by Philips, the CD system functions without any contact with the disc itself; the disc is free from dust and scratches and should not be harmed by contact with hands. To demonstrate CD's durability, a Sony worker picked up the machine and shook it while a disc was playing.

Because the system is so small and sturdy, Morita said that players for the car may be available in the future. Intimating that such a system would be very expensive, Randall said they would be manufactured "as soon as the consumer is ready to pay for it."

The system is being demonstrated at the Summer Consumer Electronics Show in Chicago.

Loverboy Strikes Gold



Columbia recording artists Loverboy recently received gold record plaques for their debut LP, "Loverboy," at a reception hosted by the label. Columbia has just released the second single from the LP, "The Kid Is Hot Tonight." Pictured at the presentation are, from left: Lou Blair, co-manager; Doug Johnson, Matt Frenette and Mike Reno; Bruce Lundvall, president, CBS Records Division; Scott Smith and Paul Dean of Loverboy; Bruce Allen, co-manager; and Bruce Fairbairn, producer.

Record World® Retail Report

JUNE 6, 1981

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

HANDLEMAN/NATIONAL

KIM CARNES—EMI-America
RICK JAMES—Gordy
TOM JONES—Polydor
STEPHANIE MILLS—20th Century-Fox
ANNE MURRAY—Capitol
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
STARS ON LP—Radio
JIM STEINMAN—Epic/Cleve. Intl.
VAN HALEN—WB
GINO VANNELLI—Arista

MUSICLAND/NATIONAL

KIM CARNES—EMI-America
RICK JAMES—Gordy
MARSHALL TUCKER BAND—WB
STEPHANIE MILLS—20th Century-Fox
OZZY OSBOURNE—Jet
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
STARS ON LP—Radio
BILLY SQUIER—Capitol
VAN HALEN—WB
JOE WALSH—Asylum

PICKWICK/NATIONAL

CLIMAX BLUES BAND—Sire
RICK JAMES—Gordy
MARSHALL TUCKER BAND—WB
STEPHANIE MILLS—20th Century-Fox
OZZY OSBOURNE—Jet
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
BILLY SQUIER—Capitol
STARS ON LP—Radio
VAN HALEN—WB
JOE WALSH—Asylum

RECORD BAR/NATIONAL

DAVE EDMUNDS—Swan Song
TOM JONES—Polydor
LIFE—Elektra
RICKY SKAGGS—Col
GINO SOCCIO—WB
SPLIT ENZ—A&M
BILLY SQUIER—Capitol
STARS ON LP—Radio
JIM STEINMAN—Epic/Cleve. Intl.
FRANK ZAPPA—Barking Pumpkin

SOUND UNLIMITED/ NATIONAL

AIR SUPPLY—Arista
CAMEO—Chocolate City
FATBACK—Spring
RICK JAMES—Gordy
ELTON JOHN—Geffen
JOHN KLEMMER—Elektra
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
PLASMATICS—Stiff-America
TUBES—Capitol

CRAZY EDDIE/NEW YORK

AC/DC—Atlantic
CHIPMUNKS—RCA
SHEENA EASTON—EMI-America
ELTON JOHN—Geffen
JOHN McLAUGHLIN-AL DIMEOLA-PACO DELUCIA—Col
MOODY BLUES—Threshold
JUICE NEWTON—Capitol
ONE WAY—MCA
PLASMATICS—Stiff-America
STARS ON LP—Radio

DISC-O-MAT/NEW YORK

FATBACK—Spring
ELTON JOHN—Geffen
GRACE JONES—Island
STEPHANIE MILLS—20th Century-Fox
MOODY BLUES—Threshold
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
SQUEEZE—A&M
TUBES—Capitol
WOMAN OF THE YEAR—Arista (Original Cast)
FRANK ZAPPA—Barking Pumpkin

KING KAROL/NEW YORK

AIR SUPPLY—Arista
FATBACK—Spring
JEFFERSON STARSHIP—Grunt
ELTON JOHN—Geffen
STEPHANIE MILLS—20th Century-Fox
MOODY BLUES—Threshold
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
SQUEEZE—A&M
TUBES—Capitol
FRANK ZAPPA—Barking Pumpkin

RECORD WORLD-TSS STORES/NORTHEAST

GARY U.S. BONDS—EMI-America
ELTON JOHN—Geffen
STEPHANIE MILLS—20th Century-Fox
MOODY BLUES—Threshold
LENORE O'MALLEY—Polydor
OZZY OSBOURNE—Jet
SQUEEZE—A&M
BILL SUMMERS—MCA
BRAM TCHAIKOVSKY—Polydor
FRANK ZAPPA—Barking Pumpkin

SAM GOODY/EAST COAST

MARTY BALIN—EMI-America
JOHN COUGAR—Riva
GRACE JONES—Island
TOM JONES—Polydor
CHAKA KHAN—WB
STEPHANIE MILLS—20th Century-Fox
MOODY BLUES—Threshold
OZZY OSBOURNE—Jet
SQUEEZE—A&M
TUBES—Capitol

STRAWBERRIES/BOSTON

MARTY BALIN—EMI-America
ARCHIE BELL—Becket
SPLIT ENZ—A&M
THELMA HOUSTON—RCA
LINX—Chrysalis
STEPHANIE MILLS—20th Century-Fox
DAVID SANBORN—WB
SQUEEZE—A&M
JIM STEINMAN—Epic/Cleve. Intl.
TUBES—Capitol

FOR THE RECORD/ BALTIMORE

CAMEO—Chocolate City
RICK JAMES—Gordy
ELTON JOHN—Geffen
GRACE JONES—Island
CHAKA KHAN—WB
MOODY BLUES—Threshold
LEE RITENOUR—Elektra
SQUEEZE—A&M
STARS ON LP—Radio
JOHNNY VAN ZANT—Polydor

RECORD & TAPE COLLECTOR/BALTIMORE

AURRA—Salsoul
CAMEO—Chocolate City
IRON MAIDEN—Harvest
WALTER JACKSON—Col
GRACE JONES—Island
JOHN KLEMMER—Elektra
MOODY BLUES—Threshold
NEW MUSIK—Epic
SQUEEZE—A&M
DENICIE WILLIAMS—Col

KEMP MILL/WASH., D.C.

AURRA—Salsoul
CAMEO—Chocolate City
WALTER JACKSON—Col
ELTON JOHN—Geffen
GRACE JONES—Island
MOODY BLUES—Threshold
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
SQUEEZE—A&M
SYLVESTER—Fantasy
DONNA WASHINGTON—Capitol

WAXIE MAXIE/ WASH., D.C.

AURRA—Salsoul
CAMEO—Chocolate City
IRON MAIDEN—Harvest
MOODY BLUES—Threshold
ELTON JOHN—Geffen
HARVEY MASON—Arista
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
SQUEEZE—A&M
BILLY SQUIER—Capitol
JIM STEINMAN—Epic/Cleve. Intl.

GARY'S/RICHMOND

AC/DC—Atlantic
GARY U.S. BONDS—EMI-America
RICK JAMES—Gordy
ELTON JOHN—Geffen
CHAKA KHAN—WB
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
RAYDIO—Arista
SANTANA—Col
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury
STYX—A&M

PENGUIN FEATHER/ NO. VIRGINIA

IRON MAIDEN—Harvest
ELTON JOHN—Geffen
KRAFTWERK—WB
MARSHALL TUCKER BAND—WB
MOODY BLUES—Threshold
PLASMATICS—Stiff-America
SQUEEZE—A&M
TUBES—Capitol
VAN HALEN—WB
JOHNNY VAN ZANT—Polydor

RECORD REVOLUTION/ PA.-DEL.

CAMEO—Chocolate City
COSMOS—RCA (Soundtrack)
EXPOSED—Col
ELTON JOHN—Geffen
GREG KIHN—Beserkley
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
SPLIT ENZ—A&M
TUBES—Capitol
JOE WALSH—Asylum

FATHERS & SONS/ MIDWEST

MARTY BALIN—EMI-America
CAMEO—Chocolate City
ROBBIE DUPREE—Asylum
FATBACK—Spring
ELTON JOHN—Geffen
MOODY BLUES—Threshold
SQUEEZE—A&M
VAN HALEN—WB
JOHNNY VAN ZANT—Polydor
JOE WALSH—Asylum

RECORD RENDEZVOUS/ CLEVELAND

CLARKE/DUKE PROJECT—Epic
DAVE EDMUNDS—Swan Song
ELTON JOHN—Geffen
KRAFTWERK—WB
LEE RITENOUR—Asylum
SQUEEZE—A&M
BRAM TCHAIKOVSKY—Arista
MUDDY WATERS—Col/Blue Sky
X—Slash

RECORD REVOLUTION/ CLEVELAND

MARTY BALIN—EMI-America
RANDY CRAWFORD—WB
ELTON JOHN—Geffen
GRACE JONES—Island
KRAFTWERK—WB
MOODY BLUES—Threshold
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
SQUEEZE—A&M
TUBES—Capitol
JOE WALSH—Asylum

WHERE HOUSE RECORDS/ MICHIGAN

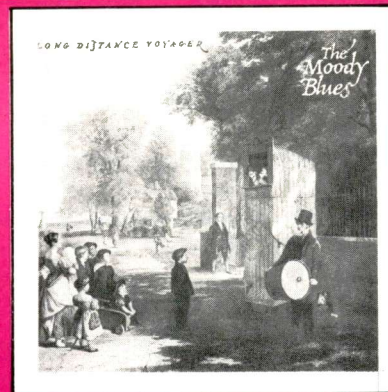
CAMEO—Chocolate City
CHIPMUNKS—RCA

SALESMAKER

LONG DISTANCE VOYAGER
MOODY BLUES
Threshold

TOP SALES

LONG DISTANCE VOYAGER—Moody Blues
—Threshold
THE FOX—Elton John—Geffen
EAST SIDE STORY—Squeeze—A&M
KNIGHTS OF THE SOUND TABLE—Cameo
—Chocolate City
HARD PROMISES—Tom Petty & the Heartbreakers—MCA/Backstreet



MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
GINO SOCCIO—WB
TUBES—Capitol
JOHNNY VAN ZANT—Polydor

EAST-WEST RECORDS/ CENTRAL FLORIDA

CAMEO—Chocolate City
RANDY CRAWFORD—WB
IRON MAIDEN—Harvest
ELTON JOHN—Geffen
DAVID LINDLEY—Asylum
JOHN McLAUGHLIN-AL DIMEOLA-PACO DELUCIA—Col
MOODY BLUES—Threshold
WILLIE NILE—Arista
SQUEEZE—A&M
VAN HALEN—WB

SPEC'S MUSIC/FLORIDA

ADAM & THE ANTS—Col
KIM CARNES—EMI-America
ELTON JOHN—Geffen
GRACE JONES—Island
JOHN McLAUGHLIN-AL DIMEOLA-PACO DELUCIA—Col
STEPHANIE MILLS—20th Century-Fox
OZZY OSBOURNE—Jet
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
ROSS/LEVINE—MCA
VAN HALEN—WB

POPLAR TUNES/MEMPHIS

WALTER JACKSON—Col
ELTON JOHN—Geffen
KRAFTWERK—WB
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
PLASMATICS—Stiff-America
BILLY SQUIER—Capitol
VAN HALEN—WB
JOE WALSH—Asylum
FRANK ZAPPA—Barking Pumpkin

TAPE CITY/NEW ORLEANS

CHIPMUNKS—RCA
ELTON JOHN—Geffen
MOODY BLUES—Threshold
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
PURE PRAIRIE LEAGUE—Casablanca
RICK SPRINGFIELD—RCA
SQUEEZE—A&M
STARS ON LP—Radio
VAN HALEN—WB
JOE WALSH—Asylum

SOUND WAREHOUSE/ COLORADO

CAMEO—Chocolate City
FATBACK—Spring
KLIQUE—MCA
KRAFTWERK—WB
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
JIM PHOTOGLO—20th Century-Fox
LEE RITENOUR—Asylum
BILL SUMMERS—MCA
TUBES—Capitol

CIRCLES/ARIZONA

AIR SUPPLY—Arista
CAMEO—Chocolate City
CHIPMUNKS—RCA
FATBACK—Spring
JUNIE MORRISON—ARC/Col
TEENA MARIE—Gordy
MOODY BLUES—Threshold
OZZY OSBOURNE—Jet
JOHNNY GUITAR WATSON—DJM
Z.Z. HILL—Malaco

MUSIC PLUS/LOS ANGELES

CAMEO—Chocolate City
DANCERSIZE—Vintage
FLESH EATERS—Ruby
ELTON JOHN—Geffen
JOHN KLEMMER—Elektra
KRAFTWERK—WB
MOODY BLUES—Threshold
JIM PHOTOGLO—20th Century-Fox
PLASMATICS—Stiff-America
ROMEO VOID—415 Records



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

JUNE 6, 1981

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

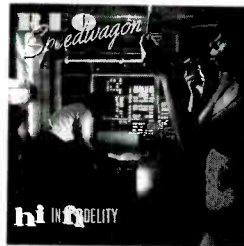
JUN. 6 MAY 30

1 1 HI INFIDELITY

REO SPEEDWAGON

Epic FE 36844

(15th Week)



WKS. ON CHART

24 H

2	2	PARADISE THEATER	STYX/A&M SP 3719	19	H
3	3	DIRTY DEEDS DONE DIRTY	CHEAP AC/DC/Atlantic SD 16033	8	H
4	27	FAIR WARNING	VAN HALEN/Warner Bros. HS 3540	2	H
5	4	KENNY ROGERS' GREATEST HITS	/Liberty LOO 1072	32	H
6	6	MOVING PICTURES	RUSH/Mercury SRM 1 4013 (PolyGram)	20	G
7	20	HARD PROMISES	TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA BSR 5160	3	H
8	15	MISTAKEN IDENTITY	KIM CARNES/EMI-America SO 17052	6	H
9	5	ARC OF A DIVER	STEVE WINWOOD/Island ILPS 9576 (WB)	21	G
10	11	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN/Warner Bros. HS 3526	5	H
11	7	WINELIGHT	GROVER WASHINGTON, JR./Elektra 6E 305	29	G
12	8	FACE DANCES	THE WHO/Warner Bros. HS 3516	10	H
13	13	THE DUDE	QUINCY JONES/A&M SP 3721	10	H
14	18	CHRISTOPHER CROSS	/Warner Bros. BSK 3383	63	G
15	14	DOUBLE FANTASY	JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	25	H
16	17	A WOMAN NEEDS LOVE	RAY PARKER, JR. & RAYDIO/ Arista AL 9543	8	H
17	10	BACK IN BLACK	AC/DC/Atlantic SD 16018	41	H
18	12	THE JAZZ SINGER (ORIGINAL SOUNDTRACK)	NEIL DIAMOND/Capitol SWAV 12120	26	I
19	19	ZEBOP!	SANTANA/Columbia FC 37158	8	H
20	9	BEING WITH YOU	SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	18	H
21	22	FACE VALUE	PHIL COLLINS/Atlantic SD 16029	14	H
22	26	STREET SONGS	RICK JAMES/Gordy G8 1002M1 (Motown)	7	H
23	16	EXTENDED PLAY	PRETENDERS/Sire Mini 3563 (WB)	8	X
24	21	LOVERBOY	/Columbia JC 36762	20	H
25	23	NIGHTWALKER	GINO VANNELLI/Arista AL 9536	9	H
26	25	THE NATURE OF THE BEAST	APRIL WINE/Capitol SOO 12125	19	H
27	24	GUILTY	BARBRA STREISAND/Columbia FC 36750	33	H
28	28	CRIMES OF PASSION	PAT BENATAR/Chrysalis CHE 1275	40	H
29	31	WILD-EYED SOUTHERN BOYS	38 SPECIAL/A&M SP 4835	17	G
30	30	DAD LOVES HIS WORK	JAMES TAYLOR/Columbia FC 36009	12	H
31	32	GAP BAND III	/Mercury SRM 1 4003 (PolyGram)	21	H
32	29	SHEENA EASTON	/EMI-America ST 17049	14	H
33	33	ANOTHER TICKET	ERIC CLAPTON/RSO RX 1 3095	12	H
34	48	STARS ON LONG PLAY	STARS ON/Radio RR 16044 (Atl)	4	H
35	34	MODERN TIMES	JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)	8	H
36	40	THE CLARKE/DUKE PROJECT	STANLEY CLARKE/GEORGE DUKE/Epic FE 36918	6	H
37	41	DEDICATION	GARY U.S. BONDS/EMI-America SO 17051	6	H
38	43	BLIZZARD OF OZZ	OZZY OSBOURNE/Jet JZ 36812 (CBS)	8	H
39	36	THREE FOR LOVE	SHALAMAR/Solar BZL1 3577 (RCA)	22	H
40	45	STEPHANIE	STEPHANIE MILLS/20th Century Fox T700 (RCA)	4	H
41	46	DANCERSIZE	CAROL HENSEL/Mirus/Vintage VNJ 7701	22	H
42	42	ZENYATTA	MONDATTA THE POLICE/A&M 4831	31	H
43	37	FEELS SO RIGHT	ALABAMA/RCA AHL1 3930	12	H
44	49	THERE GOES THE NEIGHBORHOOD	JOE WALSH/Asylum 5E 523	3	H

CHARTMAKER OF THE WEEK

45 — LONG DISTANCE VOYAGER

MOODY BLUES

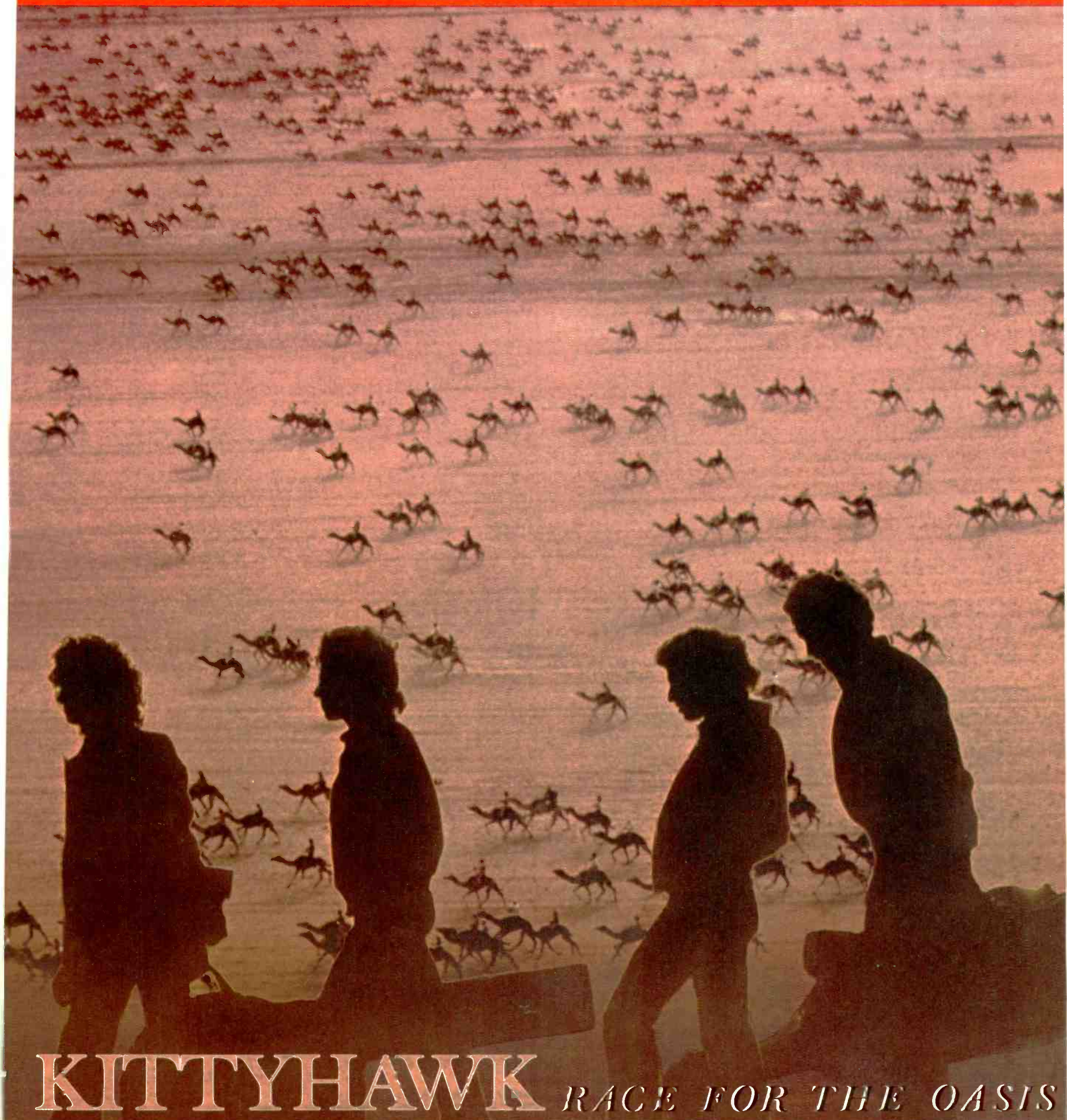
Threshold TRL 1 2901 (PolyGram)



1 H

46	51	WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY/ Capitol SOO 12144	6	H
47	—	THE FOX	ELTON JOHN/Geffen GHS 2002 (WB)	1	H
48	53	VOYEUR	DAVID SANBORN/Warner Bros. BSK 3546	15	H
49	35	VOICES	DARYL HALL & JOHN OATES/RCA AQL1 3646	31	H
50	38	JUICE	JUICE NEWTON/Capitol ST 12136	10	H
51	44	NOTHIN' MATTERS AND WHAT IF IT DID	JOHN COUGAR/ Riva RVL 7403 (PolyGram)	10	H
52	47	RADIANT	ATLANTIC STARR/A&M SP 4833	14	G
53	60	NIGHTCLUBBING	GRACE JONES/Island ILPS 9624 (WB)	5	H
54	56	KINGS OF THE WILD FRONTIER	ADAM & THE ANTS/Epic NJE 37033	22	G
55	39	MIRACLES CHANGE	/Atlantic/RFC SD 19301	8	G
56	52	GRAND SLAM	ISLEY BROTHERS/T-Neck FZ 37080 (CBS)	12	H
57	62	SEVEN YEAR ACHE	ROSANNE CASH/Columbia JC 36965	15	G
58	50	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON/ Columbia FC 36883	12	H
59	57	AUTOAMERICAN	BLONDIE/Chrysalis CHE 1290	25	H
60	54	MY MELODY	DENIECE WILLIAMS/ARC/Columbia FC 37048	8	H
61	70	BAD FOR GOOD	JIM STEINMAN/Epic/Cleve. Int. FE 36531	7	H
62	68	WAIATA	SPLIT ENZ/A&M SP 4848	4	H
63	69	FRANKE & THE KNOCKOUTS	/Millennium BXL1 7755 (RCA)	15	H
64	55	TWICE AS SWEET	A TASTE OF HONEY/Capitol ST 12089	12	H
65	71	TWANGIN'	DAVE EDMUNDS/Swan Song SS 16034 (Atl)	4	H
66	73	REACH UP AND TOUCH THE SKY	SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 2 8602 (PolyGram)	8	J
67	58	SUCKING IN THE SEVENTIES	ROLLING STONES/Rolling Stones COC 16028 (Atl)	10	H
68	75	DEDICATED	MARSHALL TUCKER BAND/Warner Bros. HS 3525	2	H
69	67	CALL IT WHAT YOU WANT	BILL SUMMERS & SUMMERS HEAT/MCA 5178	19	H
70	63	CAPTURED	JOURNEY/Columbia KC2 37616	16	L
71	59	HORIZON	EDDIE RABBITT/Elektra 6E 276	42	G
72	76	VERY SPECIAL	DEBRA LAWS/Elektra 6E 300	13	H
73	83	RIT LEE	RITENOUR/Elektra 6E 331	7	G
74	85	DON'T SAY NO	BILLY SQUIER/Capitol ST 12148	5	H
75	61	POINT OF ENTRY	JUDAS PRIEST/Columbia FC 37052	10	H
76	93	EAST SIDE STORY	SQUEEZE/A&M SP 4854	2	G
77	92	TINSEL TOWN REBELLION	FRANK ZAPPA/Barking Pumpkin PW2 37336	2	H
78	64	CONCERTS FOR THE PEOPLE OF KAMPUCHEA	VARIOUS ARTISTS/Atlantic SD 2 7005	8	L
79	66	SUPER TROUPER	ABBA/Atlantic SD 16023	24	H
80	72	HOW 'BOUT US	CHAMPAIGN/Columbia JC 37008	21	H
81	74	CELEBRATE	KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	52	H
82	77	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3722	49	H
83	80	TO LOVE AGAIN	DIANA ROSS/Motown M8 951M1	14	H
84	81	GAUCHO	STEELY DAN/MCA 6102	25	I
85	82	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AHL1 3852	20	H
86	89	SOMETHING IN THE NIGHT	PURE PRAIRIE LEAGUE/ Casablanca NBLP 7255 (PolyGram)	8	H
87	90	ANNE MURRAY'S GREATEST HITS	/Capitol SOO 12110	34	H
88	88	FANTASTIC VOYAGE	LAKESIDE/Solar BZL1 3720 (RCA)	49	H
89	91	THIEF (ORIGINAL SOUNDTRACK)	TANGERINE DREAM/ Elektra 5E 521	9	H
90	65	RECKONING	GRATEFUL DEAD/Arista A2L 8604	8	L
91	79	DEV-O LIVE	DEVO/Warner Bros. Mini 3548	8	X
92	78	MAGIC MAN	ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)	17	G
93	101	TARANTELLA	CHUCK MANGIONE/A&M SP 6518	1	H
94	97	THE TURN OF A FRIENDLY CARD	ALAN PARSONS PROJECT/Arista AL 9518	28	H
95	—	KNIGHTS OF THE SOUND TABLE	CAMEO/Chocolate City CCLP 2019 (PolyGram)	1	H
96	94	ESCAPE ARTIST	GARLAND JEFFREYS/Epic JE 36983	21	H
97	99	'NARD	BERNARD WRIGHT/Arista/GRP 5011	25	H
98	95	MAGIC	TOM BROWNE/Arista/GRP 5503	30	H
99	87	LEATHER & LACE	WAYLON & JESSI/RCA AAL1 3931	21	H
100	86	ROCKIHNROLL	GREG KIHN/Beserkley B2 10069 (E/A)	12	G

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Record World Albums 101-200



JUNE 6, 1981

JUN. 6 MAY 30

101	100	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	(L)	152	172	KILLERS IRON MAIDEN/Harvest ST 12141 (Capitol)	(H)
102	108	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080	(H)	153	138	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	(H)
103	107	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)	(H)	154	155	NEVER GONNA BE ANOTHER ONE THELMA HOUSTON/RCA AFL1 3842	(H)
104	103	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	(H)	155	175	LIVE STEPHANIE GRAPPELLI/DAVID GRISMAN/Warner Bros. BSK 3550	(G)
105	106	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	(H)	156	131	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	(H)
106	104	B.L.T. ROBIN TROWER WITH JACK BRUCE & BILL LORDAN/Chrysalis CHR 1324	(H)	157	144	THE GAME QUEEN/Elektra 5E 513	(H)
107	84	LICENSE TO DREAM KLEER/Atlantic SD 19288	(G)	158	176	INTUITION LINX/Chrysalis CHR 1332	(G)
108	96	HOUSE OF MUSIC T. S. MONK/Mirage WTG 19121 (Atl)	(G)	159	174	LET THERE BE ROCK AC/DC/Atlantic SD 36151	(G)
109	98	THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 3834 (PolyGram)	(H)	160	161	GOLDEN DOWN WILLIE NILE/Arista AB 4284	(G)
110	111	WILD WEST DOTTIE WEST/Liberty LT 1062	(G)	161	158	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	(H)
111	121	THE COMPLETION BACKWARD PRINCIPLE TUBES/Capitol SOO 12151	(H)	162	163	MVP HARVEY MASON/Arista AB 4283	(G)
112	120	LOST IN LOVE AIR SUPPLY/Arista 9545	(H)	163	122	BOY U-2/Island ILPS 9646 (WB)	(G)
113	143	FRIDAY NIGHT IN SAN FRANCISCO AL DiMEOLA, JOHN McLAUGHLIN, PACO DE LUCIA/Columbia FC 37152	(H)	164	145	LET ME BE THE ONE WEBSTER LEWIS/Epic FE 36876	(H)
114	116	GREATEST HITS OAK RIDGE BOYS/MCA 5150	(H)	165	135	GO FOR THE THROAT HUMBLE PIE/Atco SD 38131	(G)
115	113	GALAXIAN JEFF LORBER FUSION/Arista AL 9545	(H)	166	168	COME AN' GET IT WHITESNAKE/Mirage WTG 16043 (Atl)	(G)
116	105	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	(G)	167	152	LOVE LIGHT YUTAKA/Alfa AAA 10004	(G)
117	112	KEEP ON IT STARPOINT/Chocolate City CCLP 2018 (PolyGram)	(H)	168	127	IT'S JUST THE WAY I FEEL GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130	(H)
118	139	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	(H)	169	171	HIGH VOLTAGE AC/DC/Atlantic SD 36142	(G)
119	133	SECRET POLICEMAN'S BALL VARIOUS ARTISTS/Island IL 9630 (WB)	(X)	170	173	FLYING THE FLAG CLIMAX BLUES BAND/Warner Bros. BSK 3493	(G)
120	124	ANNIE (ORIGINAL CAST ALBUM) Columbia JS 34712	(X)	171	181	UNLIMITED TOUCH/Prelude PRL 12184	(G)
121	117	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)	(H)	172	132	DIFFICULT TO CURE RAINBOW/Polydor PD 1 6316	(H)
122	110	LOVE LIFE BRENDA RUSSELL/A&M SP 4811	(G)	173	164	COSMOS (ORIGINAL SOUNDTRACK)/RCA ABL1 4003	(I)
123	109	GREATEST HITS DOORS/Elektra 5E 515	(H)	174	184	STARDUST WILLIE NELSON/Columbia KC 30305	(G)
124	—	TASTY JAM FATBACK/Spring SP 1 6731 (PolyGram)	(H)	175	—	DARLIN' TOM JONES/Mercury SRM 1 4010	(H)
125	150	SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 3541	(H)	176	183	ALICIA ALICIA MYERS/MCA 8181	(H)
126	129	I LOVE 'EM ALL T. G. SHEPPARD/Warner/Curb BSK 3528	(G)	177	182	WELCOME BACK BLUE MAGIC/Capitol ST 12143	(H)
127	118	ROCK AWAY PHOEBE SNOW/Mirage WTC 19297 (Atl)	(G)	178	141	AMERICAN EXCESS POINT BLANK/MCA 5189	(H)
128	130	JERMAINE JERMAINE JACKSON/Motown M8 948M1	(H)	179	180	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA AFL1 3909	(G)
129	114	ALL MY REASONS NOEL POINTER/Liberty LT 1094	(G)	180	—	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia FC 37132	(H)
130	140	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (Atl)	(G)	181	187	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER/Boardwalk BN 12 33237	(H)
131	119	EL RAYO-X DAVID LINDLEY/Asylum 5E 524	(H)	182	192	PIRATES OF PENZANCE/Elektra VE 601	(X)
132	134	FUN IN SPACE ROGER TAYLOR/Elektra 5E 522	(H)	183	191	FLOWERS OF ROMANCE PUBLIC IMAGE LTD./Warner Bros. BSK 3536	(G)
133	102	MICKEY MOUSE DISCO/Disneyland/Vista 2504	(X)	184	185	SOLID GOLD GANG OF FOUR/Warner Bros. BSK 3565	(G)
134	—	FANCY FREE OAK RIDGE BOYS/MCA 5029	(H)	185	156	DRIFTER SYLVIA/RCA AHL1 3986	(H)
135	147	CLOSER GINO SOCCIO/Atlantic/RFC SD 16042	(H)	186	186	LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079	(G)
136	146	BALIN MARTY BALIN/EMI-America SO 17054	(H)	187	157	HONI SOIT JOHN CALE/A&M SP 4849	(G)
137	142	UNsung HEROES DREGS/Arista AL 9548	(H)	188	—	AEROBIC DANCING/Gateway GSLP 7610	(G)
138	148	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	(H)	189	189	BARRY & GLODEAN WHITE/Unlimited Gold FZ 37054 (CBS)	(H)
139	149	FUNLAND BRAM TCHAIKOVSKY/Arista AB 4292	(G)	190	177	LIVE EAGLES/Asylum BB 705	(L)
140	151	BILLY & THE BEATERS/Alfa AAA 10001	(G)	191	169	LENORE LENORE O'MALLEY/Polydor PD 1 6321 (PolyGram)	(G)
141	—	HUSH JOHN KLEMMER/Elektra 5E 527	(H)	192	136	IN OUR LIFETIME MARVIN GAYE/Tamla T8 474M1 (Motown)	(H)
142	137	LOVE IS . . . ONE WAY/MCA 5163	(H)	193	196	GOING FOR THE GLOW DONNA WASHINGTON/Capitol ST 12147	(H)
143	153	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)	(G)	194	179	I NEVER HAD IT SO GOOD ARCHIE BELL/Becket BSK 013	(G)
144	—	BEYOND THE VALLEY OF 1984 PLASMATICS/Stiff-America WOW 11	(G)	195	200	HARDWARE KROKUS/Ariola OL 1508 (Arista)	(H)
145	—	ROUND TWO JOHNNY VAN ZANT/Polydor PD 1 6322	(H)	196	—	JUNIE 5 JUNIE/Columbia ARC 37133	(G)
146	128	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5173	(H)	197	197	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	(H)
147	—	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	(H)	198	199	EASY AS PIE GARY BURTON/ECM 1184 (WB)	(H)
148	123	MOUNTAIN DANCE DAVE GRUSIN/Arista/GRP 5010	(H)	199	—	REUNION JERRY JEFF WALKER/MCA 5199	(H)
149	126	CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756 (RCA)	(H)	200	162	SKYYPORT SKYY/Salsoul SA 8537 (RCA)	(H)
150	125	GLASS HOUSES BILLY JOEL/Columbia FC 36384	(H)				
151	115	RADIOACTIVE PAT TRAVERS/Polydor PD 1 6313 (PolyGram)	(H)				

Major Labels Cautious, But 12-Inch Singles Are Selling

By BRIAN CHIN

■ NEW YORK—Five years after its introduction as a commercially-available configuration, the 12-inch single disc is still viewed with caution by major labels. Following a blizzard of 12-inch non-hits released in the 1979 disco craze, the market has now been left, by and large, to east coast independent labels whose R&B/dance releases may sell in excess of 100,000 through club play and radio exposure on black and "urban contemporary" stations.

Major labels, for the most part, still consider the single disc a promotional tool for album sales, and have been bewildered by the 12-inch's inconsistent sales patterns, both in volume and geographical spread. But for many an independent label, the twelve-inch is the backbone of business profitability and an indispensable medium for breaking artists and triggering immediate retail action.

According to the recent RIAA manufacturer survey, just under 300 12-inch titles were released in 1980, a sharp dropoff from 1979's total of 550. But for many retailers and distributors contacted by *Record World* this week, the decline in available titles means less confusion in a marketplace where sudden, sensational hits are the rule. As the price of regular album products continues to escalate, some observers in retail expect 12-inches to loom larger as the logical alternative.

Buyer Ken Dobin, of Washington, D.C.'s Waxie Maxie retail chain, says: "I have not seen 12-inches sell as hot as they are now. There's a wider spread than in the old days (two years ago). Our total units sold per week are at an all-time high." Dobin attributes the resurgence to "left-field hits and local stuff," as well as successful titles including such bulleting black singles as Taana Gardner's "Heartbeat" (West End), Frankie Smith's "Double Dutch Bus" (WMOT), the Strikers' "Body Music" (Prelude) and Billy Ocean's "Night (Feel Like Getting Down)" (Epic). The 18-store chain may sell over a thousand pieces of a typical 12-inch hit, and is "well into the thousands" on the Gardner and Smith titles, Dobin said, adding that RCA is alone among major labels in offering the configuration consistently; CBS has recently added titles by the Clash, Barbra Streisand and Cheryl Lynn, following strong sales showings by Billy Ocean and Fantasy, but the remaining majors and larger independents Motown and Arista "completely ignore" the format, he said. "I prefer to sell an album, but if the cut is

(viable), I'm all for a 12-inch; it has decent longevity, so it's hard to buy wrong, if you buy close to the vest." Dobin noted that the Edwin Birdsong 12-inch ("Rapper Dapper Snapper"), on Salsoul, is doing one-tenth what it was a month ago, but even after severe slackening, "it's far from over... we're still reordering."

West End VP Ed Kushins concedes that there is still regional resistance to the format, especially in the areas where disco did not penetrate and more traditional R&B is still predominant. Even so, sales of over 300,000 units on "Heartbeat" seem to vindicate Kushin's insistence that in the black urban market, the 12-inch single may yet overtake the seven-inch. In addition, he calls the 12-inch "the record the retailer wants," citing the obvious preferability of a \$4 sale to the \$1.29 sale. Addressing the distribution difficulty experienced by retailers west of the Mississippi, Kushins admits: "We can't put our finger on the reason California is such a weak market," but also offers, "with a hit record to distribute, it's easy." The label's urban concentration, he concludes, is indicative of its black/club oriented product.

Prelude president Marvin Schlachter is also derisive of any suggestion that the 12-inch market is anything but thriving: with strong recent sellers by Empress, Strikers and Unlimited Touch (the latter two top 40 BOS hits), the proof seems to be on his side. Even as the Strikers' "Body Music" sells "well into six figures," the potential sales ceiling of a 12-inch disc can only be estimated for a number of reasons, according to Schlachter. Generally pulled from the shops as an LP becomes available, they rarely run out in sales. In addition, the issuing of a standard single will affect sales, especially in areas where radio coverage demands a single version and stores in turn stock only seven-inch singles. Schlachter likened the disc's appeal to that of the midline album: "We're giving everyone what they want: an opportunity to buy current product at a lower price than the album, but with more music than a (standard) single. Certainly, the northeast is our major market: all of the retailers here have had a good experience with 12-inches. But we've sold records in every market—how much depends on the record. Records only become viable when there is effort behind them on a broad scale from the labels."

In the south and west, traditionally considered the most diffi-

cult areas for disco and the 12-inch disc, mixed comments come in. Distribution difficulties may force shops to order records directly from the east coast, as do Colorado's Independent retail chain and San Francisco's Zinga Records. New Orleans' Southern Distributors counts only Frankie Smith's "Double Dutch" as a major seller, while Bib Distributor's Linda Jackson says she has "no idea" why the South seems such a hard nut to crack. Bib, covering the Carolinas, Virginia, Georgia and parts of the east coast, may sell as many as 400 a week of the hottest 12-inch singles, which currently include Kool & the Gang's Spanish-language "Celebration" and Leprechaun's "Loc-it-up," and would include Rick James' "Give it To Me, Baby," if there were a 12-inch available commercially. "As long as the public hears the music, it sells," Jackson concludes. "We're really selling."

Singles buyer David Brown of Philadelphia's Norm Cooper one-stop speculates that major labels "didn't know how to work records through the streets," as most black 12-inch product sells, in great part, on the basis of grassroots enthusiasm. RCA national singles sales manager Tony Montgomery disagrees, however, citing the eventual pop crossovers of acts from Hues Corporation and Silver Convention to Stephanie Mills as successes that started first—and were noticed by RCA—on the street level. "The 12-inch," he says, "is still very effective for selling records and creating hit artists. (Majors) created a bad situation by releasing everything on 12-inch and flooding the market;

(Continued on page 55)

Herb Alpert Launches Scholarship Program

■ LOS ANGELES — The Herb Alpert Music Scholarship Program for senior high school students in the Los Angeles Unified School District has been established for the 1981 school year, it was announced by Dr. William J. Johnston, superintendent of the Los Angeles Unified School District.

The composer, musician and co-chairman of A&M Records will offer \$1,000 each to a qualified senior at each of 48 high schools in the Los Angeles School District. The 49th high school, Fairfax, has a special scholarship program. Alpert is a graduate of Fairfax.

The awards will be presented to students interested in any area of music who are currently enrolled in a high school music program, or who carry a music course of instruction or have a substantial interest in music. The principals and/or specially formed Herb Alpert Scholarship committees at the schools will determine the winner at each school in the district.

Students can obtain applications for the Herb Alpert Music Scholarships from principals of the high schools in the Los Angeles Unified School District.

RCA Names James Grady Manager, D.C. Branch

■ NEW YORK—James Grady has been appointed manager, Washington, D.C. branch, RCA Records, it was announced by Larry Gallagher, division vice president, national sales.

Grady had been manager, branch sales of RCA's Chicago branch since 1979. He joined RCA Records as a sales representative in Minneapolis in 1977.

Earl Klugh at the Savoy



Liberty recording artist Earl Klugh recently played two nights at the Savoy in New York. Pictured backstage after the performance are, from left: Hugh Stanley-Clarke, A&R manager, EMI/UK; Bob Currie, director of talent acquisition, east coast, EMI-America/Liberty; Ted Currier, director of talent acquisition, black music, EMI-America/Liberty; Earl Klugh; Don Grierson, VP of A&R, EMI-America/Liberty; Dave Ambrose, A&R manager, EMI/UK; and Martin Haxby, business affairs, EMI/UK.

Audio Files

By SAMUEL GRAHAM

■ HALFTIME: One of the nice things about recordings remastered at half-speed for the audiophile market is that because they have all been previously issued in conventional form, one has the opportunity to match the two against one another. The half-speed version should always sound better, of course, but it's worth keeping in mind that its superiority may reflect as much on the poor quality of the original pressing as on the brilliance of the later one. In any case, here are a few comments about some recent half-speed releases.

The **Grateful Dead's** "Terrapin Station" (Arista), half-speed mastered by Direct-Disk Labs, was a good choice for this process, not only because the music is generally outstanding but because with **Keith Olsen** producing, the sound is brighter and more fully-orchestrated than that of most Dead albums (a factor that will also lessen the improvement that comes with the audiophile version). Direct-Disk's pressing has terrific impact and presence; the guitars fairly ring out, while the percussion is so distinct that one can actually make out what each of the band's two drummers is playing . . . Percussion detail is also outstanding on CBS Mastersound's half-speed version of **Michael Jackson's** "Off the Wall" (Epic), another record that was very well engineered to begin with. In this configuration, one gets a better listen to such details as the honking baritone sax in the horn section, as well as the remarkable rhythmic intricacies of nearly every tune; in a larger sense, Jackson's vocals, especially in harmony sections, are even more prominent and impressive than ever. There is, however, a bit of distortion when it comes to some of the sibilant vocal sounds—nothing major, but one comes to expect perfection with this technique . . . **Willie Nelson's** "Stardust" (Columbia), another Mastersound half-speed offering, was rather sparsely-recorded in the first place, so one is unlikely to hear much that wasn't apparent on earlier listens. But Willie's beautiful singing on this classic album shines like a beacon throughout the new version; with the help of headphones, one can almost imagine being right there in the studio with him. And the definition of the various acoustic instruments—piano, harmonica, strings and especially Nelson's battered old gut-string guitar—is very striking indeed. Basically, "Stardust" offers what most other half-speeds also provide: added fullness and clarity, along with reduced noise . . . Nautilus's new half-speed copy of **ABBA's** "Arrival" (Atlantic) is considerably quieter than the original, while the group's signature female vocals are a bit less keening at high volume levels. But ABBA's records, like some of the others mentioned here, usually sound great to begin with, the capricious nature of commercial pressing and mastering notwithstanding, so the differences between Nautilus's version and Atlantic's aren't all that dramatic—unless your original was of a particularly poor quality. The same words one uses to describe most half-speeds, like depth, clarity and definition, are appropriate here as well . . . Like some of Mastersound's other half-speeds, **Weather Report's** "Heavy Weather" (Columbia) is not as quiet as it might be. But this is a dynamic recording, in every sense of the word, and as a half-speed it sounds even crisper, as in the handclaps at the end of "Birdland." These are the kind of subtleties one looks for in a half-speed; in most cases, one is already familiar with the music, but re-masters let one hone in on some of the details while enjoying the overall sound without the distractions that might come from the standard manufacturing process.

DIGITAL JAZZ: AudioSource's digitally-recorded **Kenny Burrell** album, "Heritage," is an ideal showcase for both jazz and digital technology. On the former front, the album (produced by **Jeffrey Weber**) about runs the gamut in terms of style, from Dixieland and blues to Ellington, bebop and Coltrane; the musicians also represent at least a couple of generations, from veterans like the guitarist himself, drummer **Shelly Manne** and alto saxophonist **Marshall Royal** to youngsters like pianist **Patrice Rushen** (the players have a combined working experience of 375 years, the accompanying press material boasts). As for the recording, made on Soundstream equipment and pressed on JVC Super Vinyl (the Japanese compound used by Mobile Fidelity and others), it's as clear and true as any you'd want to hear, right down to the resonance of Burrell's strings and the horn players' reeds. "Heritage," by the way, marks the first release from AudioSource's own label; the company is also a large importer and distributor of jazz, classical and audiophile records and tapes, as well as various hardware.

THE NEW RITE: In a publication called the Playboy Guide to Electronic Entertainment (you might say the title is self-explanatory),

published in the fall of last year, rocker **Warren Zevon** called **Stravinsky's** "Le Sacre de Printemps" ("The Rite of Spring"), specifically the **Pierre Boulez/Cleveland Orchestra** interpretation on Columbia, the ultimate recording with which to evaluate stereo equipment. Boulez's version, Zevon wrote, "is less swashbuckling than it could be, but very clear, and relatively well-engineered." Heard on a good sound system, it should leave you "truly awed and still intellectually cognizant of everything going on in the orchestra, that perfect balance between iridescence and ROAR."

The fellow knows whereof he speaks, and he didn't even have as his model the half-speed mastered version of the Boulez "Sacre" released by CBS Mastersound this year. All of the elements that caught Zevon's ear—the "vivid colors" of the various instruments as they enter, the "notes, not noise" one should hear during the pounding "Dances des Adolescentes"—are here in spades; at a healthy volume level, the crashing cymbals, blaring brass and generally overpowering rhythmic assault of the piece will make you jump out of your skin. I jacked up my system, which is good but by no means an audiophile's dream machine, about two-thirds of the way up, and I was certainly impressed—but be careful just how loud you get, for it can sound a mite shrill at close range. The pressing is also not as quiet as one might hope—a problem that is, of course, most apparent in soft sections such as the Introduction—but all in all, the half-speed "Sacre" is a pretty thrilling piece of work.

NOTES: Look for Mobile Fidelity to enter the video world via what firm president **Herb Belkin** calls "the first audio-videophile super high-end, high-quality video software." It won't be for a while, he said, but as of this week's CES gathering in Chicago, Belkin expects to see more and more of what he called "very advanced sets of video components which will perform beyond current specifications of conventionally-available video equipment—and it is to that next generation that we are addressing our research and development." The product will likely be in cassette form, and "it has nothing to do—as our discs, in our opinion, have nothing to do—with the conventional, broad-scale consumer marketplace. We don't see ourselves as being in any business where we are dealing with the mass-market consumer."

Summer CES will also mark Mobile Fidelity's introduction of their UHQ (Ultra High Quality Record), a \$40 or \$50 disc which will initially be available in three titles (**Pink Floyd's** "Dark Side of the Moon," **Supertramp's** "Crime of the Century" and **Earl Klugh's** "Fingerpaintings"). Belkin said in a recent Dialogue interview (RW, May 2) that the UHQ "is based on a tremendous amount of information and knowledge gained in the videodisc research program," and is expected to appeal to "an even more limited market than our current market"—hence pressings of only 5000 copies of each title. It takes "about ten times as long" to press a UHQ as MFSL's other audiophile discs, and it weighs twice as much as a standard commercial record. Greatly increased signal-to-noise ratio, improved frequency response and channel separation and lower vinyl resonance are among the UHQ's features. It's not for everyone, obviously, but it sure sounds good.

Rush Rocks the Garden



Mercury/PolyGram recording artists **Rush** recently played to a sold-out house at New York's Madison Square Garden. After the show, a reception was held for the band at the Penn Plaza, where they were presented with gold and platinum records for "Moving Pictures," their latest album, and platinum LPs for "All the World's a Stage" and "2112." Pictured at the reception are, from left (front row): Alex Lifeson, guitarist, Rush; Lou Simon, senior vice president, marketing, PolyGram Records, Inc.; Geddy Lee, bassist, Rush; Jim Sotet, national album promotion director, PolyGram; Neil Peart, drummer, Rush; and Chip Taylor, vice president, A&R, PolyGram Records, Inc. (Back row): Tom Berry, Anthem Records Canada; David A. Braun, president and chief executive officer, PolyGram; Irwin Steinberg, chairman, PolyGram; Ray Daniels, personal manager, Rush, SRO Productions; and Bob Sherwood, executive vice president and general manager, PolyGram.

Sales Rise (Continued from page 3)

keeping consumers out of the stores. A few dealers who reported good business suggested the weekend was profitable for them because consumers, worried about the state of the economy, stayed close to home, preferring home entertainment over the greater expense of a brief out of town vacation.

Gary's in Richmond, Virginia had what owner Martin Gary termed "not a very good weekend," prompting Gary to add, "This particular holiday isn't what it used to be, and it doesn't lend itself to a lot of the big promotions and sales like we used to have. We don't do much at all anymore on Memorial Day weekend, and that's been true for the last couple of years."

At Waxie Maxie in Washington, D. C., Ken Dobin reported sales up over last year's, "but not so far above as we've been in recent weeks. This was the first hot weekend of the year, and people took advantage of it. It's not like the Christmas season when people are around and shopping for gifts."

"It wasn't great, but it was better than a normal weekend," is how Poplar Tunes' Jim Burge summed up business at the Memphis account. "We were about even with last year, and last year was decent. We had comparatively nice weather and that probably drove some people away."

Asked if Poplar had run any special promotions over the

Paraphernalia Law

(Continued from page 3)

ment of Justice. The DEA law has been passed in over 100 communities in the last year and has been challenged at the district level in over a dozen cases. The Sixth Circuit was the first circuit to rule on the law; decisions are pending in six others.

While opponents of anti-paraphernalia laws view the Supreme Court's decision as a repudiation of the model act, the legal battle surrounding the issue is not yet over. If another circuit court upholds a model act, thereby creating a conflict of circuits, the Supreme Court may then decide to argue the law.

In fact, DEA attorney Harry Meyers, the architect of the model act, said that he was "pleased" with the Supreme Court's decision, because the Parma ordinance wasn't an exact carbon copy of the model act. "If the Supreme Court addresses the issue," said Meyers, "we want them to argue the exact model act." The Parma law differed from the model act by the placement of certain clauses.

weekend, Burge replied in the negative and added, "It's not the time to do that."

Jim Rose of Rose Records in Chicago found little, as he put it, "to write home about" in looking over figures from the weekend. "It was a good holiday weekend, but nothing exceptional," explained Rose. "We get hurt whether the weather's good or bad: if it's good, people go out of town; if it's bad, they stay in and don't shop."

With his store's traditional classical record sale in effect, and Yale University's graduation ceremonies temporarily boosting New Haven's population, Jason Cutler of Cutler's Records reported a 30 percent increase in business over last year. At that, the totals astounded Cutler. "Maybe I'm smarter than I was last year," he laughed. "Who knows? I don't think there's stronger product out now than there was last year. I really don't know why business was so good. I just go week to week with this thing."

Business at the Record World/TSS chain was also up considerably for the weekend, but Ira Rothstein was less puzzled by the results than Jason Cutler was by his. "I think we did so well because we have good inventory—we have what people are looking for—and maybe our competition is not that great anymore. And with the economy being like it is, people aren't running out of town as much as they used to; they're staying closer to home and spending their money here."

Looking ahead, Rothstein said he expects a good summer selling season too, "especially if the new releases keep coming and the various \$5.98 lines expand. I think we'll be all right."

E/P/A Names Caplan

■ NEW YORK — Michael Caplan has been appointed local promotion manager, Hartford market, Epic/Portrait/CBS Associated Labels, it was announced by Al Gurewitz, vice president, national promotion, E/P/A.

Caplan has worked in merchandising and sales for PolyGram Records in Boston and worked for Strawberries Records.

RCA Records Names Bernard Abramowitz

■ NEW YORK—Bernard Abramowitz has been named manager, employment, RCA Records, it was announced by Daniel Sassi, division vice president, industrial relations.

Abramowitz comes to RCA Records from the Hertz Corp., where he had been administrator of professional employment.

Butt Rockin' with the Thunderbirds



Chrysalis recording artists the Fabulous Thunderbirds recently performed at the Country Club in Reseda, Cal. The band is touring the U.S. in support of its latest release, "Butt Rockin'." Pictured backstage are, from left: Hugh Surratt, music director, KMET; Michael Abramson, national promotion director, Chrysalis; Fran Christiana, drummer, Fabulous Thunderbirds; Jimmie Vaughn, guitarist; Ted Habeck, music director, KWST; and Bill Taylor, field representative, Chrysalis.

Goldner to RCA

■ NEW YORK — Bonnie Goldner has been named manager, adult contemporary promotion trade relations, RCA Records, it was announced by Mike Becce, director of national singles promotion.

Goldner has been trade relations manager, with the Motown Record Corporation since 1978. Prior to joining Motown, she was music coordinator and special contact to Krofft Entertainment for Family Productions, where she was responsible for casting Family recording artists for motion picture and television projects.

Steve Binder Prods. Forms Publishing Unit

■ LOS ANGELES—Steve Binder Productions has established a music publishing division, which will be headed by Russ Terrana under the name of Terrana/Binder Music.

Terrana had been with Motown Records since 1966 and had been chief engineer since 1974.

He will work with Bob Hamilton, who heads the radio division of Steve Binder Productions, and Rick Bernstein, who heads the management arm.

1981 annual directory & awards issue

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Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ WEEKEND IN LA. PLUS: The following is a rambling, personal account of meetings, greetings and small talk at last week's Black Music Association conference in Los Angeles.

May 22: After overcoming nausea courtesy of the local atmosphere and flight fatigue, I joined two companions from the Big Apple, **Sky** producer **Randy Mueller** and **Kurtis Blow** producer **Robert Ford, Jr.**, and headed to Yamashiro, a Japanese restaurant in Hollywood, where PolyGram held a party for the **Gap Band** and **Yarborough & Peoples** following a gig at the Greek Theatre. It was a laid back affair, with PolyGram big shots **David Braun** and **Bill Haywood** singing the praises of **Lonnie Simmons'** Total Experience productions. Gold records and cowboy hats abounded.

We met **Billy Osborne**, formerly of LTD, who talked about his plans to branch out into independent production and mentioned that his brother, **Jeffrey**, had also left LTD and was cutting a solo album. To my disappointment, there was only one movie star in the house, **Carl Weathers**, better known as Apollo Creed from the "Rocky" films. A star in his own way was **Eliot Sekuler**, fellow RW staffer, seen having a mighty good time.

After the party we three intrepid New Yorkers—without automobiles and restless—walked down Hollywood Boulevard and noted with great interest the mating habits of Californians. Several cars cruised down the street and people passed notes from car to car. Radios blasted through every car window. Is Hollywood Boulevard America's only bona fide mobile disco?

May 23: On the first official day of convention activity, **Oscar Fields**, **Bill Haywood**, **Vernon Slaughter** and **Ray Harris** were all early risers. And **LeBaron Taylor** was spotted carrying his own bags into the hotel, the sign of the self-made man.

At a table in the Century Plaza lobby—the central gathering place throughout the conference—**Titus Humphrey** and **Melvin Edwards** of San Francisco's Management Research Company sat and talked about the many uses of computers in keeping track of royalties, contracts, and the music business' many other numbers. They hoped a BMA chapter would open soon in the Bay Area.

On the other side of the table **Michele Muhammed** and **Mustapha Ali** were talking up "How To Make Money in Music," a three-year old paperback book written by black writers **Herbie Harris** and **Lucien Farrar** for Arco Books. They were there to see if the BMA would make it a recommended text for its membership.

That night at A&M's Charlie Chaplin soundstage, **Brenda Russell** made her performing debut before the BMA membership, top A&M executives, and most of the A&M promotion team. Russell often seemed ill at ease, but her music overwhelmed those considerations for this listener. With a band of top musicians, including **Alphonso Johnson** on bass, her deceptively complex music was interpreted

(Continued on page 44)

BMA Conference (Continued from page 3)

been de-emphasized.

- The announcement of a concert to be held in the Rose Bowl on August 15 that will raise funds for the BMA's educational activities and workshops. The founding of a black music museum would be one of the projects to benefit from concert income. Stevie Wonder, Ralph MacDonald, Grover Washington, Jr., Ashford & Simpson, Andrae Crouch, and Arsenio Hall will appear at the concert.

- The election of Solar Records president Dick Griffey and Spring Records vice president Joe Medlin to the board of directors. The two have strong ties with two grassroots branches of black music. Medlin, through his National Progressive Communicators organization, is in constant contact with southern black radio and small "mom and pop" retailers. Griffey has been a highly successful concert promoter and an articulate spokesman for black music.

Restructuring

Rod McGrew, BMA secretary and president of Unlimited Gold Records, discussed the reasons behind the BMA's restructuring. "We re-examined our growth over the last three years," he said, "learning in the process that we have a rich resource in our directors and membership, a resource that through these changes can be tapped to its fullest."

"Developing these local chapters means reaching more grassroots people. It will educate everyone that the BMA is a two-way street and that for us to serve their needs we'll have to draw upon their experience and energy." Ted Hudson, president of St. Louis' Ted's One Stop and a BMA board member, has just

started a chapter in his hometown. In Philadelphia, an unofficial chapter has been thriving, presenting regular workshops on contracts and attracting a cross-section of that city's music community.

Few Small Retailers

Speaking on the absence of large numbers of small retailers and radio personnel at the conference, McGrew said, "Many are not here who should have been here. We need them. If they have criticisms of the BMA, then they shouldn't be home watching television, but here contributing to the thought process."

"These moves show that BMA is finally becoming in tune with the needs of grassroots people in black music," Medlin said. "This organization has got to have a presence on the 125th Streets and Watts if it is to mean anything. The people who need the help, like 'mom and pop' retailers who get no credit from the majors, the black artist who is told his record is too black by a black programmer, have to be served here. The BMA says that it's for these things. Now is the time to turn good intentions into real action."

Butler Speech

The sessions varied greatly in the quality of information presented and in attendance by conference registrants. The best sessions supplied either practical information or an overview that placed black music in the context of the larger entertainment community.

Veteran recording artist Jerry Butler gave the keynote address on Sunday. It was a brief but eloquent statement, pointing to the

(Continued on page 45)

PICKS OF THE WEEK

EXCUSE ME, I'VE GOT A LIFE TO CATCH

KITTY AND THE HAYWOODS—Capitol ST-12149



Kitty Haywood is a strong-voiced singer in the great Chicago tradition. On songs such as "Someone to Somebody," "It's Real" and the title cut, she displays a vitality and power that recalls the golden days of soul music.

LET THE MUSIC PLAY

THE DAZZ BAND—Motown M8-957M1



A pleasing mix of funk and ballads from this eight-piece self-contained band. The title cut, "Freaky Lovin'" and "Don't Stop" are lively funk tunes. On "What Will I Do Without You" and "Satisfying Love," lead singer Pierre DeMudd excels in articulating lyrics of love.

NO TIME FOR MASQUERADING

MIGHTY FIRE—Elektra 6E-337



This five-member group makes a smooth, entertaining impression on this album's eight songs. Mid-tempo dance tunes such as "Sweet Fire" and "Love Fantasy" are good. The Marilyn McLeod-Pam Sawyer ballad "I Could Write a Love Song" is captivating.

SEARCHIN' FOR LOVE

WANDA WALDEN—Elektra 6E-338



This family affair combines Wanda Walden's airy vocals with brother Narada's unobtrusive production style. As with Stacy Lattisaw's LP, Narada's best productions are on ballad material such as "Take Your Heart," "Lost and Found" and "Wanna Love You Tonight."

Record World Black Oriented Singles



JUNE 6, 1981

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

JUN. 6	MAY 30		WKS. ON CHART
1	1	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO Arista 0592 (2nd Week)	14
2	4	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	10
3	2	WHAT CHA GONNA DO FOR ME CHAKA KHAN/ Warner Bros. 49692	12
4	3	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	17
5	5	YEARNING GAP BAND/Mercury 76101 (PolyGram)	11
6	6	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	13
7	12	TWO HEARTS STEPHANIE MILLS/20th Century Fox 2492 (RCA)	7
8	7	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	15
9	9	PARADISE CHANGE /Atlantic/RFC 3809	9
10	10	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA)	11
11	14	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	12
12	17	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)	8
13	8	SUKIYAKI A TASTE OF HONEY/Capitol 4953	18
14	16	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	9
15	19	HEARTBEAT TAANA GARDNER/West End 1232	6
16	20	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram)	5
17	11	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	18
18	18	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073	11
19	15	JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra 47103	18
20	27	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic 19 02053	5
21	13	AI NO CORRIDA QUINCY JONES/A&M 2309	16
22	21	HURRY UP AND WAIT ISLEY BROTHERS/T-Neck 6 02033 (CBS)	8
23	26	BODY MUSIC STRIKERS/Prelude 8025	8
24	23	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	19
25	34	RUNNING AWAY MAZE FEATURING FRANKE BEVERLY/ Capitol 5000	4
26	29	IS IT YOU? LEE RITENOUR/Elektra 47124	6
27	32	'SCUSE ME WHILE I FALL IN LOVE DONNA WASHINGTON/ Capitol 4991	6
28	28	MAKE YOU MINE SIDE EFFECT/Elektra 47112	8
29	30	NEXT TIME YOU'LL KNOW SISTER SLEDGE/Cotillion 46012 (Atl)	8
30	36	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA)	7
31	35	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia 11 02037	6
32	22	GET TOUGH KLEER/Atlantic 3788	14
33	46	PUSH ONE WAY /MCA 51110	4
34	45	IF YOU FEEL IT THELMA HOUSTON/RCA 12215	3
35	42	LOVE'S DANCE KLIQUE/MCA 51099	4
36	40	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram)	5



37	24	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504	14
38	43	TELL 'EM I HEARD IT SANDRA FEVA/Venture 138	6
39	44	IF I DON'T LOVE YOU RANDY BROWN/Chocolate City 3224 (PolyGram)	5
40	39	IF YOU LOVE (THE ONE YOU LOSE) BRENDA RUSSELL/ A&M 2326	7
41	25	TONIGHT WE LOVE RUFUS/MCA 51070	13
42	47	DON'T STOP K.I.D./Sam 81 5018	6
43	51	TRY IT OUT GINO SOCCIO/Atlantic/RFC 3818	2
44	50	ALL THE REASONS WHY NOEL POINTER/Liberty 1403	4
45	53	COME TO ME ARETHA FRANKLIN/Arista 0600	2
46	48	WHEN I LOSE MY WAY RANDY CRAWFORD/Warner Bros. 49709	6
47	49	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 1512	5
48	61	VERY SPECIAL DEBRA LAWS/Elektra 47142	2
49	54	ARE WE BREAKING UP JOE SIMON/Posse 5010	5
50	52	I REALLY LOVE YOU HEAVEN & EARTH/WMOT 02028	5
51	56	SKINNY OHIO PLAYERS /Boardwalk 3 02063	4
52	62	TURN UP THE MUSIC MASS PRODUCTION/Cotillion 46013 (Atl)	3

CHARTMAKER OF THE WEEK

53 — **LOVE ON A TWO WAY STREET**
STACY LATTISAW
Cotillion 46015 (Atl)



54	60	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/ Prelude 8029	3
55	63	SHAKE IT UP TONIGHT CHERYL LYNN/Columbia 11 02102	2
56	59	LET'S DANCE TOM BROWNE/Arista/GRP 2513	3
57	57	LOVE (IS GONNA BE ON YOUR SIDE) FIREFLY/Emergency 4509	3
58	64	JONES VS. JONES KOOL & THE GANG/De-Lite 813 (PolyGram)	2
59	65	I DON'T REALLY CARE L. V. JOHNSON/ICA 027	2
60	68	ANYTIME IS RIGHT ARCHIE BELL/Becket 4	2
61	—	RAZZAMATAZZ QUINCY JONES/A&M 2334	1
62	—	WE CAN START TONIGHT HARVEY MASON/Arista 0593	1
63	69	TURN IT OUT JERRY KNIGHT/A&M 2336	2
64	70	IT'S YOUR CONSCIENCE DENIECE WILLIAMS/ARC/Columbia 11 02108	2
65	66	BABY, I DO LOVE YOU GREG PHILLINGANES/Planet 47928 (E/A)	3
66	—	GROOVE CITY T-CONNECTION/Capitol 4995	1
67	—	HERE IS MY LOVE SYLVESTER/Fantasy/Honey 912	1
68	—	I CAN MAKE IT BETTER WHISPERS/Solar 12232 (RCA)	1
69	—	FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS/Columbia 11 02113	1
70	37	JUST CHILLIN' OUT BERNARD WRIGHT/Arista/GRP 2511	8
71	55	SIT UP SADANE/Warner Bros. 49727	4
72	72	CANDIDATE FOR LOVE T. S. MONK/Mirage 3812 (Atl)	2
73	31	KEEP ON IT STARPOINT/Chocolate City 3223 (PolyGram)	13
74	33	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	15
75	58	DREAMIN' HEATH BROS./Columbia 11 02014	4

Rose Bowl To Host Black Music Fair

LOS ANGELES—The announcement of an August 15 "Black Music Family Fair," to be held at Pasadena's Rose Bowl, was made at a press conference here last Tuesday (19). The day-long event is expected to attract more than 50,000 people and raise upwards of \$250,000, all of which will go to the Black Music Association Foundation.

Artists set to appear so far—all of whom are donating their services free of charge—include Stevie Wonder, Ashford and Simpson, Grover Washington, Jr.,

Andrae Crouch, Ralph MacDonald and Walter and Edwin Hawkins. Actor/writer/director Ossie Davis and "Soul Train" producer/host Don Cornelius will be masters of ceremonies.

In attendance at the press conference were Rod McGrew, Black Music Association secretary and president of Barry White's Unlimited Gold label; White himself; Ewart Abner, BMA executive vice president, personal adviser to Stevie Wonder and former Motown Records president; producer and Qwest Records chief Quincy

Jones, recently named co-chairperson (with Stephanie Mills) of Black Music Month, which is this June; Rose Bowl director Bill Wilson; Pasadena Vice Mayor Loretta Glickman; and Willie Davis, a representative of the Joseph Schlitz Brewing Co., who is underwriting advertising and promotion for the August 15 event.

Covering Spectrum

According to McGrew, the final talent line-up will represent "every format" of black music. "It will cover the spectrum," he noted, adding that the Family Fair designation was chosen because "without the family, there is no future for the BMA." Over-

all, said McGrew, the purpose of the event is "to bring about an awareness of the Black Music Association and to raise funds to further the goals and aspirations" of the organization, which are "to protect, preserve and perpetuate the growth of black music."

Bill Washington of Dimensions Unlimited, Inc. has been retained to promote the Family Fair, tickets for which will be priced at \$10 and \$15. "Special emphasis" will be placed on crowd security and "optimum sound and technical quality," a spokesman said.

The BMA's chairman is Kenneth Gamble. LeBaron Taylor is its president.



Record World Black Oriented Albums

JUNE 6, 1981


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

JUN. 6 MAY 30

WKS. ON CHART

1	2	STREET SONGS RICK JAMES Gordy G8 1002M1 (Motown)		7
2	1	THE DUDE QUINCY JONES/A&M SP 3721		8
3	3	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO/ Arista AL 9543		8
4	4	WHAT CHA' GONNA DO FOR ME CHAKA KHAN/Warner Bros. HS 3526		6
5	5	BEING WITH YOU SMOKEY ROBINSON/Tamla T8 375M1 (Motown)		14
6	6	GAP BAND III /Mercury SRM 1 4003 (PolyGram)		21
7	11	STEPHANIE STEPHANIE MILLS/20th Century Fox T 700 (RCA)		4
8	8	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)		19
9	9	RADIANT ATLANTIC STARR/A&M 4833		13
10	7	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305		19
11	10	MIRACLES CHANGE /Atlantic/RFC SD 19301		8
12	13	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE/Epic FE 36918		6
13	12	GRAND SLAM ISLEY BROTHERS/T-Neck FZ 37080 (CBS)		18
14	14	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 34048		11
15	18	NIGHTCLUBBING GRACE JONES/Island ILPS 9624 (WB)		3
16	17	CALL IT WHAT YOU WANT BILL SUMMERS AND SUMMERS HEAT/MCA 5176		8
17	16	TWICE AS SWEET TASTE OF HONEY/Capitol ST 12089		13
18	19	HOW 'BOUT US CHAMPAIGN/Columbia JC 37008		12

CHARTMAKER OF THE WEEK

19	—	KNIGHTS OF THE SOUND TABLE CAMEO Chocolate City CCLP 2019 (PolyGram)		1
20	20	KEEP ON IT STARPOINT/Chocolate City CCLP 2018 (PolyGram)		8
21	23	VERY SPECIAL DEBRA LAWS/Elektra 6E 300		8
22	15	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)		20

Black Music Report

(Continued from page 42)

with style. On songs like "Rainbow" and "Sensitive Man" her voice and the music made a wonderful marriage.

Back at the hotel, videos of the A&M roster of black oriented artists were piped over the hotel room TV screens. In hospitality rooms, the liquid pleasures of corporate America flowed well into the night. You never knew who would visit whom. One evening, **Dick Griffey** and members of the Solar family, including **Karolyn Ali** and **Laura Palmer**, were seen relaxing with **Eliot Horne** and other RCA folks. Old habits die hard.

May 24: Had breakfast the next morning with two of the more knowledgeable men in this industry—**Dave Clark** of Malaco and **Joe Medlin** of Spring. To say the talk was illuminating and educational is to greatly understate the case.

More inspiration was supplied Sunday night by Light Records with a fine gospel program. The **Winans**, a new vocal group, made a good impression. But the **Hawkins Family** was just phenomenal. The passion of their belief and the power of their musicianship was imposing.

23	25	VOYEUR DAVID SANBORN/Warner Bros. BSK 3546		7
24	24	FANTASTIC VOYAGE LAKESIDE/Solar BZL1 3720 (RCA)		25
25	28	CLOSER GINO SOCCIO/Atlantic/RFC SD 16042		3
26	22	LOVE IS ONE WAY /MCA 5163		14
27	21	LICENSE TO DREAM KLEER/Atlantic SD 19288		17
28	26	MAGIC MAN ROBERT WINTERS & FALL/Buddah BDS 5723 (Arista)		9
29	37	RIT LEE RITENOUR/Elektra 6E 331		5
30	30	NIGHTWALKER GINO VANNELLI/Arista AL 9536		7
31	—	TASTY JAM FATBACK/Spring SP 1 6731 (PolyGram)		1
32	39	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)		3
33	33	LOVE LIFE BRENDA RUSSELL/A&M SP 4811		12
34	41	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (Atl)		5
35	42	INTUITION LINX/Chrysalis CHR 1332		3
36	38	SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 3541		3
37	27	MAGIC TOM BROWNE/Arista/GRP 5503		15
38	29	HOUSE OF MUSIC T. S. MONK/Mirage WTG 19121 (Atl)		20
39	31	JERMAINE JERMAINE JACKSON/Motown MB 948M1		24
40	51	UNLIMITED TOUCH /Prelude PRL 12184		2
41	52	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)		2
42	36	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)		30
43	35	THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)		24
44	32	'NARD BERNARD WRIGHT/Arista/GRP 5011		14
45	34	PARTY TILL YOU'RE BROKE RUFUS/MCA 5159		10
46	40	SKYYPORT SKYY/Salsoul SA 8537 (RCA)		3
47	49	IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1 (Motown)		4
48	48	STONE JAM SLAVE/Cotillion SD 5224 (Atl)		29
49	44	ALICIA ALICIA MYERS/MCA 5181		3
50	55	GOLDEN TOUCH ROSE ROYCE/Whitfield WHK 3512 (WB)		2
51	59	PORTRAITS SIDE EFFECT/Elektra 6E 335		2
52	46	TO LOVE AGAIN DIANA ROSS/Motown M8 951M1		13
53	53	IT'S JUST THE WAY I FEEL GENE DUNLAP FEATURING THE RIDGWAYS/Capitol ST 12130		2
54	54	WELCOME BACK BLUE MAGIC/Capitol ST 12143		2
55	56	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion SD 16027 (Atl)		2
56	—	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia FC 37132		1
57	57	FORCE OF NATURE SUN/Capitol ST 12442		2
58	58	ALL MY REASONS NOEL POINTER/Liberty LT 1094		2
59	60	NEVER GONNA BE ANOTHER ONE THELMA HOUSTON/ RCA AFL1 3842		2
60	43	FRANK HOOKER & POSITIVE PEOPLE Panorama BXL1 3853 (RCA)		5

May 25: In a different way the tribute to Atlantic's **Henry Allen** was also imposing. Earlier in the day, **Rod McGrew** had called Allen "one of our heroes." Judging by the genuine feeling of affection in the ballroom, that feeling was not isolated. An annual tribute to a "hero" of black music should be a feature of every BMA conference. How about a night for **Dave Clark**?

May 26: On the final night of activities, CBS held a tribute to jazz featuring **Rodney Franklin** and **Hubert Laws**. Unfortunately, your L.A. social reporter was not there. Instead, up in room 1812, I enjoyed that most desired of journalistic pleasures: sleep.

MUSIC OF NOTE: The original **Impressions** recorded "For Your Precious Love" in 1958 for Falcon Records, with **Jerry Butler** singing lead and **Curtis Mayfield**, **Richard** and **Arthur Brooks**, and **Sam Gooden** providing soothing vocal support. Now the Impressions of 1981, including original member Gooden, long-time member Fred Cash, and relative newcomers **Reggie Torian** and **Nate Evans**, have a new version that pales only slightly to its classic predecessor. The lyric is as lovely and tender as when Butler and the Brooks Brothers wrote it and **Tom Tom 84's** arrangement is a masterpiece of understatement. Butler's original has a sense of drama that is missing here, but "For Your Precious Love" 1981 is definitely 5:08 of fine romantic music...

BMA Conference (Continued from page 42)

stereotyping of black artists and the insensitivity to black music in the established white media as hindrances to black music the BMA can help eradicate.

"Over the years, terms such as rhythm and blues, gospel, jazz, soul, and blues have been more a category of color than a category of music. When you speak of these categories, you know that it is either a black artist or an artist making a musical statement in a black idiom," Butler said. He noted he didn't know he was "an R&B singer" until the industry told him so: "I thought I was just singing songs."

"The major problem with being labeled in any of these categories is the limited access we have had in radio, television, and print media," Butler continued. "So over the years companies, managers, and artists, and those associated with them, have tried to raise themselves above the category or label. A few individuals have succeeded, some permanently, most only temporarily . . . This is why the BMA is so important."

Following Butler's speech, Chuck Smiley, vice president, theatrical division, motion pictures and television affairs, ABC Television Network, and Topper Carew, president of Rainbow Television Workshop, gave presentations on the developing relationship between music and video. Smiley provided an overview of the non-network television outlets for music video presentations, while Carew showed lengthy clips from his company's programs that mix mu-

sic and drama, including PBS's "Righteous Apples."

A tribute to the late reggae star Bob Marley was held. Betty Wright, who knew Marley for 15 years, sang "People Get Ready" a capella in Marley's memory. Warner Bros. director of special markets Eddie Gilreath spoke briefly about Marley's career, recalling Marley's performance at the first BMA conference in Philadelphia. A film of Marley performing "Redemption Song" from his last album was shown.

Dwight Ellis, vice president of minority and special services for the National Association of Broadcasters, provided the highlight of the "Black Communications Forum," calling for the BMA to join with other organizations in projects of mutual interest (such as a study to establish a black radio ratings service that can compete with Arbitron), to help third world countries in developing programming through its workshop program, and to be aggressive in making black print and radio "accountable to the black community for its actions."

"Black Radio and the Black Music Artist" was a lively session chaired by McGrew and KJLH general manager Don Mizell. The subject of white records being played on black radio drew several strong opinions. "Black programmers must balance the need for particular sounds that fit your format and the use of white artists with the need to nurture the culture and creativity of black music," Mizell said.

Don Cornelius, producer and

host of the popular syndicated TV program "Soul Train" and former air personality, said: "Black programmers can't afford to be ultra-liberal concerning white records. Why help someone who is not going to visit your station, visit your neighborhood or speak to you on the street?"

The BMA's "Black Music Is Green" promotion for black retailers was spotlighted Tuesday with a three-part presentation. PolyGram's black music marketing vice president Bill Haywood chaired a panel of black promotion, A&R, and sales executives, who spoke to the goals and problems of the labels. This was followed by a showing of the "Black Music Is Green" promotional film prepared by the BMA and originally shown at this year's NARM convention.

Braun's speech surprised many listeners. Among his more provocative comments was the suggestion that black acts "must do away with crossover thinking. You should not be burdened with this weight any longer. Sing your own songs, not ours . . . Make your songs our songs . . . We want to know more about you. Make us understand you through art."

"It is an offensive and insulting concept that blacks can only relate to black product," Braun said. Companies must hire and train black executives "for positions of even higher responsibilities—not only over black product—but all product . . . I am committed to destroy" the myth that blacks should only handle black music.

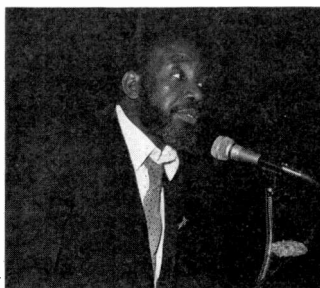
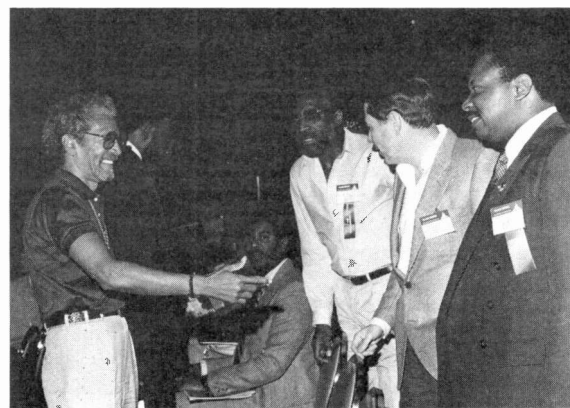
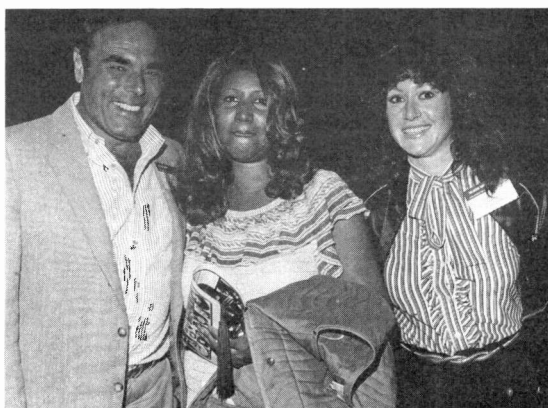
Braun attacked the concept that black acts can't sell catalogue, saying it "has deadly consequences" for a performer's career: "You tend to promote only if you have a hit single, and then only as long as it is a hit. Your advertising dollar is directed primarily to airplay. You promote the song, not the artist."

The session titled "Preparation for the Future: From a Legal, Financial and Career Perspective" was the best organized of the entire conference, a tribute to the skills of moderator Ed Eckstine, general manager, Qwest Records, and Donald K. Wilson Esq. of Mason & Sloane. Among the industry leaders present were Irving Azoff of Front Line Management, Ken Kragen of Kragen and Company, and Qwest Records president and producer Quincy Jones.

Kragen, on artist exposure, talked about the merchandising of Kenny Rogers, noting that Kenny Rogers' "Greatest Hits" television mail order campaign added an extra \$2 million to retail sales and that Liberty is going to use a similar campaign with guitarist Earl Klugh.

Jones said: "The biggest killers of top talent in this business are big advances. Suddenly you feel you have to justify the music. You can't translate one million dollars into creative music."

At the final panel of the conference, the BMA board members were sworn in by Judge Everett E. Ricks, Superior Court, State of California.



Pictured at the Black Music Association convention in Los Angeles (top row, from left): Dick Asher, deputy president and chief operating officer, CBS Records Group, with Arista artist Aretha Franklin and Barbara Shelley of Arista's publicity department; Asher with Philadelphia International Records chairman Kenneth Gamble; Black Bull Music president Ewart Abner with Jim Tyrrell, president, T-Electric Records, Jack

Craigo, division vice president-U.S.A. and Canada, RCA Records, and LeBaron Taylor, vice president/general manager, divisional affairs, CBS Records. (Bottom row, from left): Betty Wright performs a tribute to Bob Marley; Jerry Butler delivers the keynote address; Abner greets Butler prior to his speech; and the Hawkins Family performs at the convention's gospel concert.

Record World International

German Gold for 'Double Fantasy'



The certification of German gold record status (250,000 units sold) for John Lennon and Yoko Ono's "Double Fantasy" LP on Geffen Records was the occasion of a special presentation by Stefan Michel of WEA Musik, Germany (left) to Geffen Records president Ed Rosenblatt at the label's Los Angeles office.

England

By VAL FALLOON

■ LONDON—Now that **Diana Ross** has signed to RCA in the U.S., EMI will probably take the former Motown superstar for the rest of the world. Complications could arise if EMI does not renew its Motown license deal here, and there could be some staff reshuffles . . . The other big question this week is who, if anyone, will buy Charisma Records? Owner **Tony Stratton Smith** said he has had three offers and will decide in the next few days which one to take; or he may continue alone. If he sells, he will want to sell to a British company. Stratton Smith's interests of late have switched from purely music to movies and video. Statements still awaited from Pye Records, now named PRT, and from the indie label Gem, set up over two years ago . . . Trojan Records' reggae man **Chris Lane** has found four unreleased **Bob Marley** titles, two of which, "Wisdom" and "Thank You Lord," are to be released as a single. The tracks were recorded over ten years ago . . . Former Arista Records international director **Allan Watson** emigrated to Australia earlier this year and has now bought Seven Records, its factory, and Bellbird Music. Watson originally intended to set up a consultancy, but is now trading as Powderworks Records . . . A Record Business survey has come up with the news that mail order accounted for seven percent of all full price LPs sold last year, and ten percent of all cassettes: a market share worth 30 to 40 million pounds . . . The average buyer is aged between 35 and 50 . . . Intersong Music gave writer **Kit Hain** an antique clock as part of her advance on signing with the company. Kit co-wrote the hit "Dancing in the City" and has some covers, as well as her own single, out now.

MUSEXPO MAN: Former managing director and founder of Neon Music, **Brian Oliver**, has been appointed U.K. chief of operations for the Muxexpo organization. Oliver left Neon a short while ago and set up Focus Marketing and Communications . . . **Smokey Robinson** planning to bring his silver anniversary tour to England later this year . . . Colorful cinema combination in store for audiences as the **Blues Band** documentary goes on the circuit with "Green Ice," the adventure movie with soundtrack by **Rolling Stone Bill Wyman** . . . Keyboard wizard **Vangelis'** soundtrack for the U.K. Cannes Film Festival entry "Chariots of Fire" moving towards top 20 in singles and up to number six in the album charts this week: it's his first movie score . . . BBJ International launching **Joe McDonald's** Rag Baby Records here with a sampler from Joe's early student activist days. The label, distributed by Pinnacle, was launched in Germany, Italy and France last year. Tagged a collectors' item, the LP includes the 1965 tracks "Feel Like I'm Fixing to Die Rag" and "Fire in the City" up to the ten-year old titles "Tricky Dicky" and "Free Some Day." Virgin has signed **Peter Hammill**, with a rare (for Hammill) single out early

(Continued on page 47)

Springsteen's European Tour

(Continued from page 8)

Besides playing Paris — often the only stop in France for rock tours — the band also played Lyon, in central France. And besides playing Stockholm, the band also played in Gothenberg, Sweden.

"The idea was to do enough shows so that the performance could speak for itself, and to play whatever venue was right — no matter how large or small — for each city," said Landau. "There was no preconceived idea about how many people we wanted to play for."

For CBS International, the tour support has been solid, but nothing fancy, according to Freidus. "We've been careful not to overhype the tour," she said. "Bruce is very sensitive to this." CBS did arrange some interviews with French radio, and Springsteen has met with a few journalists, but there have been no "celebrity TV appearances."

Preparing for the tour, Landau

said that he and the band were very concerned about a possible language barrier between Springsteen and the audience. Not only is Springsteen's language idiosyncratic, said Landau, but many of Springsteen's images and references are indigenous to America.

"The first night in Hamburg," said Landau, "we were all very curious about any language problem. But when the audience got out of its seats before the end of the second song, we knew everything was all right. There seemed to be tremendous comprehension. And on the ballads and stories too. We thought that Bruce might curtail some of the stories he tells, but everyone understood him perfectly."

Summing up, Landau said that if the band hadn't scheduled dates at New Jersey's Meadowlands in July, they'd stay longer in Europe. "We just love it here, it's great!"

Japan

By CARMEN ITOH

■ TOKYO—**Hitoshi Komuro**, **Yosui Inoue** and **Takuro Yoshida**, three big artists for For Life Records, recently visited New York to perform for the TBS 30th anniversary radio program. The program, "24 Hours of Drifting (Concert) in New York," a documentary featuring the sounds of the city, was recorded on April 18 and broadcast on May 10.

The three artists sang at Central Park, the Empire State Building, Grand Central Station, Washington Square and other famous sites. They also interviewed passengers on the subway and residents of the East Village.

At Times Square Komuro, microphone hidden in his coat, was accosted by a drug addict. When Yosui was singing a **Beatles** song in front of the Dakota, **Yoko Ono** happened to pass by, astonishing them all. Later, they met **Pete Seeger** during a political demonstration. But the highlight of the program was a performance at Folk City with **Odetta** who happened to be in the audience. Odetta readily complied with their request to sing one song and also sang "We Shall Overcome" with Komuro.

"24 Hours of Drifting (Concert) in New York" is scheduled to be released as a record in Japan on July 5.

For Life Records was established 6 years ago by these three artists and **Shigeru Izumiya**. Komuro, a veteran of folk and new music, was its first president. Yosui has been a success as a folk singer/songwriter and recently has been performing more rock 'n' roll. The current president, Takuro, has had a lot of hits and is still a very popular artist among the younger generation.

David Spinozza has signed a three-year contract with NP Publishing for the production of records and the management of concerts in Japan.

VAP, a new record company which is a subsidiary of NTV, was established on January 24. Capitalized at 500 million yen (\$2.5 million), with a staff of over 70 people, they have opened offices in five major cities: Tokyo, Osaka, Nagoya, Sapporo and Fukuoka. VAP's first release is "Nico" by **Nico**, an English artist. The album, recorded in the States in March, is Nico's debut album in Japan.

England (Continued from page 46)

June. The LP, coming at the same time, is the artist's tenth. He played with **Van Der Graaf Generator** for nine years alongside his solo career. At a recent video conference in London, Chrysalis International director **Des Brown** stated that music companies could be losing out in the video software boom because of the continuing disagreement over copyright payments. Deals still have to be made with the musicians' union, Equity and even the BPI . . . Sony U.K.'s national marketing manager **Tim Steel** has announced the company will be opting out of the video disc market, claiming that no mass market yet exists. The company does not want to become involved in the hardware format battle, with three rival systems available by early 1981. It will, instead, continue to market videocassette recorders, but Steel added that Sony is not entirely abandoning the disc.

LIVE BOOST: Concert promoters have cheered up from their gloomy stance of a few months ago. Even **Harvey Goldsmith**, who is moving into other areas of the music industry, is jubilant about the success of the **Teddy Pendergrass** dates, and notes that **Bruce Springsteen** was sold out, **Dylan** is coming, **Pink Floyd** are set to blast London with "The Wall" again and more major names are promised. **Stevie Wonder** may do more U.K. dates and there are three big rock festivals coming up. Derek Block says last year was big, but this year will be even better. The public, once thought to have no money, will obviously spend it if they are sure of good value . . . VCL, the leading music video company, has clinched the **Elton John** "Live in Central Park" video and an ELO live concert program. The Elton John concert was recorded by nine cameras and runs for 60 minutes. The ELO show was taped at London's Wembley Arena. VCL's Los Angeles office is now open and the company is expected to be fully operational there within six months.

Tommy Mottola (Continued from page 32)

bulleting at #22 with a fourth single ("You Make My Dreams"). Mottola credits the duo's material and energy: "They have been working 15-20 hours a day for the past couple of years. They've played and played to concert audiences, done a lot of stops at radio and press, and it's really paid off."

"Voices," incidentally, broke a string of consecutive August releases by Hall & Oates. Was the trend intentional? Mottola was asked. "It was an accident, starting with the 'Abandoned Luncheonette' album. The cycle of putting an album out, touring, going back and writing new songs, and getting into the studio took one year. We were the major August release for the last whatever." (A new album, "Head Above Water," is once again scheduled for an August release.)

Champion Entertainment's Randy Hoffman helps put together the tours, including the road crews, lighting designers, and sound engineers, for all of the company's acts. Mottola noted: "The artist always knows what is going on because you must anticipate problems in this business. This is a business of obstacles. The object is to eliminate those as best as you can." Mottola's background as a recording artist ("I had two quick stiffs on Epic") is helpful in that he is able to assist an artist in selecting material, the producer, etc.

Mottola is excited about Champion's upcoming involvement in the film industry. The company

has just concluded its first major motion picture deal, an as-yet untitled piece about an urban priest. Stuart Rosenberg (whose credits include "Brubaker" and "Cool Hand Luke") will direct, Mottola will produce and Eric Roth ("Airport") will write the screenplay. Champion has acquired several other properties, and Mottola said he anticipated that the company will be working in the film business as much as any area.

"I'm involved in the record business more than I've ever been," Mottola said. "I'm really happy that we're involved musically with the kind of artists that we have, and I look forward to doing a lot more of it. With any new artist, you shoot for the moon and the stars all the time and go after that number one record. You go after that strong AOR base and the best possible concert attractions. When you look at an act maybe six, eight months down the road after the record has come out, if you've built a base and sold a couple hundred thousand albums, and that act has been seen by concert audiences and radio and the press respects them and is awaiting their new release, then you've done a good job."

Kragen Signs Bliss

■ **NEW YORK** — Bob Hinkle and Jeb Hart, vice presidents of Kragen & Company, have announced the signing of singer/songwriter Peter Bliss to an exclusive worldwide personal management agreement with the firm.

England's Top 25

Albums

- 1 **STARS ON LONG PLAY** STAR SOUND/CBS
- 2 **KINGS OF THE WILD FRONTIER** ADAM AND THE ANTS/CBS
- 3 **WHA' APPEN BEAT**/Go Feet
- 4 **THIS OLE HOUSE** SHAKIN STEVENS/Epic
- 5 **BAD FOR GOOD** JIM STEINMAN/Epic
- 6 **CHARIOTS OF FIRE** VANGELIS/Polydor
- 7 **QUIT DREAMING AND GET ON THE BEAM** BILL NELSON/Mercury
- 8 **LONG DISTANCE VOYAGER** MOODY BLUES/Threshold
- 9 **HOTTER THAN JULY** STEVIE WONDER/Motown
- 10 **POSITIVE TOUCH** UNDERTONES/Ardeck
- 11 **COMPUTER WORLD** KRAFTWERK/EMI
- 12 **I AM THE PHOENIX** JUDIE TZUKE/Rocket
- 13 **HI INFIDELITY** REO SPEEDWAGON/Epic
- 14 **MAKING MOVIES** DIRE STRAITS/Vertigo
- 15 **JOURNEYS TO GLORY** SPANAU BALLET/Reformation
- 16 **JAZZ SINGER** NEIL DIAMOND/Capitol
- 17 **PUNKS NOT DEAD** EXPLOITED/Secret
- 18 **ROLL ON** VARIOUS/Polystar
- 19 **COME & GET IT** WHITESNAKE/Liberty
- 20 **FUTURE SHOCK** GILLAN/Virgin
- 21 **ANTHEM** TOYAH/Safari
- 22 **THE ADVENTURES OF THIN LIZZY**/Vertigo
- 23 **DISCO NIGHTS/DISCO DAZE** VARIOUS/Ronco
- 24 **TURN OF THE TIDE** BARCLAY JAMES HARVEST/Polydor
- 25 **YOU KNOW IT'S ME** BARBARA DICKSON/Epic

Singles

- 1 **STAND AND DELIVER** ADAM & THE ANTS/CBS
- 2 **YOU DRIVE ME** SHAKIN STEVENS/Epic
- 3 **STARS ON 45** STAR SOUND/CBS
- 4 **CHEQUERED LOVE** KIM WILDE/RAK
- 5 **SWORDS OF A THOUSAND MEN** TENPOLE TUDOR/Stiff
- 6 **BETTE DAVIS EYES** KIM CARNES/EMI-America
- 7 **KEEP ON LOVING YOU** REO SPEEDWAGON/Epic
- 8 **OSSIE'S DREAM** TOTTENHAM HOTSPUR F.A. COP FINAL SQUAD/Shelf
- 9 **CHI MAI ENNIO** MORRICONE/BBC
- 10 **GREY DAY** MADNESS/Stiff
- 11 **I WANT TO BE FREE** TOYAH/Safari
- 12 **DON'T SLOW DOWN** UB40/Dep Int
- 13 **STRAY CAT STRUT** STRAY CATS/Arista
- 14 **THE SOUND OF THE CROWD** HUMAN LEAGUE/Virgin
- 15 **WHEN HE SHINES** SHEENA EASTON/EMI
- 16 **BEING WITH YOU** SMOKEY ROBINSON/Motown
- 17 **IT'S GOING TO HAPPEN** UNDERTONES/Ardeck
- 18 **TREASON** TEARDROP EXPLODES/Mercury
- 19 **MAKING UP YOUR MIND** BUCKS FIZZ/RCA
- 20 **AI NO CORRIDA** QUINCY JONES/A&M
- 21 **HOW 'BOUT US** CHAMPAIGN/CBS
- 22 **MUSCLE BOUND** SPANAU BALLET/Reformation
- 23 **CAN YOU FEEL IT** JACKSONS/Motown
- 24 **ATTENTION TO ME** NOLANS/Epic
- 25 **GOOD THING GOING** SUGAR MINOTT/RCA

(Courtesy: Record Business)

Jazz Beat

By SAMUEL GRAHAM

■ **AIRWAVES:** There was a lot of outrage in New York when WRVR abruptly switched formats from jazz to country. The music changed from **Charles Mingus** to **Waylon Jennings** with literally one spin of the turntable, in what was indeed a radical move; in fact, the changes at RVR and at KSAN in San Francisco, one of the first and most influential "underground" rock stations in the nation (and another casualty of the country boom), have to rank 1-2 among the extreme identity reversals at radio in the last several years.

But the New York jazz landscape isn't barren without WRVR. Newark's WBGO-FM, a non-profit public station, is a sometime stronghold of mainstream jazz whose stock, like that of a couple of other area stations, must have risen since RVR's demise (as it is now known as WKHK). Just last month or so, WBGO had in its maximum rotation records by **Billy Taylor** (Concord Jazz), **Sam Jones** (Interplay), **Johnny Griffin** (Galaxy) and **Johnny Lytle** (Muse); albums by **Ted Dunbar** (Xanadu), **Red Garland** (Galaxy), **Jay Hoggard** (Contemporary) and others received six to eight plays a week in medium rotation, while new offerings from **Mike Nock** (Sutra), **Rufus Reid** (Theresa), **Johnny Hartman** (Beehive) and the **Great Jazz Trio** (Inner City) were in light rotation. These are, by and large, more straight-ahead titles than those featured by WRVR—whose commercial status dictated a larger helping of fusion—and WBGO also offers a variety of special jazz programming, such as the "Jazz Alive!" concert series.

'BGO's Al Pryor said last week that his station received more than 3000 phone calls in the first couple of weeks after RVR went country, which would certainly indicate that interest in the former has risen; that impression is underlined by recent Arbitron ratings, Pryor said, which showed an audience increase of about 20 percent for BGO ("and we don't think even that is a fair measure of our audience"). And while 'BGO had been planning all along to move to a 24-hour broadcast day, "RVR's change may have led them to do so a bit earlier than scheduled. WBGO now offers 20 hours of jazz daily.

FURTHERMORE: If the jazz charts seem conspicuously barren of most of the titles favored by WBGO—and of the seven albums in the station's heavy rotation in April, only the **Heath Brothers'** "Expressions of Life" (Columbia) and **Ron Carter's** "Ptrao" (Milestone) have made much of a dent in the jazz top 30—it may not be due only to the public's apparent preference for fusion and lighter jazz fare. Clean Cuts Records' **Jack Heyman**, whose small label features works by **Phil Woods** and pianists **Jessica Williams** and **Cedar Walton**, said in a recent interview that he is less daunted by the fusion juggernaut than he is by the prospect of competing with the big boys. Sure, small companies have lower overheads than those faced by the likes of CBS and WEA, and thus they can make money on considerably fewer sales. But the majors' access to the marketplace is such that they may be able to control what people are going to want to hear, at least to some extent. Combine that theory with a certain amount of sour grapes on the small labels' parts (some of it justified) and you'll probably have something approximating the real story.

Just for the record, here is a breakdown of label shares for last week's (May 30) jazz chart: CBS (Columbia-Epic-Tappan Zee) 6; Elektra 4; Warners (Warner Bros.-ECM-Qwest) 4; Arista (including Arista/GRP) 4; Capitol-Liberty 3; A&M 2; MCA 2; Atlantic 1; Pausa 1; Milestone 1; Alfa 1; Contemporary 1.

PEOPLE: Producer **Bob Thiele** is enthusiastic about the two albums of **Duke Ellington** songs he has made with singer **Theresa Brewer**, who also happens to be Thiele's wife. The first of these albums, "A Sophisticated Lady," is a recent Columbia release; the second, "It Don't Mean a Thing If It Ain't Got That Swing" (due soon through Columbia's mid-priced Jazz Odyssey line), originally appeared on Thiele's own Flying Dutchman label. The latter record was recorded

(Continued on page 49)

New Verve Reissue Series Off to a Promising Start

By JOSEPH IANELLO

■ **NEW YORK** — Releasing renowned jazz recordings that have been unavailable domestically for years, in a truly innovative, deluxe package, might be considered a noble and somewhat adventurous experiment. For PolyGram Classics, Inc. that undertaking is already returning handsome dividends: last week's initial release of 25 titles from the original Verve label is virtually a sell-out.

Initial Release

The initial release contains Charlie Parker's "Swedish Schnapps," Billie Holiday's "Lady Sings the Blues," "The Oscar Peterson Trio at the Stratford Shakespearean Festival," "Gerry Mulligan and the Concert Band at the Village Vanguard," "Sonny Rollins/Brass, Sonny Rollins/Trio," and others.

The Verve label was founded by Norman Granz, and its roster included some of the greatest names in music: Charlie Parker, Dizzy Gillespie, Roy Eldridge, Count Basie—the list goes on. After enjoying considerable commercial success in the late '50s and early '60s with records by Stan Getz, Astrud Gilberto and others, Verve met the fate of similar jazz specialty labels of the era and was relegated to a catalogue seller. Soon thereafter PolyGram acquired Verve and repackaged much of the music in compilation two-fers with new artwork.

Last fall, Guenter Hensler, executive vice president/operations for PolyGram Records, Inc., and John Harper, director of marketing for PolyGram Classics, Inc., decided to explore the possibilities of manufacturing the original recordings, which by now were only available as expensive imports. The decision was made to manufacture the records in Japan—from the original masters—and package them in their original cover art. "It's a line with a great legacy, so we made an agreement with our far eastern affiliate to manufacture the records exactly as they existed," Harper said in a recent *Record World* interview.

Besides the timeless music included in the initial release, the records are noteworthy for their high density virgin vinyl and custom-packaging. The packaging, including artwork by Bernard

Buffet, David Stone Martin and others, has a generic tasuki (vertical belly-band) to further identify the Verves as Japanese imports. The original liner notes appear, as well as an insert containing a brief history of Verve Records by critic Nat Hentoff. Each record is enclosed in a static-free inner sleeve and the jacket is wrapped in .005 ppm vinyl with an adhesive strip for repeated sealing.

These state-of-the-art features are designed to give the consumer more for his money (the suggested retail price for all the Verve classics is \$9.98) and also to satisfy the growing import/audiophile market. "There is a big market for import records," said Harper. "People who are collectors and like quality pressings. In the marketing of import records, there is a special look to the product that is very important. It is also very important to the audiophile that there is no warpage. Our loose shrink wrap is something that assures you it won't happen."

Cassettes Scheduled

According to Harper, the second release of an additional 25 titles is scheduled for mid-July to be accompanied by a simultaneous introduction of cassettes. All releases thereafter will be in both LP and cassette formats. "The cassettes are unique in that they have an outer wrapping which makes the art visible on all sides," added Harper.

Kicking off the first release is a two-month sales contest, "More Miles to the Album," which offers PolyGram branch personnel incentive prizes for meeting assigned sales objectives. Merchandising aids, posters, and special bin display cards are also being utilized in-store. Special radio spots and heavy consumer and trade advertising are planned.

In addition to the Verve catalogue, PolyGram Classics, Inc. is affiliated with such other jazz lines as Limelight and EmArcy, which will be re-introduced in the future to accompany the original Verve Jazz Classics line. "There's a wealth of material there—some of the most exciting jazz records you've ever heard—that we may bring into sell in this import service." Harper said.

Jazz Beat (Continued from page 48)

with Duke himself just months before he died in 1974; **Mercer Ellington**, who now leads his father's band, plays trumpet on this date. As for the singer, "She's a swinger, and that's not a dirty line," says Thiele. "That certain thing in jazz is (that) you've got to swing, and she can do it" . . . Piano soloist **George Winston**, whose Windham Hill Records album "Autumn" is nicely evocative of a more restrained **Keith Jarrett**, is currently on tour with guitarist **Will Ackerman**, who runs the Windham Hill operation. Winston has reportedly taken lately to performing without shoes, after a fan wrote him with a complaint that the pianist's incessant foot-tapping was an annoying distraction. It's a good idea—this way Winston's style won't be cramped and his audience won't want to nail his feet to the floor. . . It has been pointed out that keyboardist **Carlos Franzetti**, whose "Galaxy Dust" album (Inner City) was mentioned here a couple of weeks ago, is from Argentina, not Brazil, as I indicated. Don't cry for me, Carlos—it was a minor goof.

Int'l Jazz Federation Meets in W. Germany

■ LONDON—The International Jazz Federation will hold a jazz education conference in Germany in the summer of 1982, in order to introduce music teachers to jazz teaching methods.

The decision to hold the conference was a highlight of the first meeting of the IJF's new board, held on May 9 and 10 in Baden-Baden, West Germany under the direction of its new president, Charles Alexander.

The board also decided to work to encourage the inclusion of jazz in future cultural agreements between countries; to commission a survey to examine the opportunities for jazz musicians in all European countries; and to hold an international jazz competition for young musicians next year, with the first prize being a concert tour of the U.S.

Gramavision Pacts With Paul Winter

■ NEW YORK — Gramavision Records has reached an exclusive worldwide distribution agreement with Living Music Records, which is part of the Living Music Foundation. The foundation, formed by saxophonist Paul Winter, is involved in the preservation of wildlife and natural environments.

First LP

The first record to be released under this new distribution agreement will be "Callings," a two-record digital recording that includes in its package a 20-page color booklet. The record, slated for stores on June 1 release, will list for \$17.98.

"Callings," which was recorded in the Cathedral of St. John the Divine, includes songs inspired by the calls of fifteen different sea mammals.

Barley Gets Columbia Promo Post

■ NEW YORK—Gloria Barley has been appointed local promotion manager, black music and jazz, New York market, Columbia Records, it was announced by Vernon Slaughter, vice president, black music and jazz promotion.

Past

Barley began her career in the music industry as a singer with

Stevie Wonder in 1971. In 1973 she joined the William Morris Agency as an agent in the music department. In 1977 she joined the Commodores Entertainment Corporation, handling artist relations and promotion. In 1979 she founded an independent artist relations and record promotion company.

Salsoul Fetes Aurra



Salsoul Records recently held a listening party for Aurra's new album, "Send Your Love." Pictured from left are: Ken Cayre, vice president, Salsoul; Philip Ford of Aurra, Tam Hatch, TNT Co.; Curt Jenkins and Steve Washington of Aurra; Jennifer Ivory, Aurra business coordinator; Tom Lockett of Aurra; Ray Harris, VP, RCA black music division; and (kneeling) Starleana Young of Aurra.

The Coast (Continued from page 16)

Dead . . . By the way, that San Francisco club called the Fab Mab continues to book acts with names that are great, or ridiculous, or both. Their latest missive boasts appearances by people like **Pagan Hearts, Toiling Midgets, Nocturnal Emission, Fried Abortions, Fall of Christianity, Night Shark** and **Eye Protection**. Golly, whatever happened to the days when people called themselves normal things like **The Band** and the **Shindogs**?

JET LAG: Well, **Carmine Appice** made it back from Thailand, and his "Second Annual KWST Radio/Carmine Appice/Memorial Day Drum-Off" went off without a hitch. Several thousand fans showed up, scads of drummers drummed their hearts out, and a representative from Mayor **Tom Bradley's** office presented Carmine with a "Carmine Appice Day" proclamation, laden with nine, count 'em, nine "whereas"'s. Not only that, but that mayoral representative who got to read the thing was actually named **Melvin Musick**, and he swears he's neither a SAG or AFTRA member. Probably AF of M. Winner of the drum-off competition was a 19-year-old fella named **Rory Carey**, who beat out some 30-odd contestants to take the prize and who's been playing locally with a band called the Koatz.

That's not all: A couple of days after KWST sponsored the competition, **Tim Sullivan** came over from KHJ as GM of the station and promptly changed the format to what they're calling "mass appeal radio." But the best footnote to the event, in our humble estimation, is that Carmine Appice went down to Disneyland that night to catch the great **Buddy Rich**, who served as a judge for his drum-off. Carmine, who's wearing a two-tone pink and black hair-do these days, couldn't get in the park with that coiffure. So some things, at least, never change.

R.I.P.: **Roy "Good Rockin' Tonight" Brown** died last Monday (25) in L.A. at age 55, the victim of a heart attack. His signature tune, which he recorded back in '47, was reportedly the very first record to use "rockin'" in its title; it also launched Brown on a string of R&B hits (like "Boogie at Midnight" and "Hard Luck Blues") that lasted into the mid-'50s. Of course, "Good Rockin' Tonight" was also recorded by many others, from **Elvis Presley** and **Rick Nelson** to **Wynonie Harris**, **James Brown** and, very recently, **Joe Ely**.

Brown himself was born in New Orleans. He was sporadically active in the '60s and '70s; in fact, a reissue of his hits from the '40s reached the top ten in Sweden, of all places, in 1977, leading to several European tours for Brown. He toured the east coast of this country with **Roomful of Blues** just a couple of months ago, and later enjoyed a triumphant homecoming when he headlined the New Orleans Jazz and Heritage Festival in early May. Brown will be featured on one of three LPs entitled "San Francisco Blues Festival," recorded during that annual event in 1978 and 1979 and released by San Francisco's Solid Smoke label. All three of the albums are due in June.

The Jazz LP Chart

JUNE 6, 1981

1. **WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
2. **THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
3. **VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
4. **RIT**
LEE RITENOUR/Elektra 6E 331
5. **GALAXIAN**
JEFF LORBER FUSION/Arista AL 9545
6. **MAGIC**
TOM BROWNE/Arista/GRP 5503
7. **THE DUDE**
QUINCY JONES/A&M SP 3721
8. **FRIDAY NIGHT IN SAN FRANCISCO**
AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152
9. **'NARD**
BERNARD WRIGHT/Arista/GRP 5011
10. **TARANTELLA**
CHUCK MANGIONE/A&M SP 6513
11. **ALL MY REASONS**
NOEL POINTER/Liberty LT 1094
12. **MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
13. **EXPRESSIONS OF LIFE**
HEATH BROS./Columbia FC 37126
14. **HUSH**
JOHN KLEMMER/Elektra 5E 527
15. **ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
16. **PATRAO**
RON CARTER/Milestone M 9099 (Fantasy)
17. **LIVE**
STEPHANE GRAPELLI/DAVID GRISMAN/Warner Bros. BSK 3550
18. **LOVE LIGHT**
YUTAKA/AIfa AAA 10004
19. **VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
20. **M.V.P.**
HARVEY MASON/Arista AB 4283
21. **IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
22. **LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1097
23. **VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
24. **RAIN FOREST**
JAY HOGGARD/Contemporary 14007
25. **EASY AS PIE**
GARY BURTON QUARTET/ECM 1 1184 (WB)
26. **GIVE ME THE LIGHT**
GEORGE BENSON/Qwest HS 3453
27. **SONGS OF THE BEATLES**
SARAH VAUGHAN/Atlantic SD 16037
28. **AUTUMN PIANO SOLOS**
GEORGE WINSTON/Windham Hill C 1012
29. **ONE NIGHT STAND: A KEYBOARD EVENT**
VARIOUS ARTISTS/Columbia KC2 37100
30. **CARNIVAL**
SPYRO GYRA/MCA 5149

New York, N.Y.

(Continued from page 25)

Brothers anymore. We had an American sound—that's what I called it—because we had Pat finger-picking and me chunka-chunka and all the harmonies: that was the Doobie Brothers. They're using the name now, but it's not the Doobie Brothers. That's the way I feel about it."

MILES DAVIS'S first new studio album in seven years will be released in July on Columbia. Entitled "The Man With The Horn," the Teo Macero-produced LP features **Bill Evans** on soprano sax, **Barry Finnerty** and **Mike Stern** on guitars, **Marcus Miller** on bass, **Al Foster** on drums and **Sammy Figueroa** on percussion. The title track also includes vocals by **Randy Hall**.

A BELATED HAPPY BIRTHDAY to **Mike Lembo**, manager of **Robin Lane** and the **Chartbusters**, who turned a year older on May 13. Lembo's exact age is the source of industry-wide speculation, since he refuses to reveal it, but reliable sources say if you can guess his waist size you'll be close. Be that as it may, Lembo celebrated the occasion in a most unusual way. As he was entering the offices of Warner Bros. in Los Angeles, a 6'4" black man approached him and asked, "Are you Mike Lembo?" Always a gentleman, Lembo replied, "Yeah. Whatta you want?!" Whereupon the tall fellow identified himself as a policeman and placed Lembo under arrest.

Needless to say, Lembo protested. Thinking he doth protest too much, the policeman wisely chose action over reason: he picked Lembo up off the ground and walked away with him, in full view of an estimated 40 Warner Bros. employees. An eyewitness said Lembo could be heard "yelling and screaming" for at least 10 minutes afterwards. Finally, Lembo was informed that he had been set up by some friends who wanted to give him a different type of birthday present.

As it happens, the idea was inspired by a suggestion from **Rhoda** and **Pamela** at FBI, and put into effect by **Fae Horowitz** and **Cindy McCormack**, informally known as the Lemboettes but in reality project coordinators for Mike's Management. The L.A. firm that sent the policeman (and he is an authentic L.A. cop who once worked as **Sammy Davis Jr.**'s bodyguard) is called Rent-A-Yenta ("They'll do anything for a price," said Horowitz).

Lembo's reaction? "Very cute," and nothing more.

Said Horowitz: "What else could you do for a guy who sends people dead fish in the mail?"

SOFTBALL NEWS: Like a mighty fortress, the *Record World* Flashmakers defense proved virtually impenetrable last week as the team made a 2-0 win over the Epic Rockers and a 4-3 win over the famed and feared Atlantic Studio Heavies look easy.

After getting out of his sickbed to pitch a 15-0 shutout over Phillips Brothers, **Stan Mieses** awoke the following day, upchucked and subsequently hurled seven more scoreless innings, a record without parallel in RW history. Highlight of the game was a brilliant play involving four rookie Flashmakers. In the second inning a Rockers' batter hit a towering blast that RW's **Greg Brodsky** wisely let sail over his head and on towards the next diamond. This allowed **Lee Heiman**, whose legend grows with each game, to casually run down the ball and then fire a perfect relay strike to first baseman **Michael Cohen** (of Privates), who fired to catcher **Doug McCormick** (composer of the Paul Anka hit, "Brought Up in New York"), who hung tough and put the tag on the surprised batter. *Sic transit gloria mundi*, Epic.

Last Tuesday RW called on its bench (only four starters were present) and a mystery pitcher against "Big Mac" **McCullum's** always-tough Atlantic Heavies, and parlayed some timely hitting and strong defense into a win. Although the game ball went to Brodsky for his running, over-the-shoulder grab of a long drive in the seventh inning—a feat that made RW forget Heiman for about one-eighth of a second—the highlight of the game was the appearance in the Atlantic lineup of the king hamburger himself, "Big Mac." Long-time Flashmakers such as the general manager/third baseman remember when Mac used to go the full seven; today's youthful squad knows him only as the joker who doubled in a run in the second inning and then retired to the bench, from where he made a vain but admirable attempt to be RW's third base coach late in the game.

And by the by, if any readers have or know of softball teams in need of a good game, Atlantic has a permit for diamond number two in Central Park, at 63rd Street, every Tuesday night at seven o'clock. Call Chris at 484-6093 for more information.

JOCKEY SHORTS: Congratulations to a New York, N.Y. favorite, ASCAP songwriter **Gerald Marks**, who will be awarded a Doctor of Humane Letters honorary degree by **Dr. Thomas G. Voss**, president

(Continued on page 57)

Disco File

(Continued from page 33)

able sound-alike of MFSB's immortal "Love Is the Message," patterned after a special DJ mix of the song that's been airing for months over New York radio: it stops and starts, and intersperses moments from other songs along the way.) **Juny Boom's** "Rules of the Game" (Snowflake, through Prism) is a rap that was produced by **John Jellybean Benitez** and **Toni Colandreo**, one of the nicest sound-and-light teams here in the city. We didn't care too much for the rap—which likens life to a basketball game—but the rhythm track, provided on the instrumental flip is good stuff, a 12-bar blues set to a funk beat. We're told (facetiously, perhaps) that the cut may be renamed, "Shut Up," after the vocal version's first line. **Ebonee Webb's** single, "Anybody Wanna Dance" (Capitol), gives no label information whatsoever about the group, but it is there, as they say, in the groove: it's a semi-rap with a skeletal electronic sound and teenaged voices that wouldn't be out of place on a Prince album. It asks the musical question, "Do anybody wanna dance?" and answers itself . . .

OTHER STUFF: "The Brooklyn, Bronx and Queens Band" is an upcoming Capitol album produced by **Jacques Fred Petrus**, who is responsible for Change and Peter Jacques Band, among others. "On the Beat" is the first radio single from the album, Petrus' most direct aim yet at the street-party song. With each release, he's closer to matching the sparse elegance of Chic, and we won't be surprised if he and his creative crew come up with a "Le Freak." **Gloria Gaynor's** new album, "I Kinda Like Me," is shortly to appear on Polydor; she will be working with **Gene McFadden** and **John Whitehead**. "Let's Mend What's Been Broken" precedes it as a single, and it's paced a bit too deliberately for us, but it's a good showing, at least for Gaynor's careful, detailed performance. Our radical fringe put **Kim Carnes'** "Bette Davis Eyes" on the Disco File Top 40 last week, much to our pleasure; another R&B-influenced rock single caught our ears this week, which is recommended: **The A's** "A Woman's Got the Power," which pays homage to '60s soul with its flowing bass groove and do-right-woman story line. Promotionally available on Arista disco disc. More change-of-pace material: two excellent reggae compilations, both on Mango. "King Kong" is a collection of late '60s and early '70s hits produced by **Leslie Kong**. It includes long out-of-print cuts as well as music formerly available only on import, (notably, the **Desmond Dekker** hits) and is a showcase for some of Jamaica's most distinctive vocal stars: **Delroy Wilson**, **Ken Boothe** and the **Pioneers**. "Sly and Robbie Present Taxi" is an appropriate mate to "King Kong"; it also collates related work, current cuts produced by session stars **Sly Dunbar** and **Robbie Shakespeare**. Like Kong, they sustain high standards of style and sound, and are noticeably successful at integrating the synthesizer into reggae as a supporting rhythm instrument. Best cuts: **Junior Delgado's** "Merry Go Round," **Gregory Isaac's** "Oh What a Feeling," and **Sheila Hylton's** widely-heard cover of the Police's "The Bed's Too Big Without You." All of it, though, is top-grade, original material, comparable to—and competitive with—American R&B.

All-American Bandstand



Cotillion recording artists Sister Sledge recently taped an appearance on "American Bandstand," one of a series of national television dates by the quartet which have been airing over the past few weeks. The group's current Cotillion album is "All American Girls." A new single from the LP, "Next Time You'll Know," has recently been released. Shown on the set of "American Bandstand" are, from left: **Debbie Sledge**, **Kathy Sledge**, **Dick Clark**, **Joni Sledge** and **Kim Sledge**.

Record World Classical

An Excellent Philips Trio

By SPEIGHT JENKINS

■ NEW YORK — Opera albums, symphony albums with a famous conductor and solo recitals always seem to get more notice than orchestral discs of short pieces, which are frequently released by most major record companies but tend to get lost in the shuffle. In the Philips release this month, however, there is one such disc that should not be overlooked by anyone: Neville Marriner conducting three Prokofiev pieces.

London Symphony

None of these are rare. The Schwann Catalogue carries quite a few entries for *The Love for Three Oranges* Symphonic Suite, the *Lieutenant Kije* Symphonic Suite and the Classical Symphony, but rarely have the three received a more sterling performance than on this album. Marriner leads the London Symphony, which plays on this occasion as though it were as closely attuned to Marriner's desires as his former orchestra, the Academy of St. Martins-in-the-Fields.

Overall, the playing and the approach is crisp and snappy, with the irony in all three works apparent in the understatement and charm. *The Love for Three Oranges*, originally presented in Chicago in 1921 and revived attractively in the season just past by the New York City Opera, served as the basis for a symphonic suite given its premiere in Paris in 1925. The Suite gives a real flavor of the fairy-tale opera and of course includes the famous march—familiar to the generation of Americans in their 40s because it was used as the theme song for "The FBI in Peace and War" on radio. The mood of the piece, by the way, is also conveyed brilliantly by the color art.

Lt. *Kije* was composed for a movie after Prokofiev had ended his time in the west. His desire to express his Russianness and his happiness at returning home brought forth the film score for the amusing story of a man invented because the Czar read a report wrong. The countries were so afraid of telling the Czar the truth that they gave the fictitious Lt. *Kije* a whole career, including his birth and death. The subtle difference in Prokofiev's styles between the two suites is underlined in Marriner's approach. The *Oranges* sparkles with wit and a fine dryness; *Kije* is sweeter, more

personal. Indeed, what makes his reading so good is his slight Romantic look at *Kije*, a richness that makes his burial seem almost real. It is not heavy, however—just a touch—and the playing in this one is really superb, especially that of the saxophone.

The earliest of the three selections on this disc is the Classical Symphony, once more programmed than it is today. Marriner's approach properly removes any suggestion of parody. He approaches the work with the intensity and excitement that he brings to his many fine Mozart and Haydn recordings, and the results are charming and, again, brilliant. All in all, one of the more enjoyable records to have appeared in some time.

Bella Davidovitch is one of the major assets for the United States from the wave of emigres now coming to this country. Every record she has made and every performance she has given at which I have been present have been events of more than ordinary interest. Now Philips has issued her newest look at Chopin (there was previously a solo record of the composer's work) which includes the E minor Piano Concerto and the "Andante Spianato" and Grande Polonaise Brillante, both conducted by Marriner. This concerto of Chopin, his second, though listed as his first, does not have the possibilities of the F minor. It is a quieter work, though still one in which the piano dominates. Miss Davidovitch again demonstrates her warm, emotional tone, and the variety of dynamics and the enormous charm which she brings to Chopin. At times in this work and in the Andante Spianato she seems almost too intimate. But this is a deliberate and acceptable point of view when one hears the contrast of the louder, more bravura sections.

Her playing of the Polonaise is a joy to hear. She does not go in for razzle-dazzle technical feats, though she can obviously play at any speed and perform with effects she desires; instead she tries at all points to communicate the lyrical and emotional nature of the composer's writing. One is involved and affected by her concepts, which always seem to have just the right touch of Romantic

(Continued on page 55)

Classical Retail Report

JUNE 6, 1981

CLASSIC OF THE WEEK



VERDI
LA TRAVIATA
SUTHERLAND, PAVAROTTI,
BONYNGE
London Digital

BEST SELLERS OF THE WEEK

VERDI: LA TRAVIATA—Sutherland, Pavarotti, Bonyngé—London Digital

LUCIANO PAVAROTTI: MY OWN STORY—London

ISAAC STERN 60TH BIRTHDAY CELEBRATION—Stern, Perlman, Zukerman, Mehta—CBS Mastersound

WAGNER: PARSIFAL—Hofman, Moll, Van Dam, Karajan—DG Digital

SAM GOODY/NORTHEAST

ELLY AMELING: THINK ON ME—CBS

BRAHMS: SYMPHONY NO. 4—Kleiber—DG

CHOPIN: CELLO SONATAS—Rostropovich, Argerich—DG

MAHLER: SYMPHONY NO. 3—Tennstedt—Angel

PAVAROTTI: MY OWN STORY—London

PERLMAN & PREVIN PLAY A DIFFERENT KIND OF BLUES—Angel

STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

TARTINI: FLUTE SONATAS—Rampal—CBS

TCHAIKOVSKY: VIOLIN CONCERTO—Perlman, Ormandy—Angel

VERDI: LA TRAVIATA—London Digital

KING KAROL/NEW YORK

BEEHOVEN: PIANO CONCERTO NO. 5—Serkin, Ozawa—Telarc

BERLIOZ, RAVEL: NUITS D'ETE, SHEHERAZADE—Norman—Philips

BERLIOZ: REQUIEM—Tear, Previn—Angel Digital

CHOPIN: SCHERZI—Richter—CBS

CORIGLIANO: CLARINET CONCERTO—Mehta—New World Records

KORNGOLD: VIOLANTA—Marton, Jerusalem, Janowski—CBS

ELISABETH SCHWARZKOPF: TO ALL MY FRIENDS—London

TOMITA: HITS, VOL. II—RCA

VERDI: LA TRAVIATA—London Digital

WAGNER: PARSIFAL—DG Digital

RECORD & TAPE COLLECTORS/ BALTIMORE

BEEHOVEN: SYMPHONY NO. 9—Haitink—Philips
BERLIOZ, RAVEL: NUITS D'ETE, SHEHERAZADE—Norman—Philips
BRAHMS: SYMPHONY NO. 4—Kleiber—DG
MENDELSSOHN, BRUCH: VIOLIN CONCERTOS—Mintz, Abbado—DG
MOZART: COMPLETE SYMPHONIES, VOL. V—Hogwood—L'Oiseau Lyre
MOZART: SYMPHONIES NOS. 36, 39—Marriner—Philips
PAVAROTTI: MY OWN STORY—London
STRAUSS: TONE POEMS—Previn—Angel
WILSON: PLEASURE SONGS FOR FLUTE—Angel
WAGNER: PARSIFAL—DG Digital

LAURY'S/CHICAGO

BEEHOVEN: PIANO CONCERTO NO. 5—Serkin, Ozawa—Telarc
BEEHOVEN: SYMPHONY NO. 9—Haitink—Philips
BRAHMS: PIANO CONCERTO NO. 1—Serkin, Leinsdorf—CBS
BRUCKNER: SYMPHONY NO. 6—Solti—London
ORFF: CARMINA BURANA—Mata—RCA
ORFF: CARMINA BURANA—Shaw—Telarc
PAVAROTTI'S GREATEST HITS—London
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
TCHAIKOVSKY: SYMPHONY NO. 5—Boehm—DG
VERDI: LA TRAVIATA—London Digital

SOUND WAREHOUSE/DALLAS

BOLLING: CALIFORNIA SUITE—Bolling—CBS
MAHLER: SYMPHONY NO. 10—Rattle—Angel
MARTINU: SYMPHONIES NOS. 3, 4, 5—Neumann—Supraphon
MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
PACHELBEL: KANON—Paillard—RCA
NEW YEAR'S GALA IN VIENNA—Maazel—DG Digital
SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
TARTINI: FLUTE CONCERTOS—Rampal—CBS
VERDI: LA TRAVIATA—London Digital

TOWER RECORDS/ SAN FRANCISCO

BEEHOVEN: SYMPHONY NO. 9—Haitink—Philips Digital
GIBBONS: ANTHOLOGY—Clerkes of Oxenford—Nonesuch
MAHLER: SYMPHONY NO. 10—Levine—RCA
MARTINU: SYMPHONIES NOS. 3, 4, 5—Neumann—Supraphon
PAVAROTTI: MY OWN STORY—London
POPS ON THE MARCH—Williams—Philips
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
TCHAIKOVSKY: TRIO—Perlman, Harrell, Ashkenazy—Angel
VERDI: LA TRAVIATA—London Digital
WAGNER: PARSIFAL—DG Digital

Record World Latin American

Latin American Album Picks

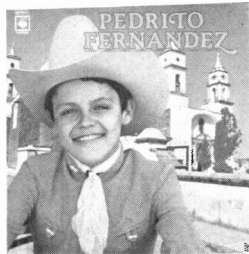


EDDY WILSON Y SU TREN LATINO

Guajiro GLP 4006

En producción de Roberto Torres, Eddy Wilson y su Tren Latino imparten ritmo y alegría a cualquier fiesta. Excelente sonido y buena mezcla. "Cariñoso si, mentiroso no," (D.R.) "Controlate," (L. Echemendia) "Baila mi pregón," (M. Matamoros) "El ajiaco" (M. Sánchez) y otras.

■ Produced by Roberto Torres, Eddy Wilson y su Tren Latino offer a very danceable and contagious production. "El chaquetón" (R. Díaz), "Oriente Hermoso" (G. Rodriguez Santos) and "Controlate."

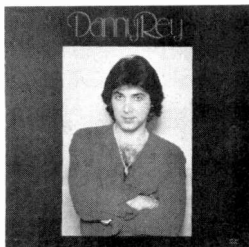


PEDRITO FERNANDEZ

CBS DCS 933

Con arreglos y dirección de Pedro Ramírez, Pedrito Fernandez, ídolo juvenil de Mexico se mantiene vendiendo fuerte, ahora con esta nueva producción en la cual resaltan "Mi ranchito," (Felipe Valdez Leal) "Alma llanera," (P. Elias Gutierrez) "La barca de Guaymas" (Popular) y "Guadalajara." (P. Guizar)

■ Mexican teen idol Pedrito Fernandez keeps selling nicely in Mexico and the west coast. This new production, with arrangements and direction by Pedro Ramirez, could make him even bigger. "Canción mixteca" (J. Lopez Alvéz), "Caminito del Indio" (A. Yupanki), "Las golondrinas" (Serradal), others.



DANNY REY

Sonido Latino SLP 5015

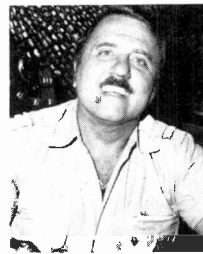
Con arreglos de Calandrelli, Franzetti y D. Rey, Danny Rey interpreta baladas de corte romántico y comercial. Resaltan las interpretaciones de "Imaginate," (D. Rey) "Contigo Quiero," (D. Rey) "Me gustaría" (D. Rey) y "Cuando tú." (D. Rey-Pepe Martínez)

■ With arrangements by Calandrelli, Franzetti and himself, Danny Rey performs an outstanding package of romantic ballads. "Esconde las flores" (D. Rey), "Que es lo que pides de mí" (D. Rey) and "Lluvia de miel" (D. Rey).

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Durante varios años, sabiendo de la necesidad de la industria, de tener una tabla de éxitos general en Estados Unidos, hemos estado intentando lograrlo. No había sido posible por la multitud de factores a tomar en consideración, tales como: Disimilitud absoluta en programaciones radiales y ventas de discos en las diferentes zonas. Las diferencias étnicas latinas en cada una de las áreas y su preferencia musical especial. La pobre credibilidad en fuentes de información en el pasado. La valorización especial de cada zona y su influencia en su poder de penetración en otras zonas. El valor a conceder de un "número uno" en cierta zona, con gran poder de ventas, en contraste con otra, con bajo poder de ventas, pero enorme influencia en determinar un éxito en cualesquiera de las otras. ¡Y mil problemas más!. Un cambio en la actitud, y sea hostil o egoísta de las fuentes de información, tomando como base un determinado concepto aceptado como honesto, una internacionalización absoluta de la radio en varias zonas, que han hecho que los programadores vayan incluyendo en sus programaciones, no solo el gusto musical aceptado en general, sino, yendo



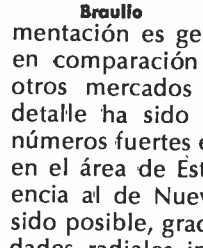
Lisa Lopez

más lepos y mezclando sus programaciones, a punto tal de que hayan varios números que ya se han convertido en éxito asimilado por todas las áreas. San Antonio y Miami, puntos equidistantes en preferencia musical, ya han tenido coincidencia en aceptar sus éxitos como tales, en particulares momentos. Una mentalidad más organizada y sistemática de las empresas discográficas latinas, no abandonando la posibilidad de tener un éxito en áreas prohibidas desde antaño. El mercado latino ha crecido. Se está quitando el andador. Estamos imprimiendo una tabla de éxitos para la costa este y otra para la costa oeste. Una tabla general en Estados Unidos latinos, resulta imposible en el momento actual y su veracidad no resistiría un "puesto a prueba" honorable. Comienzan a integrarse ambas áreas y es posible que dentro de muy poco podamos tener una tabla general de Estados Unidos. El territorio de Chicago, dentro de la zona del medio oeste, refleja su influencia en ambas tablas de éxito, por ser así su carácter latino y radial. Sus poblaciones, integradas por mexicanos, puertorriqueños, cubanos y otras



Perla

nacionalidades, se inclinan a una programación radial y discográfica muy "suigeneris." Como mercado experimental puede ser brillante. Las cifras de ventas y popularidad de Puerto Rico, que determinan fuertemente en las listas de éxitos de la costa este, y como tal, tomadas fuertemente en consideración, refleja un gusto musical salsoso e internacional, donde la influencia mexicana es débil, pero en su defecto, inclina la balanza de la costa este a su estructura musical de modo notable. El área de Miami, por su fuerte población cubana y puertorriqueña, se inclina por un gusto musical variado e internacional. Como punto de experimentación es genial. Su fuerza como mercado discográfico es débil, en comparación con su potencial como mercado influenciador en otros mercados de fuerte inclinación internacional musical. Cada detalle ha sido tomado en consideración, y aunque en ocasiones, números fuertes en Puerto Rico no están influenciando poderosamente en el área de Estados Unidos, en su gran mayoría, el mercado influencia al de Nueva York, Miami y Connecticut y viceversa. Todo ha sido posible, gracias a un afán de superación enorme de las personalidades radiales involucradas, los nuevos ejecutivos discográficos con una mentalidad más amplia, una generosa cooperación de los dis-



Braulio

(Continued on page 54)

JORGE MALDONADO

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LOS SONEROS

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Record World Latin (U.S.A.) Hit Parade

EAST COAST - COSTA ESTE

JUNE 6, 1981

June 6	May 30		
1	1	Perdóname/Camilo Sesto	Pronto
2	2	Amada Mia/Cheo Feliciano	Vaya
3	3	Galera Tres/Ismael Miranda	Fania
4	5	La Rueda/La Solución	LAD
5	6	La Dicha Mia/Celia, Johnny & Pete	Vaya
6	4	Ya No Regreso Contigo/Lupita D'Alessio	Orfeon
7	9	Amar Es Algo Mas/José Luis	T.H.
8	8	El Piraguero/Conjunto Clásico	Lo Mejor
9	7	Querer y Perder/Dyango	Odeon
10	12	Prohibiciones/Lolita	CBS
11	11	El Amigo y La Mujer/Cuco Valoy	Discolor
12	10	Mi Jaragual/Gilberto Monroig	Artomax
13	14	Regresa a Mi/Miami Sound Machine	CBS
14	15	Mi Amigo El Payaso/Willie Rosario	T.H.
15	16	Dimelo Cantando/Patrulla Quince	Gema
16	13	Respirare/Wilkins	Masa
17	18	El Nene Esta Llorando/Conjunto Quisqueya	Liznel
18	17	No Te Imaginas/Johnny Ventura	Combo
19	19	A La Sombra Del Flamboyán/Raphy Leavitt	T.H.
20	20	Quiero Dormir Cansado/Emmanuel	Arcano
21	23	Tanto Amor/Yolandita Monge	CBS
22	21	Pregones Del Ayer/Hansel, Raúl y Charanga	T.H.
23	22	Punto y Coma/Lupita D'Alessio	Orfeon
24	30	Amigo Dejale/Ismael Miranda	Fania
25	25	Como Te Estoy Extrañando/Orvil Miller	Artomax
26	27	El Sabor de Todo/Roberto Carlos	CBS
27	26	Y Mi Negra Esta Cansa/Oscar D'Leon	T.H.
28	—	Oh Que Sera/Willie Colon	Fania
29	24	Entregate/Pecos Kanvas	Velvet
30	28	Perdon/Lisette	Odeon

WEST COAST - COSTA OESTE

JUNE 6, 1981

June 6	May 30		
1	1	Piquetes de Hormiga/Conjunto Michoacan	Odeon
2	2	Si Quieres Verme Llorar/Lisa Lopez	Hacienda
3	3	Quiero Dormir Cansado/Emmanuel	Arcano
4	4	Perdóname/Camilo Sesto	Pronto
5	5	Querer y Perder/Dyango	Odeon
6	7	El Chubasco/Carlos y José	T.H.
7	9	Un Día a la Vez/Los Tigres del Norte	Fama
8	12	La Ladrona/Diego Verdaguer	Profono
9	6	La No Regreso Contigo/Lupita D'Alessio	Orfeon
10	10	La No Me Interesa/Chelo	Musart
11	8	Procura Olvidarte/Hernaldo	Alhambra
12	13	La Culpable/Alvaro Dávila	Profono
13	8	Si Tu Quisieras/Los Bukis	Profono
14	14	Insaciable Amante/José José	Pronto
15	17	Asi No Te Amara Jamas/Amanda Miguel	Profono
16	16	Don Diablo/Miguel Bosé	CBS
17	15	Primer Amor/Yuri	Profono
18	21	Donde Estes Con Quien Estes/Camilo Sesto	Pronto
19	19	Polvo de Ausencia/Mercedes Castro	Musart
20	22	Prohibiciones/Lolita	CBS
21	18	Lena Verde/Napoleon	Raff
22	20	Juntos (Together)/Tierra	Boardwalk
23	23	Todo Se Derrumbo Dentro de Mí/ Emmanuel	Arcano
24	25	Tragos Amargos/Ramon Ayala	Freddie
25	24	Yo No Naci Para Amar/Juan Gabriel	Pronto
26	26	Ando Que Me Llevan/Rondalla de las Flores	Gas
27	28	Amar Es Algo Mas/José Luis	T.H.
28	27	Cuando Me Siento Solo/Nelson Ned	Alhambra
29	30	Las Gaviotas/Cactus Country	Hacienda
30	—	Abrazado a Un Poste/Lorenzo de Monteclaro	CBS

Record World Latin American (International) Hit Parade

RIO DE JANEIRO Ventas (Sales) By Nopem

1. Eu Vou Ter Sempre Voce Antonio Marcos—RCA
2. Push, Push Brick—CBS
3. Here's To You Skyy—RCA
4. Conga Conga Conga Gretchen—Copacabana
5. Woman in Love Barbra Streisand—CBS
6. Cancao de Verao Roupas Nova—PolyGram
7. Imagine John Lennon—EMI
8. A Ultima Carta Marcos Roberto—Copacabana
9. Lady Kenny Rogers—EMI
10. Zanzibar A Cor do Som—Elektra
11. Sim/Nao Caetano Veloso—PolyGram
12. Se Eu Quiser Falar Com Deus Gilberto Gil—WB
13. Magic Olivia Newton-John—CBS
14. How Do You Do Brass Construction—EMI
15. Shine On L.T.D.—CBS

ARGENTINA Ventas (Sales) By Augusto Conte


1. Sientes Mi Amor Eddy Grant—Interdisc
2. El Jugador Kenny Rogers—EMI
3. Viviendo en el Limite Eddy Grant—Music Hall
4. Solo Un Sábado Más Leonardo Juri—Microfon
5. Tremendo Amor Maria Celeste—CBS
6. Lady Kenny Rogers—EMI
7. Ella Se Llamaba Napoleon—Microfon
8. Nuestra Historia de Amor King Clave—Tonodisc
9. Lady Juan Marcelo—CBS
10. Santa María Manoella Bravo—PolyGram
11. Amor, Amor José José—Microfon
12. Quiero Dormir Cansado Emmanuel—RCA
13. Felicidad Boney M.—RCA
14. Y Apago la Luz Miguel Gallardo—Microfon
15. Flash Queen—EMI

COSTA RICA Popularidad (Popularity) By Radio Titania

1. La Radio—Dyango
2. Mi Forma de Sentir—La Revolucion de Emiliano
3. Ahora o Nunca—Angela Carrasco
4. El Hombre del Piano—Ana Belen
5. Angel of the Morning—Juice Newton
6. Quiero Ser Canción—Via Libre
7. Regresa a Mi—Miami Sound Machine
8. Kiss on my List—Daryl Hall & John Oates
9. Te Quiero Tanto—Ivan
10. Morning Train—Sheena Easton

SANTO DOMINGO Ventas (Sales) By Pedro Maria Santana


1. Todo Se Derrumbó Dentro De Mí—Emmanuel
2. La Rueda—Orquesta La Solucion
3. La Enfermedad del Bolsillo—Wilfrido Vargas
4. El Pescazo—Johnny Ventura
5. Amada Mia—Angela Carrasco
6. La Cumbia Dominicana—Fernandito Villalona
7. Tengo Mucho Que Aprender De Ti—Emmanuel
8. The Winner Takes It All—Abba
9. Perdóname—Camilo Sesto
10. The Tide Is High—Blondie



con el "Número Uno" en las Tablas de Exitos de Record World

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"PIQUETES DE HORMIGA"



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Nuestro Rincon (Continued from page 52)

tribuidores independientes y discotecas (record shops) a través del país, una más organizada distribución de producto de las empresas más fuertes y sobre todo, un enorme esfuerzo realizado por programadores radiales latinos en todo Estados Unidos, con un amplio y fijo sentido de establecer una aceptable similitud musical en sus programas. Deseamos felicitar las programaciones musicales de San Francisco, Chicago y Miami, por haberse integrado totalmente a este esfuerzo con gran dedicación. Aquí están las Tablas de Éxitos de la Costa Oeste y de la Costa Este. Ojalá podamos dentro de poco imprimir la Tabla de Éxitos Latinos de Estados Unidos. Habrá sido posible solo por la cooperación decidida de todos involucrados y nuestro profundo deseo de ofrecer lo más posible de información verídica de lo que está pasando en Estados Unidos latino, con la música de nuestros pueblos. ¡Qué así sea!

Después del fenómeno de **Lupita D'Alessio**, que con su producción mexi-internacional, arrolló en ambas costas y sus Desfile de éxitos con sus "Inocente pobre amiga," "Ya no regreso contigo" y "Punto y Coma," la interprete **Lisa López** está arrasando en la costa oeste con "Siquieres verme llorar." Ojalá la nueva etiqueta Hacienda tengo fuerza distributiva en la costa este, para que este número de corte internacional, rompa de éxito fuerte también en la costa este. Brillante producción que merece más y más fuertes ventas nacionales. . . RCA Brasil lanzó en Español, su nueva producción de la paraguaya **Perla** con temas profundamente latinos, tales como "Nosotros," (P. Junco) "Ay Jalisco, no te rajes," (M. Esperón-E. M. Cortezar) "Caminito," (Filiberto-Peñalosa) y "Sabrá Dios" (A. Carrillo) entre otras. . . **Braulio**, el espectacularmente buen intérprete español, lanzado por Belter al mundo, ganador de varios festivales internacionales de canciones y una de las más importantes voces salidas de España, anda sin contrato discográfico actualmente, al vencerse sus compromisos en España. ¿A ver quien se lo lleva? . . . Casi sin creerlo, reproduzco carta recibida de **Carlos A. Vidal**, de La Discoteca C.A. de Venezuela. Dice Carlos: "Quiero comunicarte que por razones personales me retiro de la Compañía en los próximos días. Aprovecho esta oportunidad para agradecerte toda la colaboración prestada durante el tiempo que hemos mantenido relaciones comerciales y personales" . . . ¿Bueno, qué querés que te diga colega? . . . Seguiremos informando proximately . . . De momento, ¡hasta la próxima!

Following the smashing success of **Lupita D'Alessio** on both the east and west coasts with her hits "Inocente Pobre Amiga," "Ya No Regreso Contigo" and "Punto y Coma," comes **Lisa Lopez**, whose rendition of "Si Quieres Verme Llorar" is a big hit on the west coast and in México. . . RCA Brazil has released, in Spanish, a new LP by **Perla** containing the tunes "Nosotros" (P. Junco), "Ay Jalisco no te rajes" (M. Esperon-E. M. Cortezar), "Caminito" (Filiberto-Peñalosa) and "Sabrá Dios" (A. Carrillo). . . **Braulio**, the well-known Spanish composer and singer, the winner of several international song festivals, and one of the best voices to have come along for some time, who had been on Belter Records, is now free to negotiate with other record companies. . . I received a letter from **Carlos A. Vidal** of La Discoteca C.A. in Venezuela that states: "I want to communicate to you that for personal reasons I will resign my post in a few days. I want to take this opportunity to thank you for all your cooperation during the time that we have kept our relationship." And now, that's it!

Record World en Santo Domingo

By PEDRO MARIA SANTANA

■ Hola amigos lectores, de nuevo estamos frente a ustedes desde esta columna en la revista internacional de los discos más completa: **Record World**, de la que nos encontrábamos ausentes hace algún tiempo. La actualidad discográfica en Santo Domingo se encuentra muy activa en los primeros meses del año tras la entrega de trofeos "El Dorado" que premió las más grandes figuras de la canción popular en el país. Galardonados como: **Cheche Abreu y sus Colosos, Vickiana, Lope Balguer, Olga Lara y Fausto Rey**, se encuentran activos realizando presentaciones y preparando nuevos temas. Mientras esto sucede en la República Dominicana, **Johnny Ventura y su Combo Show** continua su gira por latinoamérica y luego de sus triunfales presentaciones en Chile, "El Caballo," vuelve a Nueva York, Miami y Puerto Rico donde es el máximo representante de nuestra música, "El Merengue." Otros favoritos como son **Cuco Valoy y su Tribu**, ganador en el reciente festival de Barranquilla, y **Wilfrido Vargas y Los Beduinos** colocan sendos temas en las radios titulados: "Las Viejas También son Buenas" y "La Enfermedad del Bolsillo." Pero si vamos a ser sinceros debemos señalar que el tema de mayor arrastre a solo semanas de su salida es el titu-

lado "El Pescazo" que a venido a sustituir a "La Tapa," ambos del **Combo Show de Johnny Ventura**. Las presentaciones artísticas comienzan a ser importantes luego de un año donde vimos desfilar figuras tan importantes como **José Luis Rodríguez, Julio Iglesias, Nicola Di Bari, Chucho Avellanet, Lissette, Olga Guillot, Oscar D'León, Betty Missiego, Gilberto Monroig, Luisito Rey** y muchos más. Ahora mientras ustedes leen esta publicación se encuentra presentandose aquí la gran estrella del nuevo firmamento español, **Rocío Jurado**, que a pesar de tener un tema prohibido por la Comisión de Espectáculos Públicos y Radiofonía, órgano que controla los discos y las radioemisoras del país, ha logrado penetrar fuertemente con temas super-favoritos como "Señora," "Ese Hombre," "Como Yo te Amo" y otros. Para el mes de julio se anuncia la presentación en el país de **Celia Cruz, Ruben Blades, Oscar D'León y José Luis Rodríguez** como parte de las celebraciones que planea llevar a cabo la empresa de **Ventura y Asociados** con motivo del 25 aniversario de **Johnny Ventura** como intérprete de nuestros ritmos a nivel nacional e internacional. El pasado año el Combo cumplió 17 años pero ya hacía 8 que Johnny cantaba.

Radio Action

Most Added Latin Record

(Tema más programado)

<p>(Internacional) "Querer y Perder" * (Ray Girado) DYANGO (Odeon) * Second Time-Segunda Vez</p>	● ● ● ● ● ● ● ● ● ●	<p>(Salsa) "A la Sombra del Flamboyán" (Raphy Leavitt) RAPHY LEAVITT (T.H.)</p>
--	--	--

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 Papo Lucca
 Sal Cuevas
 Roberto Roena
 Eddy Montalvo
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"El Disco de Oro de"



"Tema de
New York New York"

MIKE LAURE

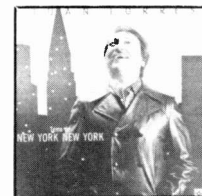
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JUAN TORRES



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Dialogue (Continued from page 23)

whether we'll service an account with video. This is a business decision.

RW: Paramount recently signed a custom pressing deal with Disco-Vision, and it seems that the other majors will also become involved with the distribution of discs as well. What impact will this have on MCA Distributing and the laser disc system?

Bergamo: I think the impact will be very positive. It will make for a wider variety of programming, both for the retailer and the consumer, and will therefore help the laser system. They'll probably do it with RCA and JVC too. You can't record on a disc; all you can do is buy the finished product, and if you don't have finished goods available, you don't have a business.

RW: A significant number of MCA's videotapes have shown particular longevity in the consumer marketplace, especially films such as "Xanadu," "The Blues Brothers" and "Flash Gordon." How do you select films for the home market?

Bergamo: We have access to 4000 films and we have only released 40 of them, so we're selective. We believe that the videocassette market is primarily a hits business. Interestingly, however, "Xanadu" and "Flash Gordon" weren't huge box office hits, and yet they've done very well. So, a family-oriented film is a key factor too.

RW: What is MCA Distributing's philosophy regarding specialized programming?

Bergamo: Just as we see the videocassette business as a hit movies business, we see the discs as a specialized programming business. In fact, we have quite a few such discs out at the present time. Our NFL and tennis discs have done very well, because you can freeze-frame them. We'll start adding specialized programming into the cassette line eventually, but there's a break-even point, and right now we're concentrating on filling the cassette pipeline with the hit movies which are in demand. We have just introduced "The First National Kidisc," and to me, that's where the future of the disc lies. I doubt that this program will ever be available on tape.

RW: Will the video industry ever see a time where a film can be distributed to the home video market before it is aired on cable or network television?

Bergamo: I don't see that happening for a long time. It stems back to the problems facing the motion picture industry, and that is the cost of making a film. I read somewhere recently that the average motion picture costs between \$10-15 million. There's a rule of thumb that you have to make three times the cost of a film to break even. Not every film grosses \$60 million at the box office. As a result, you have to offset the original cost of making a film, and you do that with videocassettes, international sales, cable and free television.

RW: The availability of pornography has greatly stimulated the sale of videocassette players, and the videocassette market at large. Would MCA Distributing consider making pornographic discs available?

Bergamo: We talked about putting soft porn on disc, but decided not to. That decision wasn't put in cement. Perhaps we will some day. We will be putting out some soft porn cassettes—about five titles. Right now, if we can just provide the consumer with films like "Gone With the Wind," we can kick off the disc industry. Again, I don't think that the disc and the cassette are the same. The discs have a very sophisticated image to them, and I don't know whether that goes with soft porn. Perhaps I'm being too moral about this, but I don't know if I'd like to see pornography on discs. There is an image of ownership with the disc. You can't steal on disc, but everyone who has a cassette player in their homes is stealing.

RW: What is MCA Distributing's policy regarding promotional music videos?

Bergamo: I think promotional tapes had an impact several years ago, and they helped us break some acts. The production of promotional tapes suddenly stopped, because stores weren't using them. In the recent past, promotional tapes have been used in Europe to break acts. With the advent of the Warner Amex channel, I think manufacturers will become involved with them again. Promotional tapes are very expensive. If they are to be of any quality, one tune runs about \$15,000. Because they are so expensive, I don't think we'll see the time come back when we give them to retailers who may or may not use them. I'm all for the Warner Amex idea. There has been some concern on the part of manufacturers that consumers will videotape from television. I'm not worried about that, though. "Saturday Night Live" and other such programs have been on for years, and I don't think the record buyer, if he is interested in listening to music, will be taping off of his television set. The sound isn't there.

12-Inch Singles

(Continued from page 39)

now the dealers are backing off," Montgomery said. "I could do a lot more if more companies were involved. Now we're more selective—there's more planning and thought, as well as coordination in promotion and sales.

On the question of 12-inch threats to album sales, Montgomery said he didn't "see proof that they cut in. All configurations of Stephanie Mills' first album were selling very well; I think there are very specific buyers for seven-inch, 12-inch and albums. Weak albums get hurt." For RCA, whose Solar 12-inch releases have been particularly consistent sellers, "returns have not been out of line, surprisingly; they're a lot better than seven-inch, in fact." He concludes: "As long as somebody wants it, we have to make it available."

The 12-inch single, then, is still an unfamiliar quantity because of its irregular introduction and history with large and small labels. Its continued use as a money-making configuration seems particularly likely in view of the current crop of best-sellers. "We'd like to see more," says Fathers and Sons purchasing director Don Simpson. "If full price continues to escalate, there's bound to be a line when people will start to resist." Cleveland is still a very depressed market area, and a recent pick-up in seven- and 12-inch single business may be tied to those formats' affordability: "People still want variety in their collections," Simpson believes, and the option should remain open to assure the sale of product.

Samela Leaves AVI

■ NASHVILLE—Vito Samela, national director, promotion, marketing and merchandising, AVI/Nashboro Records, has resigned. The firm is consolidating its national marketing and promotion operations in Nashville, and Samela elected not to relocate. He can be reached at (201) 833-1092.

GSU Entertainment Seminar



Shown during the talent agents discussion that was part of a "Live Entertainment Seminar" sponsored by Georgia State University's Commercial Music/Recording department recently are, from left: Pat Carson, Entertainment Recourses Intl.; Tex Whittson, representing Merle Haggard; Joel Katz, Kat Family Records; and Alex Hodges, Empire Agency. Organized by instructor Geoff Parker, the three-day seminar centered on live entertainment in hotels, clubs and restaurants. The event drew representatives from major performing rights organizations, talent agencies, hotels, and news media, including Record World.

Philips

(Continued from page 51)

ism to place them properly in Chopin's oeuvre.

With summer on its way, a piano record that would serve as an ideal antidote to the heat is the "Second Volume of Debussy's Preludes," remarkably played by Claudio Arrau. The Chilean pianist's first volume of Preludes won several awards, sold well and never disappointed anyone. The new one is just as good if not better. It suggests the summer, because Arrau, while never understating Debussy, catches the cool, watery sound of so much of this composer's impressionistic spirit. One after another, these Preludes flow through the air, one more genteel and effective than the one before. The casual, humorous eccentricity of "General Lavine," the dancing waters of "Ondine," the surprising, bold statement of "God Save the Queen" in "Homage a S. Pickwick, Esq. P.P.M.P.C." and the sheer virtuosity, carefully understated, of the final two pieces should not be overlooked by any buyer.

Panels Set For Songwriters Expo

■ LOS ANGELES—A number of panels at the Songwriters Expo, on June 6 and 7 at Beverly Hills High School, will focus on alternative approaches within the music industry.

Among them are: "How To Make and Sell Your Own Record," conducted by the author of the book of that title, Diane Sward Rapaport; "The Commuting Songwriter," conducted by Diane Pfeifer; and a "New Labels" panel including Carole Childs (Geffen), Gary Le Mel (Boardwalk), Joel Newman (Handshake) and Lorne Saifer (Alfa).

The non-profit event, run by the BMI-sponsored Los Angeles Songwriters Showcase, will be hosted by John Brahm and Len Chandler.

Record World Gospel

'Sunday Mornin' Country' Slated for Fan Fair Week

■ NASHVILLE—Music City Christian Fellowship will present "Sunday Mornin' Country" at the War Memorial Auditorium here on Sunday, June 14 at 10 a.m. "Sunday Mornin' Country," a gathering of country music artists and musicians organized to present a program of religious music and fellowship for all who participate in Fan Fair activities, is open free to the public.

Scheduled to appear are Linda Hargrove, Vernon Oxford, Connie Smith, Donna Stoneman, Lulu Roman, George Hamilton IV, Billy Walker, Teddy Wilburn, Sandy Posey, Marijohn Wilkin, Mary Lou

Turner, the Nashville Edition, and others. Biff Collie will emcee the show, with Bill Walker as musical director.

"Sunday Mornin' Country" was first presented after Fan Fair in 1980, then after DJ Week, October, 1980, and again at England's Wembley Festival in April, 1981. Country artists donate their time and talents for the Music City Christian Fellowship, a non-profit organization.

Music City Christian Fellowship holds weekly meetings at the Koinonia Christian Coffeehouse, 1000 16th Ave. So., on Thursdays (Continued on page 57)

Meadowgreen Signs Chapman



Meadowgreen Music, one of gospel music's newest publishers, has signed Gary Chapman, GMA's 1981 songwriter of the year. Present for the signing were (standing, from left): Meadowgreen's partners Randy Cox, Joe Huffman, and Buddy Killen, and Connie Bradley, ASCAP's southern regional executive director.

Contemporary & Inspirational Gospel

JUNE 6, 1981

JUN. 6	MAY 23	
1	1	PRIORITY IMPERIALS/DaySpring DST 4017 (Word)
2	2	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)
3	3	THE NEW GAITHER VOCAL BAND DaySpring DST 4024 (Word)
4	—	PRAISE V MARANATHA SINGERS/ Maranatha MM0076A (Word)
5	4	FOR THE BRIDE JOHN MICHAEL TALBOT/ Birdwing BWR 2021 (Sparrow)
6	12	WITH MY SONG DEBBY BOONE/Lamb & Lion LL 1046 (Benson)
7	6	IN HIS TIME, PRAISE IV MARANATHA SINGERS/ Maranatha MM0064 (Word)
8	7	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)
9	18	HORRENDOUS DISC DANIEL AMOS/Solid Rock SRA 2011 (Word)
10	10	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
11	5	BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)
12	9	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson)
13	13	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)
14	14	TEACH US YOUR WAY EVIE & PELLA KARLSSON/Word WSB 8848
15	26	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
16	11	EVIE FAVORITES, VOL. I EVIE TORNQUIST-KARLSSON/ Word WSB 8845
17	17	PHILIP SIDE PHIL KAEGGY/Sparrow SPR 1036
18	8	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)
19	19	DALLAS HOLM AND PRAISE LIVE Greentree 83441 (Benson)
20	20	ARE YOU READY? DAVID MEECE/Myrrh MSB 6652 (Word)
21	21	INSIDE JOB DION/DaySpring DST 4022 (Word)
22	—	HYMNS TRIUMPHANT Birdwing BWR 2023 (Sparrow)
23	16	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037
24	30	LORD'S PRAYER VARIOUS/Light 5778 (Word)
25	22	THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061
26	—	SWB SCOTT WESLEY BROWN/ Sparrow SPR 1049
27	23	FATHER LIFT ME UP VARIOUS/Word WSB 8844
28	28	ROCKIN' REVIVAL SERVANT/Tunesmith TS 6003
29	29	SOLDIERS OF THE LIGHT ANDRUS BLACKWOOD & CO./ Greentree R 3738 (Benson)
30	15	SILVERWIND Sparrow SPR 1041
31	25	DON'T GIVE IN LEON PATILLO/Myrrh MSB 6662 (Word)
32	31	AMY GRANT Myrrh MSB 6586 (Word)
33	40	A PORTRAIT OF US ALL FARRELL & FARRELL/NewPax NP 33076
34	27	HE IS NEAR MIKE ADKINS/MA 1062
35	38	IN CONCERT B. J. THOMAS/MCA/Songbird 5155
36	34	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Benson)
37	36	KIDS PRAISE ALBUM Maranatha MM 0068 (Word)
38	37	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
39	24	WORKIN' IN THE FINAL HOUR WAYNE WATSON/Milk & Honey MH 1028
40	33	COME TO THE QUIET JOHN MICHAEL TALBOT/ Birdwing BWR 2019 (Sparrow)

Gospel Time

By PAM LEE

■ WAYE radio in Baltimore, recently purchased by the Mortenson Broadcasting Company, has been programming gospel music since Easter Sunday (April 19). WAYE is dedicated to presenting "a special sound—eclectic radio," by programming contemporary and traditional styles of both black and white gospel music.

National Religious Broadcasters will sponsor the annual Summer Institute of Communications at Toccoa Falls College near Atlanta, June 22-28. Seminars will be offered on religious communications, operating broadcast equipment, producing a pilot broadcast, applying for a station license, reporting news, and writing for publication. For registration information write NRB, P.O. Box 2254R, Morristown, N.J. 07960.

Jeannie C. Riley will hold a second autograph party at the Baptist Bookstore in Nashville on June 9, during Fan Fair Week, to promote her new autobiography "From Harper Valley to the Mountain Top" . . . Myrrh recording artists the **Mighty Clouds of Joy** held an autograph party at Mid-America Music in St. Louis on a recent concert stop in that city. Live interviews were broadcast by remote on KIRL radio.

Bobby Jones and New Life have recorded jingles for Bi-Rite and Food Town chains here in Nashville at Scruggs Sound . . . A song from Andrew Culverwell's latest album is being featured by Delta Airlines on their in-flight music program for May and June . . . Cynthia Clawson is working on a new album at the Benson Studio with Jerry Crutchfield producing . . . Shirley Caesar and Dony McGuire are in Woodland Studio.

Jim Van Hook has announced the opening of Brentwood Records and Publishing Group at 783 Old Hickory Boulevard in Brentwood, TN. Ben Ferrell, Eddie Everitt, and Buddy Harrison have announced the formation of Castle Music, Inc. in Tulsa, Oklahoma. Castle Records, House of Kings Records, Spirit and Soul Publishing, a gospel outreach program, and a 16-track studio will be operated within the organization.

Publishers Network will produce and market all product from Ron Harris Publications as of a recent agreement . . . Logsdon Associates has released a 75-page manual, "How To Promote Your Christian Event." For a copy mail \$10 to Logsdon Associates, P.O. Box 137, New Providence, PA 17560.

Appointments: Tammy Haggard to business manager for Linda Miller and Associates; Mark Hollingsworth to promotion staff at the Benson Company; Thomas W. Wesley, Jr. as director of management information systems for the Benson Company; Johnny Henderson as music marketing specialist for Music in Review . . . Becky Fender has re-signed with Rainbow Sound, Inc.

GMA Announces New Officers

■ NASHVILLE—The Gospel Music Association has announced that Frances Preston has been elected to serve as president of the organization for a two-year term, which began on April 18. Preston, VP with BMI-Nashville, is the first woman ever elected to this position.

Other officers elected during GMA Week are: executive VP, Carrol Stout; secretary, Norman Odlum; treasurer, Mike Cowart; and trustees, Les Beasley, John T. Benson, III, W. F. Myers, and Brock Speer. Serving as VPs are Aaron Brown, Bill Cole, Donna Hilley, Bruce Howe, Joe Huffman, Peter Kladder, Mosie Lister, Steve Lorenz, Stan Moser, Elwyn Raymer, Thurlow Spurr, and John Sturdivant. P. J. Zondervan will act as chairman of the board.

The newly elected slate of directors and their respective categories are: artist/musician, Rusty Goodman; church staff musician, Charlie Brown; composer, Paul Johnson; merchandiser, Dan Johnson; performance licensing organization, Joe Moscheo; promoter, Polly Grimes; publisher, P. J. Zondervan; pub-

lic relations/advertising agency, Judd Jackson; radio-television, Michael J. Sears; recording industry, Billy Ray Hearn; talent agency/artist management, Linda Miller; trade paper, Bob Silvers; and associate, Allison Gilliam.

The newly elected officers join existing directors Cam Floria, Gary Moore, Lanny Wolfe, Dave Peters, Jim Black, Larry Orrell, Charlie Monk, Arnold Ligon, Joe Battaglia, Darrell Harris, Lou Hildreth, Tom Rodden, and Mary Hillyard. Directors-at-large are Connie Bradley, Phil Brower, Jerry Crutchfield, Ken Harding, Gloria Hawkins, and Irene Johnson Ware.

Country Gospel Show

(Continued from page 56) at 12:30 p.m. Membership is open to anyone in the entertainment industry with an interest in "furthering the work of Christ." Future plans call for presenting more projects like "Sunday Mornin' Country," evangelistic and counseling services, TV programs, and a Music Row chapel. For membership information write to P.O. Box 22044, Nashville 37202.

Gospel Album Picks

IN CONCERT

AMY GRANT—Myrrh MSB 6668 (Word)
With this live recording, Amy demonstrates the reasons for her great success as a gospel artist. The DeGarmo and Key Band's rock 'n' roll style lays the groundwork for an exciting performance, while sweet ballads with only Amy's guitar as accompaniment demonstrate her versatility as an entertainer.

ROCK MY SOUL

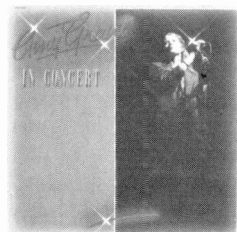
DOYLE LAWSON AND QUICKSILVER—Sugar Hill SH 3717
This quartet offers fine versions of up-tempo songs highlighting crisp, clear harmonies. Perfect vocal unity is achieved on acapella songs ("Sweet Chariot," "Jesus Gave Me Water"), with bluegrass-flavored guitar, mandolin, and banjo adding color to other cuts. "On the Sea of Life" and the title song are prime.

LORD I CAN FEEL YOUR SPIRIT

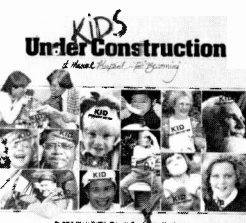
THE JOHNSON ENSEMBLE—New Birth NEW 7054 G
DeWitt Johnson leads his band and the Boston Baptist Church Choir of Memphis in a spirit-filled collection of songs praising the Lord. Exciting female leads on some selections complete the soulful mood created in this album.

KIDS UNDER CONSTRUCTION

BILL AND GLORIA GAITHER, RONN HUFF, AND JOY MacKENZIE—Paragon PR 33066 (Benson)
Simple lyrics and catchy tunes make for an album that is easy to listen to and understand. An important message for children and adults is conveyed in a fun manner.



THE JOHNSON ENSEMBLE



Soul & Spiritual Gospel

JUNE 6, 1981		MAY 23	
JUN. 6	MAY 23		
1	1	THE LORD WILL MAKE A WAY AL GREEN/Myrrh MSB 6661 (Word)	20 — GOOD NEWS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7239
2	2	CLOUDBURST MIGHTY CLOUDS OF JOY/Myrrh MSB 6663 (Word)	21 22 REMARKABLE INEZ ANDREWS/Savoy 14591 (Arista)
3	3	THE HAWKINS FAMILY WALTER HAWKINS/Light LS 5570 (Word)	22 15 KEEP ON CLIMBING PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista)
4	4	EVERYTHING'S ALRIGHT CHARLIE HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14850 (Arista)	23 32 SAID I WASN'T GONNA TELL ANYBODY DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7052 (Arista)
5	5	TRUE VICTORY REV. KEITH PRINGLE/Savoy 7053 (Arista)	24 26 I'LL GO WITH JESUS ANGELIC GOSPEL SINGERS/Nashboro 7236
6	6	JAMES CLEVELAND SINGS WITH THE WORLD'S CHOIRS Savoy SGL 7059 (Arista)	25 25 BORN AGAIN VIOLINAIRES/Jewel LPS 0162
7	9	MIRACLE JACKSON SOUTHERNAIRES/Malaco 4370	26 20 ONE DAY AT A TIME REV. THOMAS L. WALKER/EGL 655
8	8	REJOICE SHIRLEY CAESAR/Myrrh MSB 6646 (Word)	27 38 LOVE ALIVE II WALTER HAWKINS & LOVE CENTER CHOIR/Light SL 5735 (Word)
9	7	RISE AGAIN GOSPEL KEYNOTES/Nashboro 7227	28 28 THE LORD TAKES CARE OF EVERYBODY REV. CLEOPHUS ROBINSON/Savoy SL 14601 (Arista)
10	14	IS MY LIVING IN VAIN CLARK SISTERS/New Birth NEW 7056G	29 33 NOBODY'S CHILD THE ORIGINAL SOUL STIRRERS/Malaco 4369
11	10	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)	30 — EXPECT THE UNEXPECTED MYRNA SUMMERS/Savoy SL 7057 (Arista)
12	12	GOD IS OUR CREATOR ALBERTINA WALKER/Savoy SL 14583 (Arista)	31 — HE GOT UP WASHINGTON STATE CHOIR/HSE 1553
13	11	TRAMAINÉ TRAMAINÉ HAWKINS/Light LS 5760 (Word)	32 30 I'M A WITNESS TOO VERNARD JOHNSON/Savoy SL 14606 (Arista)
14	13	MOTHER WHY? WILLIE BANKS & MESSENGERS/Black Label BL 3000 (HSE)	33 24 I CAN'T LET GO KRISTLE MURDEN/Light 5765 (Word)
15	17	BE ENCOURAGED FLORIDA MASS CHOIR/Savoy SGL 7064 (Arista)	34 23 RIDE THIS TRAIN CANTON SPIRITUALS/J&B 0030
16	21	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906	35 — PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)
17	16	GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS/New Birth 7948	36 40 GOLDEN HITS SLIM AND THE SUPREME ANGELS/Nashboro 7234
18	18	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	37 37 WHERE I'M GOING (IT WON'T HURT ANYMORE) REV. RICHARD WHITE/Savoy SL 14596 (Arista)
19	19	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME CHARLES FOLD & THE CHARLES FOLD SINGERS/Savoy SGL 7061 (Arista)	38 29 GIVE ME MORE LOVE LARNELLE HARRIS/Benson R3713
			39 35 WHEN YOU CAN BELIEVE WYCB COMMUNITY CHOIR/Savoy SGL 7063 (Arista)
			40 36 A PRAYING SPIRIT JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL (Arista)

New York, N.Y.

(Continued from page 50)

of the University of Charleston, West Virginia. ASCAP president Hal David will preside over the ceremonies which will take place at 5 p.m. on June 10 at ASCAP's New York offices . . . coming from Ralph Records in June: "Frank's Faves," a compilation of rare, out-of-print Ralph singles. All groups on the label's roster are represented on this unique collection. It will list for \$6.66. Ralph will also issue a new version of the Residents' 1977 classic, "Third Reich and Roll," with the swastika-laden cover censored in order that "more people will soon be able to 'enjoy' what the LP was really about from the beginning" . . . August Darnell is recording a solo funk LP entitled "Raisin' Sand" for ZE. No release date is set, but the record was supposed to have been finished in one week. The recording took place at Blank Tapes, Inc. Recording Studio.

Ashford, Simpson & Simon Help Out



Nicholas Ashford (far right), Valerie Simpson (center) and singer/producer Lucy Simon (right) lend a helping hand at the Mother's Day festivities at Ronald House, a facility for children being treated at New York area hospitals.

Record World Country

First Generation's Live Radio Broadcast Will Push 10-LP Set

By AL CUNIFF

■ NASHVILLE — First Generation Records has announced that it will present a live radio broadcast on June 9, during Fan Fair here, at the Nashville Palace nightclub.

The show will feature artists represented on the label's recently released "Stars of the Grand Ole Opry" 10-album set, including Ernest Tubb, Jean Shepard, Ray Pillow, Jan Howard, Charlie Louvin, Justin Tubb, Stonewall Jackson, the Wilburn Brothers and the Vic Willis Trio.

First Generation is marketing its 10-LP set directly to retail outlets, according to label VP Rick Sanjek, who said the LPs are being sold individually and as a set. The albums include Ernest Tubb's "Living Legend," and albums of previously released and new material by the Vic Willis Trio, the Wilburn Brothers, Jean Shepard, Stonewall Jackson, Ray Pillow, Charlie Louvin, Justin Tubb, Jan Howard and Billy Walker.

Sanjek said First Generation also has a mail order agreement with Columbia House, which will tape a one-hour TV special at Opryland in August featuring the label's "Stars" series artists.

Sound Factory Signs Raines

■ NASHVILLE — Phil Baugh of Sound Factory Records has announced the signing of Leon Raines to the label's artist roster.

Raines, a businessman and entertainer in Mobile, Ala., is produced by veteran writer Milton Brown, who also co-wrote both sides of Raines' new single, "Rosie's Blue Eyes" and "Drunk on Love."

T.G. Drops In



Warner Bros. artist T.G. Sheppard visited Nashville's Discount Records store recently during WB's spring "country music Festival" campaign. Pictured from left are: Stan Byrd, WB director of national country promotion and sales; Mark Wilhelm, Discount Records; Alan Gordon, manager, Discount Records, Elliston Place; Sheppard; Frank Jones, head of A&R and director of operations, WB-Nashville; Kerry Woo, WEA field merchandiser; and Gene Dries, WB local promotion representative.

Nashville Report

By AL CUNIFF

■ Still no word on when Monument Records will be ready for a "coming out party," as distribution and other angles have not been sewn up yet—but the label is busily signing talent. Monument recently signed Percy Sledge, Connie Smith, and the Muscle Shoals Horns, adding them to a roster that already includes Boots Randolph, Charlie McCoy, and an interesting duet, Charlie McCoy and Laney Smallwood.

Peter Guralnick's excellent book "Feel Like Going Home," now available in paperback from Vintage (\$4.95), contains great chapters on the careers of Jerry Lee Lewis and Charlie Rich . . . Twelve Camelot stores really got behind the recent Warner Bros. Spring Country Festival sales program. From the start of the program, WB's "Evangeline" (Emmylou Harris), "I Loved 'Em All" (T. G. Sheppard), and "John Anderson II" were among the top five country sellers in the St. Louis and Kansas City marketing areas.

Breaker, breaker—"Teddy Bear," a smash in 1976 for the late Red Sovine, may be poised to climb the British charts. Gusto Records, which owns the masters, has signed a distribution deal with England's Midland Record Co., and reportedly pre-sold 50,000 copies for starters . . . Also in England, London's I&B Records, a successful country music distribution and mail order operation, has created its own label. Oddly enough, it's called I&B Records.

The Oak Ridge Boys' concert for the Tennessee Performing Arts Center here Tuesday (2) is being taped for Aug. 1 broadcast over 400 stations in the Silver Eagle radio network. Locally, WKDA has been doing a big promotion for the Silver Eagle people on the live show. Speaking of the Oaks, on June 13 they'll host their third annual "Stars for the Children" concert in Dallas to benefit the National Exchange Club Foundation for the Prevention of Child Abuse.

"Hee Haw" star Buck Trent has signed a personal management
(Continued on page 59)

Country Music Roots Subject of PBS Series

By AL CUNIFF

■ NASHVILLE—Old-time fiddling, cajun music, western swing, rockabilly and other musical forms that have influenced country music will be spotlighted in various segments of PBS-TV's 11-part "Southbound" series, which begins nationwide broadcast this month (check your local listings for times and dates).

Sol Korine and Blaine Dunlap produced the series of 30-minute shows independently. The National Endowment for the Arts and the Lyndhurst Foundation helped to fund the documentary journey through the roots of southern music. Each program was shot on location throughout the south by independent filmmakers.

The shows and their subjects, in order, are "Mouth Music," "Gravel Springs Fife and Drum/Give My Poor Heart Ease" (showcasing fife and drum music and blues), "Hamper McBee: Raw Mash" (ballads), "Give the World a Smile" and "Fannie Bell Chapman" (white and black gospel music), "This Cat Can Play Anything" (traditional jazz).

Also, "Chulas Fronteras" (Tex-Mex music), "Spend It All" (cajun), "Gimbel's Swing" (western swing), "Showdown at the Hoe-down" (old-time fiddling), and "Roy Orbison" (rockabilly).

Each show is introduced on location by Hamper McBee, himself the subject of program three.

Tessier Inks Hart

■ NASHVILLE — Roy Tessier, president of Tessier Talent, Inc., has signed an exclusive management and booking agreement with Sunbird Records artist Freddie Hart and his band, the Heartbeats.

PICKS OF THE WEEK

SINGLES DAVID FRIZZELL & SHELLY WEST, "A TEXAS STATE OF MIND" (prod.: Snuff Garrett & Steve Dorff) (writers: C. Crofford, J. Durrill, S. Garrett) (Peso/Walter, BMI) (2:37). Following up their skyrocket number-one debut duet single, "You're the Reason God Made Oklahoma," Frizzell and West offer a laid-back ballad with a day-dreamy quality. Warner Bros./Viva 49745.

SLEEPER BILL LYERLY, "MY BABY'S COMING HOME AGAIN TODAY" (prod.: Roy Dea) (writer: B. Lyerly) (Chapparral, ASCAP) (2:36). Lyerly's drivin' RCA debut is punctuated by strong electric guitar and drums, Lyerly's crisp, all-country vocal, and an irresistible tempo. This cut fits well into many country formats. RCA JK-12255.

ALBUM "STARS OF THE GRAND OLE OP-
RY." This 10-album set offered direct to retail by First Generation Records features albums by Ernest Tubb, Justin Tubb, Ray Pillow, the Wilburn Brothers, Stonewall Jackson, Jean Shepard, the Vic Willis Trio, Billy Walker, Jan Howard, and Charlie Louvin, all singing old and new material. FGLP-GOOS 01 through 09, plus FGLP-001.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Rex Allen, Jr. & Margo Smith — "While The Feeling's Good"

Statler Brothers — "Don't Wait On Me"

Emmylou Harris — "I Don't Have To Crawl"

TV star John Schneider proves he can handle himself in the recording studio too! There's strong acceptance on "It's Now Or Never" at KEBC, WPLO, WQIK, WDEN, KJJJ, WPNX, WLWI, KSO, WTSO, KSOP, WSOC, WJQS, WQYK, WYDE, WWOL, WSAI, KHEY, WQQT.



John Denver

John Denver is at his most commercial in some time with "Some Days Are Diamonds (Some Days Are Stone)." First week believers include KUUY, KJJJ, KMPS, KDJW, KLZ, WFAI, KRAK, KSOP, WGTO, KEBC, WDLW, WXCL, KBUC, KSSS, WCXI, KVOO, WSLR, KGA, KNIX, KWMT, KCUB.

Sammi Smith follows her successful "Cheatin's A Two Way Street" with the standard "Waltz Across Texas" (it features fine harmonizing with Ernest



Phil Everly

Tubb). It's playing at KRMD, WPNX, WTOP, KUUY, KFDI, KEBC, KYNN, WDLW. The flip "I Need That Shoulder After All" is playing at WMAY, KKYX, KTTS.

Juice Newton aims at the top of charts again with "Queen Of Hearts." It's an instant add at WKHK, WMC, WIRE, KXLR, KCKC, KSO, WPLO, KSSS, KCKN, WWVA, WDEN, KHEY, KRMD, KSOP,

WGTO, KVOO, KWJJ, KEBC, WXCL, KBUC, KKYX, KENR, WPNX, WLWI, KOKE.

Super Strong: Bellamy Brothers, Waylon & Jessi (both sides), Merle Haggard, Terri Gibbs, John Conlee.

Phil Everly is moving with "Sweet Southern Love" at KYNN, KVOO, WGTO, KSOP, WDEN, WPNX, KFDI, WLWI, WTOP, KDJW. Kieran Kane's "You're The Best" is good at WDEN, KBUC, WXCL, KFDI, KRMD, WGTO, WPNX, WFAI.

The Statler Brothers make a swift entry on to playlists with the very commercial "Don't Wait On Me." It's an out-of-the-box add at WCXI, KGA, WYDE, KYNN, WQIK, KBUC, WXCL, KEBC, WMNI, KFDI, WMAY, KRMD, KWJJ, WWOL, KWMT, KHEY, WPNX, WLWI, WMZQ, KTTS.

SURE SHOTS

Statler Brothers — "Don't Wait On Me"

David Frizzell & Shelly West — "A Texas State Of Mind"

LEFT FIELDERS

Ronnie Parker — "Hey Good Lookin' "

Ray Pillow — "One Too Many Memories"

Benny Barnes — "If You Could See Me Now"

Thrasher Brothers — "Smooth Southern Highway"

AREA ACTION

Nancy Montgomery — "All I Have To Do Is Dream"

(WDLW, KFDI, KKYX)

Charlotte Hurt — "I'm Still In Hell" (KSOP,

KEBC, KFDI)

Nashville Report (Continued from page 58)

and press agreement with Pat Trent Promotions . . . Hat Band Music (BMI) and the Sound Seventy Corp. recently showcased Atco Records' McGuffey Lane at Jersey Lilly's club here . . . Tammy Wynette will host the CMA's International Show at this year's Fan Fair (June 13) . . . Another CBS act, Ricky Skaggs, is on tour in support of his debut CBS album, "Waitin' for the Sun to Shine."

IN THE STUDIO: Audio Media (Dobie Gray), Columbia (Elvis Costello, J. C. Weaver), RCA (Charley Pride at Opryland), Island (T. C. Condra, Silvercreek), Sound Emporium (Don McLean, Italian artist Enzo Ghinazzi), Soundshop (T. G. Sheppard), Sound Stage (Pam Tillis, Michael Johnson), Wax Works (David Baroni), Pete Drake, (Lonzo and Oscar), Music Mill (Cedar Creek), Koala (Nashville Rhythm Section, Del Reeves, Jack Grayson), Young'un (the Gatlins, Allman Brothers), Woodland (Brenda Lee, Dony McGuire, Shirley Ceasar for a Word LP), Scruggs Sound (Ronnie Dove, O. B. McClinton).

Watch for a new Don Williams MCA album any week, titled "Especially for You" . . . If you watched closely in the movie "This Is Elvis" (assuming you watched it at all) you may have seen the Oak Ridge Boys' Richard Sterban, who at the time sang bass for Elvis . . . Johnny Cash and Tammy Wynette have been added to the list of headliners at the July 4-5 Carolina Country Jamboree . . . Rosanne Cash is on phase three of her major-market tour in support of her "Seven Year Ache" album. All stops are at major showcase clubs and concert halls.

MCA's Ed Bruce performs this week (4) on the syndicated TV show "Nashville on the Road" in Prince Edward Island, Canada . . . Billie Jo Spears recently appeared on the TV show "That's Country" in New Zealand . . . NSD Records' The Shoppe recently played the Palomino in Los Angeles, and are now on a tour swing that will take them to over 70 dates at fairs and rodeos.

Famous Signs Three Writers

■ NASHVILLE — Judi Gottier and Chuck Neese, creative directors of Famous/Ensign Music here, have announced signing Johnny Cymbal, Jake Mayer, and Mac Gayden to exclusive writers' contracts with the company.

Cymbal, who moved from Los Angeles earlier this year, wrote "Mary in the Morning," and had hits on "Cinnamon" and "Mr. Bassman" as a writer-artist.

Mayer, whose "I Still Believe in Love" was released by Charlie Rich, joined Famous after a stint with Jake Mayer, and Mac Gayden a writer-artist-guitarist, penned the R&B standard "She Shot a Hole in My Soul" and "Everlasting Love."

Rounder Showcase Set

■ SOMERVILLE, MASS.—Rounder Records, an independent label based here, has announced that it will host its first-ever artist showcase in Nashville on June 10, during Fan Fair week at Cantrell's nightclub.

Rounder artists to be featured in the showcase include Riders in the Sky, Steve Young, Vernon Oxford, J. D. Crowe and the New South, and Hazel Dickens. Cameo artists appearance will be made by Annie McGowan and Phyllis Boyens.

Rounder, which describes itself as a "roots-oriented" label, also represents George Thorogood, John Hammond, Sleepy LaBeef and Loudon Wainwright, as well as music by other artists.

Burning Up Music Row



CBS Records-Nashville kicked off its "Hottest Label in Town" promotion recently with CBS Nashville and New York executives donning fire hats and suspenders. With the help of local firefighters and a genuine fire truck, the execs paraded up and down Music Row. Shown from left are: (front row) Morris Baumstein, consultant to CBS Records, and accounts supervisor for Young and Rubicam; Paul Smith, senior VP and GM, CBS Records; Mike Martinovich, VP, merchandising/marketing, CBS Records; Rick Blackburn, VP and GM, CBS Records-Nashville; Joe Casey, director, national promotion, CBS-Nashville; Roy Wunsch, VP marketing, CBS-Nashville; and Linda Barton, Gotham Advertising. (Top row) members of Nashville's Metro Fire Dept. and Columbia artist Janie Fricke.

Country Single Picks

COUNTRY SONG OF THE WEEK

THE STATLER BROTHERS—Mercury 57051 (PolyGram)
DON'T WAIT ON ME (prod.: Jerry Kennedy) (writers: H. Reid, D. Reid)
(American Cowboy, BMI) (3:14)

The Statlers have another strong chart contender in this sassy up-tempo cut with their characteristically witty lyric. A strong thread of humor adds to the appeal of this song about a relationship that didn't work.

DEBBY BOONE—Warner Bros./Curb 49720
IT'LL BE HIM (prod.: Larry Butler) (writer: B. R. Reynolds) (Hat Band/Baron, BMI) (3:01)

Boone presents a very commercial single cover of this outstanding country song. Her cut is laced with an intimate vocal, warm electric keyboard sounds, and a slow, steady beat.

SAMMI SMITH WITH ERNEST TUBB—Sound Factory 432
WALTZ ACROSS TEXAS (prod.: Phil Baugh & Buddy Emmons) (writer: T. Tubb) (Ernest Tubb, BMI) (3:08)/**I NEED THAT SHOULDER AFTER ALL** (prod.: Phil Baugh & Buddy Emmons) (writers: R. Eeno, W. Carson) (Shot Glass/Strawberry Hill, BMI) (3:22)

This husky-voiced singer follows in the groove of her recent chart success with this double-sided chart threat.

LIZ LYNDELL—Koala 332
RIGHT IN THE WRONG DIRECTION (prod.: Bernie Vaughn & Liz Lyndell) (writers: J. Taylor, R. J. Jones) (First Lady/Blue Lake, BMI) (3:12)

We're caught up in a midnight feeling, and headed right in the wrong direction, Lyndell sings in this tune with an uptempo hook guaranteed to sound great on radio.

PEGGY FORMAN—Dimension 1020
YOU'RE MORE TO ME (THAN HE'S EVER BEEN) (prod.: Ray Pennington) (writer: P. Forman) (Julina, SESAC) (3:19)

Forman's strong, full voice interprets her self-penned ballad in true country fashion, resulting in her best Dimension release to date.

THRASHER BROTHERS—MCA 51123
SMOOTH SOUTHERN HIGHWAY (prod.: Jim Foglesong) (writers: C. Putman, S. Throckmorton) (Tree, BMI/Cross Keys, ASCAP) (3:33)

She's a smooth southern highway that's takin' me back home, the Thrashers tell us with their special vocal harmony in this easy-paced ballad.

THE O'ROARK BROTHERS—Comstock 1658 (NSD)
CAN'T WE START OVER AGAIN (prod.: Patty Parker) (writer: D. Kalman) (White Cat, ASCAP) (2:39)

A sincere lyric, clear arrangement, and smooth vocal performances highlight this slick, easy-tempo tune.

RAY PILLOW—First Generation 011
ONE TOO MANY MEMORIES (prod.: Pete Drake) (writer: K. Westberry) (Sawgrass, BMI) (2:48)

There are strong shades of Mel Tillis in Pillow's interpretation of this steady-paced cut featuring Pillow's strong vocal and crisp instrumental backing.

NANCY MONTGOMERY—Ovation 1172
ALL I HAVE TO DO IS DREAM (prod.: Michael R. Radford) (writer: B. Bryant) (House of Bryant, BMI) (2:38)

Montgomery's Ovation debut takes a sweet, straightforward approach to this Boudleaux Bryant evergreen.

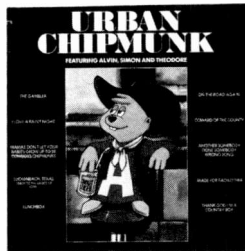
RONNIE PARKER—RDS 2379
HEY GOOD LOOKIN' (prod.: A. V. Mittelstedt) (writer: H. Williams) (Fred Rose/Hiriam, BMI) (2:36)

Lively electric guitar, fiddle, and piano lines back Parker's loose, happy vocal in this appealing rendition of a Hank Williams gem.

JERRY REED—RCA JB-12253
GOOD FRIENDS MAKE GOOD LOVERS (prod.: Norro Wilson, Jerry Reed & David Briggs) (writer: T. Seals) (Warner-Tamerlane/Face the Music, BMI) (2:53)

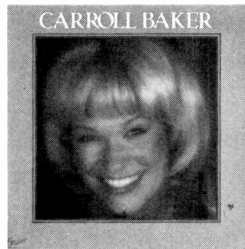
Exotic percussive effects and nice guitar work lace Reed's latest effort, a "serious" country song pulled from his "Dixie Dreams" LP.

Country Album Picks



URBAN CHIPMUNK
THE CHIPMUNKS—RCA AFL1-4027

Alvin and friends have their usual fun, backed by top-notch country pickers on this collection of eight country smashes and two originals. Included are Chipmunk versions of such hits as "The Gambler," "Coward of the County," "Thank God I'm a Country Boy," "On the Road Again," and others.



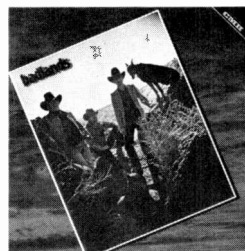
CARROLL BAKER
Excelsior XLP-88010

This Canadian star will get new American exposure with these mellow country tracks. Among her best performances here are her current single "Mama What Does Cheatin Mean," and "Behind Blue Eyes," "Ain't Nothing Like a Rainy Night," and "How Close Am I to Losing You."



BERLINE-CRARY-HICKMAN
BYRON BERLINE, DAN CRARY, JOHN HICKMAN—
Sugar Hill SH-3720

This small label continues to offer excellent product, as this "hot" bluegrass LP proves. The musicianship on guitar, mandolin, fiddle, and banjo is spellbinding on such tunes as "Fall Creek," the standard "Turkey in the Straw," "Bonaparte's Retreat," and others.



BADLANDS
CMH-6254

This trio offers an energetic blend of country, rock, rockabilly, and other forms, laying deep lead vocals over double-lead guitar lines and lively fiddles. Best cuts are their current single "The Gettin' Over You," "It's Not Brand New," and "Bad Ax Boogie."

FICAP Mini-Clinic Set

■ AUSTIN, TEXAS — The Federation of International Country Air Personalities (FICAP) is holding its third annual mini-clinic June 26 and 27 at the Austin America here, with this city's KOKE as the host station.

KOKE's Bobby B. Cole and KYNN's Chris Taylor are co-chairing the event, which includes discussions on "Where is Country Music Going?" "So You Want Record Service," "Where Do I Go From Here?" and "How Can I Promote My Station," as well as air-check critiques by leading PDs from the southwest, and entertainment by MCA Records' B. J. Thomas and Liberty's Jim Chesnut.

The FICAP mini-clinic, like similar previous meetings in Roanoke, Va. and Columbus, Ohio, are, according to FICAP executive director Georgia Twitty, "a form of our teaching program designed to help younger air personalities

and those in smaller markets get ready for larger-market jobs." The \$15 mini-clinic registration fee covers meals, entertainment, air-checks, and panel discussions.

Panelists will include CBS-Nashville's Joe Casey, Warner Bros.-Nashville's Stan Byrd, Radio and Records' Biff Collie, Acuff-Rose's Mel Foree, First Generation Records' Pete Drake, and radio representatives Ralph Emery (WSM), Jerry Adams, (KFDI), Les Acree (WMC), Bobby Denton (WIVK), Hal Jay (WBAP), Dale Turner (WSAI), and others.

For more details on the mini-clinic call Georgia Twitty at (615) 320-7287 or 320-0115.

Charta Inks Rice

■ NASHVILLE — Charlie Field, president of Charta Records, has announced the signing of Bobby G. Rice to the label. Field produced Rice's first Charta single, which is due within a few weeks.

Record World Country Albums

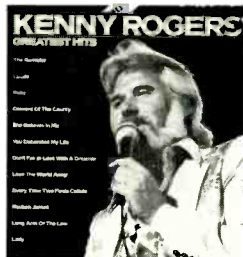


JUNE 6, 1981

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

JUN. 6 MAY 30

1 1 KENNY ROGERS' GREATEST HITS
Liberty LOO 1072
(31st Week)



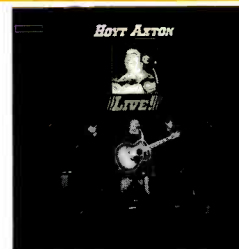
WKS. ON CHART

33

2	2	FEELS SO RIGHT	ALABAMA/RCA AHL1 3930	12
3	3	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON/ Columbia FC 36883	12
4	6	WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY/ Capitol SOO 12144	5
5	4	HORIZON	EDDIE RABBITT/Elektra 6E 276	47
6	5	JUICE	JUICE NEWTON/Capitol ST 12136	11
7	7	SEVEN YEAR ACHE	ROSANNE CASH/Columbia JC 36865	11
8	9	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING	RONNIE MILSAP/RCA AHL1 3932	7
9	10	EVANGELINE	EMMYLOU HARRIS/Warner Bros. BSK 3508	16
10	12	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3772	33
11	8	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AAL1 3852	12
12	13	LEATHER AND LACE	WAYLON & JESSI/RCA AAL1 3931	12
13	15	GREATEST HITS	OAK RIDGE BOYS/MCA 5150	30
14	11	I LOVE 'EM ALL	T. G. SHEPPARD/Warner/Curb BSK 3528	7
15	17	GREATEST HITS	ANNE MURRAY/Capitol SOO 12110	35
16	16	I AM WHAT I AM	GEORGE JONES/Epic JE 36492	48
17	14	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 5137	18
18	19	WILD WEST	DOTTIE WEST/Liberty LT 1062	14
19	21	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	33
20	18	ROWDY	HANK WILLIAMS, JR./Elektra/Curb 6E 330	18
21	22	MY HOME'S IN ALABAMA	ALABAMA/RCA AHL1 3644	50
22	26	HONEYSUCKLE ROSE	(ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	39
23	25	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	108
24	20	DRIFTER	SYLVIA/RCA AHL1 3986	6
25	27	STARDUST	WILLIE NELSON/Columbia KC 35305	159
26	30	SURROUND ME WITH LOVE	CHARLY McCLAIN/Epic FE 37108	3
27	24	ROLL ON MISSISSIPPI	CHARLEY PRIDE/RCA AHL1 3905	7
28	29	LOOKIN' FOR LOVE	JOHNNY LEE/Full Moon/Asylum 6E 309	30
29	28	COCONUT TELEGRAPH	JIMMY BUFFETT/MCA 5169	13
30	32	URBAN COWBOY	(ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002	55
31	31	BEST OF DON WILLIAMS, VOL. II	MCA 3096	84
32	23	HEY JOE, HEY MOE	MOE BANDY & JOE STAMPLEY/ Columbia FC 37003	11
33	34	GUITAR MAN	ELVIS PRESLEY/RCA AAL1 3917	16
34	37	ENCORE	MICKEY GILLEY/Epic JE 36851	29
35	36	JOHN ANDERSON 2	Warner Bros. BSK 3547	4
36	35	BEST OF EDDIE RABBITT	Elektra 6E 235	80
37	41	BEST OF BARBARA MANDRELL	MCA AY 1119	120
38	33	I HAVE A DREAM	CRISTY LANE/Liberty LT 1083	8
39	40	STRAIGHT AHEAD	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	85

CHARTMAKER OF THE WEEK

40 — LIVE!
HOYT AXTON



1

41	43	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia KC2 35642	130
42	44	THAT'S ALL THAT MATTERS TO ME	MICKEY GILLEY/Epic JE 36586	37
43	46	GREATEST HITS	LARRY GATLIN & THE GATLIN BROTHERS/ Columbia FC 36488	113
44	45	LOVE IS FAIR	BARBARA MANDRELL/MCA 5136	30
45	39	BACK TO THE BARROOMS	MERLE HAGGARD/MCA 5236	36
46	42	REST YOUR LOVE ON ME	CONWAY TWITTY/MCA 5138	41
47	—	GREATEST HITS	JIM ED BROWN & HELEN CORNELIUS/ RCA AHL1 3999	1
48	38	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN	JOE STAMPLEY/Epic FE 37055	5
49	47	FULL MOON	CHARLIE DANIELS BAND/Epic FE 36571	43
50	65	MAKIN' FRIENDS	RAZZY BAILEY/RCA AHL1 4026	2
51	49	THE GAMBLER	KENNY ROGERS/United Artists LA 934 H	128
52	48	TEN YEARS OF GOLD	KENNY ROGERS/United Artists LA 835 H	179
53	54	BEST OF THE STATLER BROTHERS	Mercury SRM 1 1037 (PolyGram)	277
54	53	SAN ANTONIO ROSE	WILLIE NELSON & RAY PRICE/ Columbia JC 36746	50
55	56	GREATEST HITS	DAVE & SUGAR/RCA AHL1 3915	14
56	57	MUSIC MAN	WAYLON JENNINGS/RCA AHL1 3602	52
57	—	THIS IS ELVIS	(ORIGINAL SOUNDTRACK)/RCA CPL2 4031	1
58	60	WASN'T THAT A PARTY	ROVERS/Epic JE 37107	4
59	63	URBAN COWBOY II	(ORIGINAL SOUNDTRACK)/Epic/Full Moon SE 36921	22
60	58	CLASSIC CRYSTAL	CRYSTAL GAYLE/United Artists LOO 982	82
61	50	HELP YOURSELF	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	33
62	70	CLASSICS	KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	111
63	59	GIDEON	KENNY ROGERS/United Artists LOO 1035	59
64	52	THESE DAYS	CRYSTAL GAYLE/Columbia JC 36512	37
65	55	24 GREATEST HITS	HANK WILLIAMS, SR./MGM SE 4755	42
66	67	HARD TIMES	LACY J. DALTON/Columbia JC 36753	35
67	74	10TH ANNIVERSARY	STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)	42
68	69	OAK RIDGE BOYS HAVE ARRIVED	MCA AY 1135	112
69	66	TEXAS IN MY REAR VIEW	MIRROR MAC DAVIS/ Casablanca NBLP 7239 (PolyGram)	34
70	68	MILLION MILE REFLECTIONS	CHARLIE DANIELS BAND/ Epic KE 35751	107
71	51	DREAMLOVERS	TANYA TUCKER/MCA 5140	31
72	62	TOGETHER	OAK RIDGE BOYS/MCA 3220	65
73	72	WHO'S CHEATIN' WHO	CHARLY McCLAIN/Epic JE 36730	26
74	75	CHAIN LIGHTNING	DON McLEAN/Millennium BXL1 7756 (RCA)	3
75	61	ONE TO ONE	ED BRUCE/MCA 5188	3

Country Talk Show Set

■ NASHVILLE — A 60-minute country music/talk show hosted by Ralph Emery and tentatively titled "Ralph's General Store" has entered production here, coproduced by Robert Shuler and Chuck Roseboom, of Producers Aid Inc., a Florida-based company.

The first show, which taped on May 14 at the studios of WDCN-TV here, will feature Ray Stevens, Janie Fricke, Ed Bruce, Hank Williams Jr., and Randy Parton. The show is also to in-

clude clips from a Hank Jr. concert in Phoenix.

Pilot for Series

Roseboom, who has worked for the past five years with the National Independent Theater Exhibitors Assn., and Young Film Productions of Tucson, Arizona, said the show is a pilot for a weekly series. He said his company is negotiating network and syndication offers. Shuler is a veteran audio engineer who was employed by WSM-AM here for its Grand Ole Opry broadcasts.

Colony Label Bows Razy, By George

■ NASHVILLE — Jim Conely, VP and GM, has announced the opening of New Colony Records, with offices here. The label's first release is a Joe Waters single, slated for June.

Nationwide To Distribute

Nationwide Sound will handle the label's distribution, with promotion by Gene Hughes and publicity by Sarah Stein. New Colony's mailing address is P. O. Box 121552, Nashville 37212.



RCA artist Razy Bailey (left) receives congratulations from CBS artist George Jones (center) after Bailey's recent performance at the festival of country music in Wembley, England. Also attending Bailey's first international appearance was his band leader Milton Cavender, right.



Record World Country Singles

JUNE 6, 1981

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

JUN. 6
MAY 30

WKS. ON
CHART

1	1	ELVIRA OAK RIDGE BOYS MCA 51084 (2nd Week)	10
2	3	FRIENDS/ANYWHERE THERE'S A JUKEBOX/RAZZY BAILEY/ RCA 12199	11
3	4	I'M JUST AN OLD CHUNK OF COAL JOHN ANDERSON/ Warner Bros. 49699	11
4	5	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	10
5	6	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	9
6	7	LOUISIANA SATURDAY NIGHT MEL McDANIEL/Capitol 4983	10
7	8	A MILLION OLD GOODBYES MEL TILLIS/Elektra 47116	11
8	10	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	10
9	2	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	17
10	12	IT'S A LOVELY, LOVELY WORLD GAIL DAVIES/Warner Bros. 49694	10
11	14	WHISPER LACY J. DALTON/Columbia/Sherrill 01036	10
12	15	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic 19 01045	10
13	16	BY NOW STEVE WARINER/RCA 12204	9
14	17	LOVIN' ARMS/YOU ASKED ME TO ELVIS PRESLEY/RCA 12205	8
15	13	THE BARON JOHNNY CASH/Columbia 11 60516	12
16	19	MONA LISA WILLIE NELSON/Columbia 11 02000	8
17	9	AM I LOSING YOU/HE'LL HAVE TO GO RONNIE MILSAP/ RCA 12194	12
18	21	FIRE AND SMOKE EARL T. CONLEY/Sunbird 7561	10
19	22	DO I HAVE TO DRAW A PICTURE BILLY SWAN/Epic 19 51000	10
20	23	I WANT YOU TONIGHT JOHNNY RODRIGUEZ/Epic 19 01033	10
21	24	I WAS COUNTRY WHEN COUNTRY WASN'T COOL BARBARA MANDRELL/MCA 51107	5
22	25	MY WOMAN LOVES THE DEVIL OUT OF ME MOE BANDY/ Columbia 11 02039	8
23	27	THE MATADOR SYLVIA/RCA 12214	7
24	28	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS/Elektra 47134	6
25	29	LOVE DIES HARD RANDY BARLOW/P.A.I.D. 133	8
26	30	FOOL BY YOUR SIDE DAVE ROWLAND & SUGAR/ Elektra 47135	5
27	31	DON'T BOTHER TO KNOCK JIM ED BROWN & HELEN CORNELIUS/RCA 12220	5
28	32	FEELS SO RIGHT ALABAMA/RCA 12236	3
29	26	EVIL ANGEL ED BRUCE/MCA 51076	11
30	34	GOOD OL' GIRLS SONNY CURTIS/Elektra 47129	7
31	33	SOME LOVE SONGS NEVER DIE B. J. THOMAS/MCA 51087	9
32	11	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690	13
33	35	DARLIN' TOM JONES/Mercury 76100 (PolyGram)	8
34	44	DON'T GET ABOVE YOUR RAISING RICKY SKAGGS/Epic 19 02034	6
35	45	DREAM OF ME VERN GOSDIN/Ovation 1171	4
36	51	PRISONER OF HOPE JOHNNY LEE/Full Moon/Asylum 47138	2
37	39	LEARNING TO LIVE AGAIN BOBBY BARE/Columbia 11 02038	7
38	52	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078	3
39	43	DOES SHE WISH SHE WAS SINGLE AGAIN BURRITO BROTHERS/CBS/Curb 6 01011	10
40	42	LOVE TO LOVE YOU CRISTY LANE/Liberty 1406	6
41	41	LOVE KNOWS WE TRIED TANYA TUCKER/MCA 51096	7
42	47	JUST LIKE ME TERRY GREGORY/Handshake 8 70071	6
43	48	UNWOUND GEORGE STRAIT/MCA 51104	4
44	59	DIXIE ON MY MIND HANK WILLIAMS, JR./Elektra/Curb 47137	2
45	46	THE ALL NEW ME TOM T. HALL/RCA 12219	6
46	54	BALLY-HOO DAYS/TWO HEARTS BEAT BETTER THAN ONE EDDY ARNOLD/RCA 12226	5
47	56	I SHOULD'VE CALLED EDDY RAVEN/Elektra 47136	3
48	49	I STILL MISS SOMEONE DON KING/Epic 19 02046	6



49	50	SLOW COUNTRY DANCIN' JUDY BAILEY/Columbia 11 02045	6
50	53	FOOTPRINTS IN THE SAND EDGEL GROVES/Silver Star 20	6
51	64	I STILL BELIEVE IN WALTZES CONWAY TWITTY & LORETTA LYNN/MCA 51114	4
52	58	ANGELA MUNDO EARWOOD/Excelsior 1010	4
53	61	WHISKEY CHASIN' JOE STAMPLEY/Epic 19 02097	3

CHARTMAKER OF THE WEEK

54	—	THEY COULD PUT ME IN JAIL BELLAMY BROTHERS Warner/Curb 49729	1
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55	65	YOU MADE IT BEAUTIFUL CHARLIE RICH/Epic/Sherrill 19 02058	4
56	63	LIKIN' HIM AND LOVIN' YOU KIN VASSY/Liberty 1407	7
57	75	COULD YOU LOVE ME (ONE MORE TIME) JOHN CONLEE/ MCA 51112	2
58	—	WILD SIDE OF LIFE-IT WASN'T GOD WHO MADE HONKY TONK ANGELS/I'LL BE ALRIGHT WAYLON & JESSI/ RCA 12245	1
59	—	RAINBOW STEW MERLE HAGGARD/MCA 51120	1
60	67	NORTH ALABAMA DAVE KIRBY/Dimension 1019	4
61	60	GO HOME AND GO TO PIECES DONNA HAZARD/ Excelsior 1009	6
62	62	MUSIC IN THE MOUNTAINS ERNIE ROWELL/Grass 63 07 (NSD)	4
63	70	MIDNITE FLYER SUE POWELL/RCA 12227	4
64	37	YOUR WIFE IS CHEATIN' ON US AGAIN WAYNE KEMP/ Mercury 57047 (PolyGram)	11
65	20	PRIDE JANIE FRICKE/Columbia 11 60509	13
66	—	RICH MAN TERRI GIBBS/MCA 51119	1
67	72	LOVE TAKES TWO ROY CLARK/MCA 5111	3
68	78	LONGING FOR THE HIGH BILLY LARKIN/Sunbird 7562	2
69	74	DREAM MAKER THE SHOPPE/NSD 90	3
70	80	RUN TO HER SUSIE ALLANSON/Liberty/Curb 1408	2
71	40	YOU'RE CRAZY MAN FREDDIE HART/Sunbird 7560	8
72	18	I DON'T THINK LOVE OUGHT TO BE THAT WAY REBA McENTIRE/Mercury 57046 (PolyGram)	13
73	36	COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) TAMMY WYNETTE/Epic 19 51011	14
74	71	CLEAN YOUR OWN TABLES KAY T. OSLIN/Elektra 47132	4
75	38	GETTING OVER YOU AGAIN RAY PRICE/Dimension 1018	11
76	89	KEEP ON MOVIN' KING EDWARD IV & THE KNIGHTS/ Soundwaves 4635 (NSD)	2
77	—	FOOL, FOOL BRENDA LEE/MCA 51113	1
78	66	SINCE I DON'T HAVE YOU/YOUR CHEATIN' HEART DON McLEAN/Millennium 11804 (RCA)	6
79	73	TEXAS IDA RED DAVID HOUSTON/Excelsior 1012	5
80	83	THEY'LL NEVER TAKE ME ALIVE DEAN DILLON/RCA 12234	2
81	55	RODE HARD AND PUT UP WET JOHNNY LEE/Epic/Full Moon 19 02012	8
82	57	WHAT THE WORLD NEEDS NOW IS LOVE BILLIE JO SPEARS/ Liberty 1409	6
83	—	BEDTIME STORIES JIM CHESNUT/Liberty/Curb 1405	1
84	81	SIDEWALKS ARE GREY KENNY SERATT/MDJ 1008	5
85	79	HEART OF THE MATTER KENDALLS/Ovation 1169	12
86	—	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246	1
87	—	WIND IS BOUND TO CHANGE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 02123	1
88	94	I OUGHT TO FEEL GUILTY JEANNE PRUETT/P.A.I.D./IBC 136	2
89	—	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	1
90	91	TELL ME SO GARY GOODNIGHT/Door Knob 81155	4
91	93	CLOSE/SEVEN DAYS COME SUNDAY RODNEY LAY/Sun 1164	2
92	92	BEER JOINT FEVER ALLAN FRIZZELL/Sound Factory 429	2
93	97	TIME HAS TREATED YOU WELL CORBIN-HANNER BAND/ Alfa 7001	2
94	95	HOUSTON BLUE DAVID ROGERS/Kari 120	2
95	68	ROLL ON, MISSISSIPPI CHARLEY PRIDE/RCA 12178	14
96	69	HERE'S TO THE HORSES JOHNNY RUSSELL/Mercury 57050 (PolyGram)	8
97	77	HEY JOE (HEY MOE) MOE BANDY & JOE STAMPLEY/ Columbia 11 60508	13
98	—	TAKE IT AS IT COMES MICHAEL MURPHEY WITH KATY MOFFATT/Epic 19 02075	1
99	99	SWINGING DOORS DEL REEVES/Koala 333	2
100	76	SPREAD MY WINGS TIM REX & OKLAHOMA/Dee Jay 111 (NSD)	9

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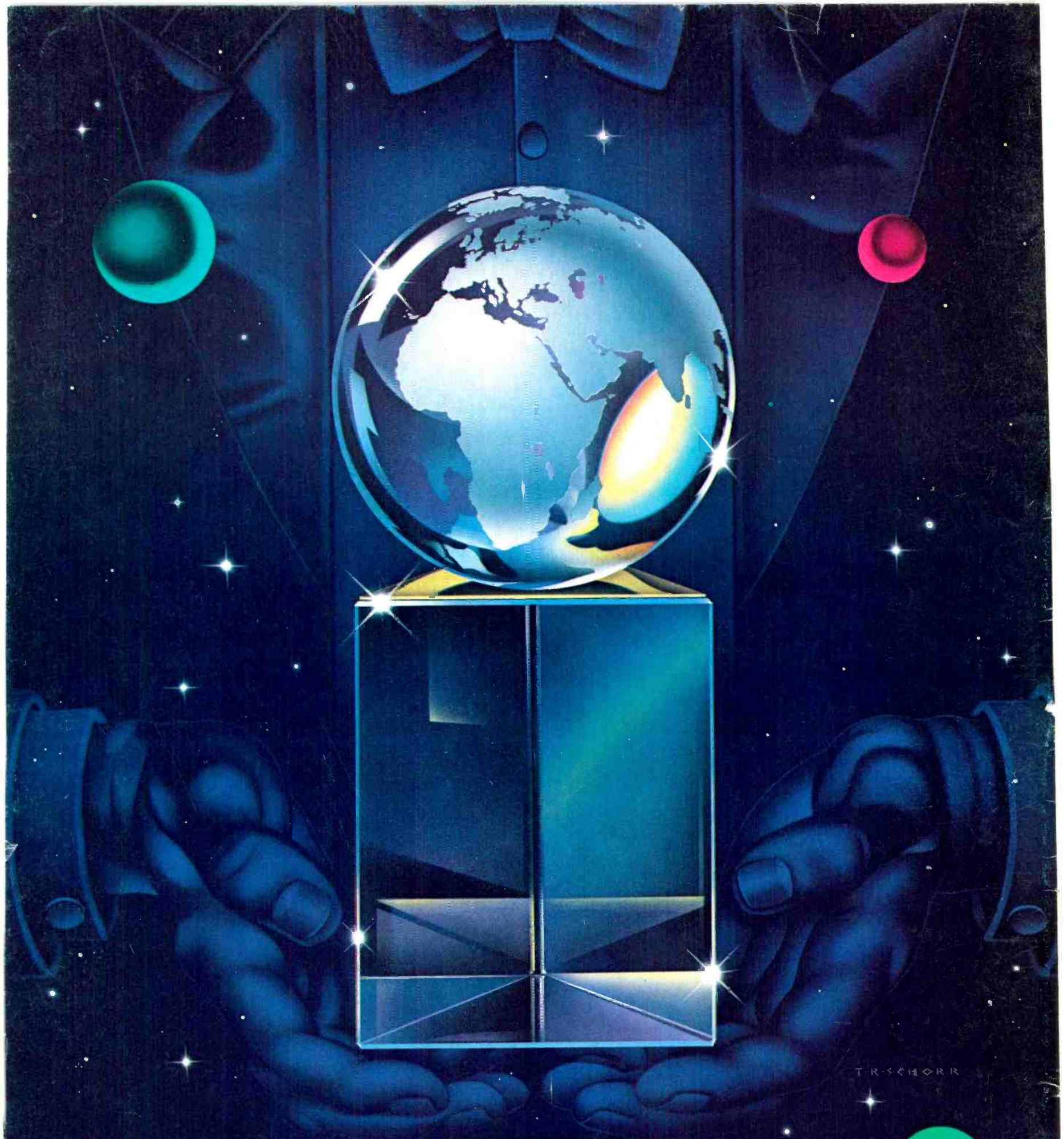
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