

Record World

APRIL 25, 1981 \$2.75



.38 Special

Hits of the Week

SINGLES

NEIL DIAMOND, "AMERICA" (prod. by Gaudio) (writer: Diamond) (Stonebridge, ASCAP) (3:27). Rumbling drums and Diamond's dramatic, upbeat vocal will incite waves of patriotic surges among pop-A/C listeners on this cut from "The Jazz Singer" LP. Capitol 4994.



MICHAEL JACKSON, "ONE DAY IN YOUR LIFE" (prod. by Brown III) (writers: Brown III-Armand) (Jobete, ASCAP) (4:08). The public's demand for Jackson material has already made this ballad from a 1975 session hitbound. Plush strings cushion Michael's heavenly vocal. Motown 1512.



THE ISLEY BROTHERS, "HURRY UP AND WAIT" (prod. by group) (writers: group) (Bovina, ASCAP) (3:54). Already crossing and ready to explode pop, this rhythmic spin from the "Grand Slam" LP spotlights Ronnie's falsetto, an unforgettable chorus hook and piercing bass line. T-Neck 6-02033.



TOMMY JAMES, "YOU'RE SO EASY TO LOVE" (prod. by James) (writers: James-Grecco) (Big Teeth/Tommy James, BMI) (3:44). This is a prime candidate to become the top radio staple of the early summer season. Bounce along while Tommy grabs you with an irresistible hook. Millennium 11802.



SLEEPERS

GET WET, "JUST SO LONELY" (prod. by Ramon) (writer: Zecca) (Marvin Garders / Beachball, ASCAP) (3:15). Loaded with talent, this inventive N.Y.-based sextet may capture rookie-of-the-year honors with its cute pop offering from the Phil Ramone-produced LP. Boardwalk 8-02018.



ADAM AND THE ANTS, "ANTMUSIC" (prod. by Hughes) (writers: Ant-Marco) (Colgems-EMI, ASCAP) (3:36). Quirky? Yes. A bit odd? Maybe. Exciting and danceable? Definitely. The ant invasion is with us after taking Britain by storm with enticing electronic romanticism. Epic 19-02042.



DAVE EDMUNDS, "ALMOST SATURDAY NIGHT" (prod. by Edmunds) (writer: J. C. Fogerty) (Greasy King, ASCAP) (2:11). From the forthcoming "Twangin' . . ." LP, this track showcases Dave's penchant for rockabilly roots, updated to thoroughly modern pop-rock. Swan Song 72000 (Atl).

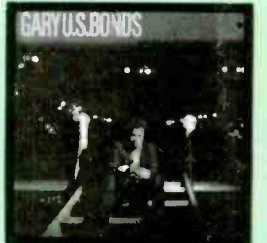


NITEFLYTE, "YOU'RE BREAKING MY HEART" (prod. by Torano-Marz) (writer: Torano) (Torano, BMI) (3:56). This wistful pop ballad should see plenty of action on pop and A/C formats thanks to the dramatically arranged vocals and crystalline keyboards. Ariola 818 (Arista).



ALBUMS

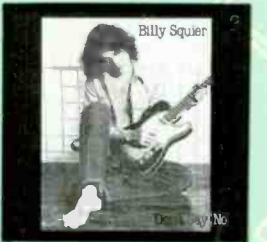
GARY U.S. BONDS, "DEDICATION." It's strictly mutual admiration as Bruce Springsteen combines his writing and production with a voice that influenced him. The E-Street Band co-stars, and Bruce's voice is prominent on "Jole Blon" and the hitbound "This Little Girl." EMI-America SO-17051 (8.98).



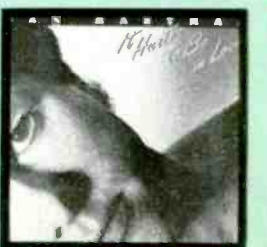
RICK JAMES, "STREET SONGS." The title says it all on James' latest, an assortment of smooth ballads and danceable funk. The first single, "Give It to Me Baby," and "Super Freak" might raise a few eyebrows, but his fans will eat it up. Multi-chart bound. Gordy G8-1002M1 (Motown) (8.98).




BILLY SQUIER, "DON'T SAY NO." Squier, who made an impact on AOR with his last LP, presents a heavily Zeppelin-influenced collection that's won album radio over again with its combination of thunderous drums, crunchy guitars and rough but melodic vocals. Capitol ST 12146 (8.98).



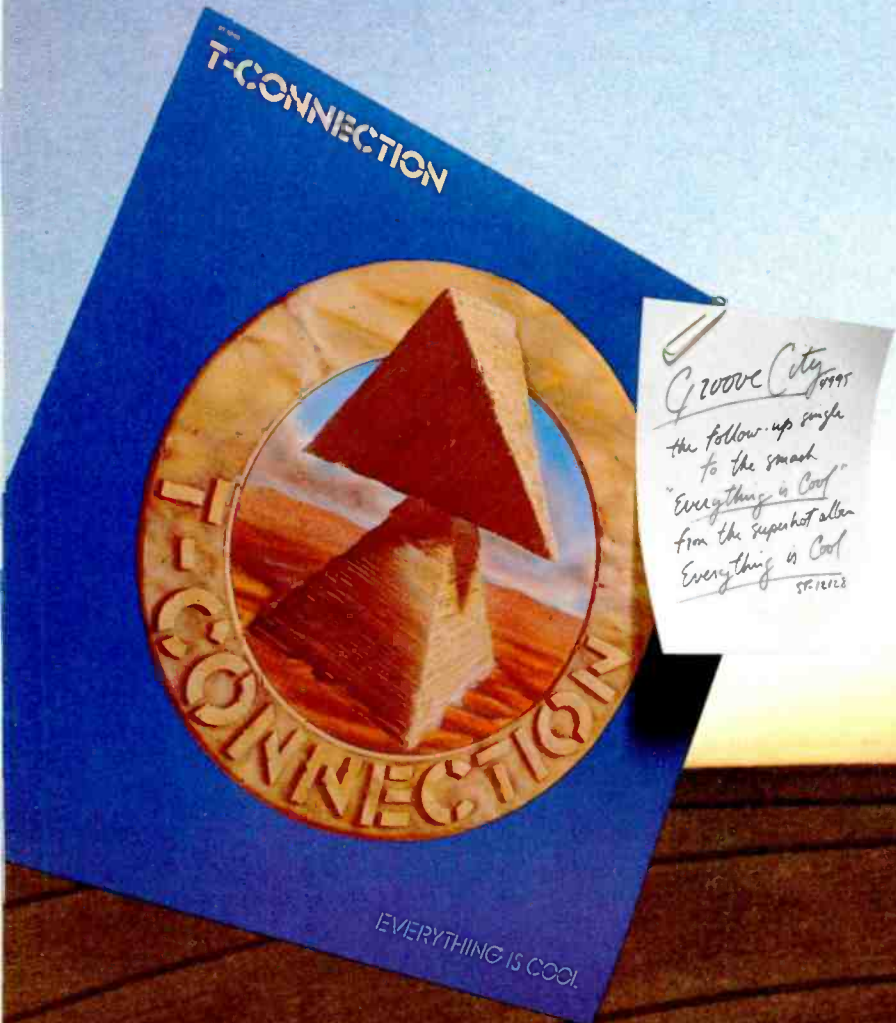
DAN HARTMAN, "IT HURTS TO BE IN LOVE." Ever the pop chameleon, Hartman, who once struck gold with a transition from rock to disco, emerges with a pure pop album for rock and A/C airplay. "I Still Remember" and "My Desire," with its layered vocals, are irresistible. Blue Sky JZ 37045 (CBS) (7.98).



GROOVE CITY

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Record World

APRIL 25, 1981

Rogers Big Winner Of NARM Awards

■ HOLLYWOOD, FLA. — Kenny Rogers, Queen, Barbra Streisand, Pink Floyd, Diana Ross, Kool & the Gang, Anne Murray, Michael Jackson and the Charlie Daniels Band were among the artists who were honored at this year's NARM Awards Banquet at the climax of the 23rd NARM Convention held at the Diplomat Hotel here. Rogers led the pack, walking off with three separate awards.

Columbia recording artist Larry Gatlin was master of ceremonies for the awards banquet, with A&M recording artist Peter Allen providing entertainment.

"Kenny Rogers' Greatest Hits" won the award for best selling album. Queen's "Another One Bites the Dust" won the award for best selling single.

Streisand Wins

Barbra Streisand's album "Guilty" was named best selling album by a female artist and Pink Floyd's "The Wall" won the award for best selling album by a group. Rogers' "Greatest Hits" album won the award for best selling album by a male.

Diana Ross captured the award
(Continued on page 15)

NAB Meets in Vegas

By PHIL DIMAURO

■ LAS VEGAS—Amid expected upbeat reactions to recent deregulatory decisions by the FCC and the Supreme Court, radio broadcasters who gathered at the National Association of Broadcasters' 59th annual convention, held here last week (12-15), faced
(Continued on page 30)

23rd NARM Stresses Video Involvement; Black, Country and Gospel Music Featured

By JEFFREY PEISCH and SOPHIA MIDAS

■ HOLLYWOOD, FLA.—The increasing market viability of black, country and gospel music was stressed at the just-completed 23rd annual NARM (National Association of Recording Merchandisers) convention with the first-time scheduling of a featured business session by the Black Music Association, the first-time Gospel Music Association luncheon, and the first-time appearance of a poolside booth by the Country Music Association. Two of the artists who appeared at NARM—Emmylou Harris and Charlie Daniels—were country artists. The high profile given to black, country and gospel music was justified by the results of the recent Warner Communications Inc. consumer survey, which showed that



Joe Simone, outgoing NARM president, presents a presidential award for creative excellence to Smokey Robinson.

NMPA Asks Court To Set Back Date for Royalty Rate Increase

By BILL HOLLAND

■ WASHINGTON — The National Music Publishers' Association (NMPA) has filed an intervenor brief in the U.S. Appeals Court of the District of Columbia urging the Court to affirm the mechanical royalty rate increase decision of the Copyright Royalty Tribunal, but to set back the effective date of the new rate from July 1 to February 1, 1981.

Brief Only Challenges Date

The NMPA brief states that the delayed effective date "runs

counter to the Tribunal's own reasoned determination that the rate increase should be immediate" and argues that the delayed application of the new four cents per song rate "violates Congress' clear intent that the rate be adjusted promptly and that any rate adjustment become effective 30 days after notice of the Tribunal's decision."

Overall, the NMPA brief seems particularly conciliatory. Only one part of the Tribunal's decision is challenged — the date on which the rate increase will go into effect — and by and large, the
(Continued on page 31)

black, country and gospel music account for 25, 19 and five percent respectively of the total dollar purchases in 1980.

The NARM convention, held at the Diplomat Hotel here from Sunday (12) through Tuesday (14), was also notable for having two video seminars (see separate story), a first for NARM; for a rousing celebration of the first anniversary of the "Gift of Music" campaign; and for such exhibits as CBS Records' CX sound reduction system and Warner Amex's "Music Channel."

After the keynote speech by Henry Droz (see separate story), the 1700 NARM attendees were treated to a multi-screen audio-visual presentation that marked the first anniversary of the "Gift of Music" campaign and sought to motivate merchandisers to take the concept to new heights. Outgoing NARM president Joe Simone, president, Progress Records, closed the presentation by exclaiming, "It's amazing that it took all these years to pick a topic we all agree on."

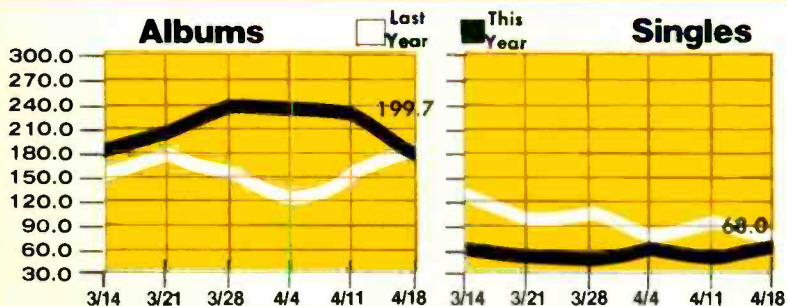
At this point, the convention hall erupted into a real birthday celebration — a marching band
(Continued on page 14)

NARM Officers Elected

■ HOLLYWOOD, FLA. — The NARM Board of directors for the upcoming year was announced at Sunday's luncheon, during the just-completed convention. John Marmaduke, president of Hastings Books & Records and director of Western Merchandisers, will be the new president. He succeeds
(Continued on page 15)

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.

Imperials, Cynthia Clawson Multiple Dove Award Winners

By PAM LEE

■ NASHVILLE — The Imperials and Cynthia Clawson each walked away with multiple awards at the 12th annual Dove Awards presentation held here Wednesday (15) at Opryland's Roy Acuff Theater.

The Imperials were named gospel group of the year and gospel artist of the year, and their "One More Song for You"

album, produced by Michael Omartian on DaySpring Records, received the award for contemporary gospel album of the year.

For the second year in a row, Clawson captured the Dove for female vocalist of the year. Her "You're Welcome Here" album, produced by JEN Productions on Triangle Records, won awards for
(Continued on page 51)

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■ **Page 18.** Although he's worked mostly behind the scenes, producer-writer Sandy Linzer has had a long and productive career in the music business. This week, in an interview with RW, Linzer looks back on his career and discusses how hitmaking has changed in the 15 years he's been at it.



■ **Pages 14-17.** The 23rd NARM convention featured a wide array of business sessions emphasizing, among other topics, the increasing market viability of black, country and gospel music, and the rise of video. In this issue RW provides full editorial and photo coverage of the industry-wide gathering.

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Powerhouse Picks

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

Neil Diamond (Capitol) "America"

Debuting as this week's chartmaker, this powerful third single breaks out of the starting blocks with an impressive list of call letters.

CBS, Inc. Reports Record First Qtr.

■ **NEW YORK**—CBS, Inc. reported record first quarter revenues this week. Although pre-tax income declined in 1981's first quarter by eight percent, net income was up seven percent to \$14 million and per-share earnings rose six percent to 50 cents.

Pre-tax income declined because of sharply increased development spending in the cable, film and home video areas, it was reported, but the decrease was smaller than expected because of a strong showing by the CBS television network.

CBS/Records Group earnings equalled the record first quarter of 1980, according to the report. However, revenues for the division declined by six percent because of a sharp decrease in revenues to Columbia House, (Continued on page 44)

WCI Reports Record First Qtr. Earnings

■ **NEW YORK**—Record first quarter earnings, net income and per share earnings were reported last week by Warner Communications, Inc. Revenues of \$427,040,000 last year rose to \$602,058,000 this year, an all-time quarterly record. Net income, up 41 percent to \$44.52 million, and earnings per share, up 31 percent to \$.81, were also record figures.

Contributing to these record results, according to WCI board chairman Steven J. Ross, was the highest first quarter performance in the Recorded Music and Music Publishing Division's history. Revenues for the division rose 18 percent, and operating income was up 25 percent to \$22.3 million.

Ross also noted that the Warner Amex Cable Communications Dallas franchise was overwhelmingly confirmed by voter referendum.

RCA's First Qtr. Down

■ **NEW YORK**—RCA today reported lower sales and earnings for the first quarter of 1981.

Earnings for the three months ended March 31 amounted to \$41.9 million, equal to 33 cents per share, compared with \$78.7 million, or 89 cents per share in the first quarter of 1980. Sales for the quarter totaled \$1.95 billion, as against \$1.97 billion a year ago. Excluding the sales of businesses divested, sales for the quarter were up about 13 percent over last year.

Edgar H. Griffiths, RCA chairman, said that excluding the non- (Continued on page 22)

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VOL. 37, NO. 1760

BONDS IS BACK!

GARY U.S. BONDS' long awaited new album
DEDICATION, featuring the single
"THIS LITTLE GIRL"

now available on EMI America Records

Producec & Arranged by
Miami Steve & Bruce Springsteen.
Associate Producer: Gary Tallent
Management/Direction-Apostol Enterprises Ltd.

EMI
AMERICA

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Barry Oslander Named RCA West Coast A&R VP

■ NEW YORK — Barry Oslander has been appointed division vice president, artists and repertoire-west coast, RCA Records, it was announced by Jack R. Craig, division vice president, RCA Records —U.S.A. and Canada.



Barry Oslander

Oslander began his 17-year music business career as an engineer associated with Bell Sound Studios, Associated Recording Studios and Mercury Records. He next moved into producing, working with such acts as the Cherry People, the Good Rats, and Moms Mabley.

From producing, Oslander went into publishing, first as east coast professional manager of CBS' April-Blackwood Music, then as professional general manager of 20th Century-Fox Publishing, then in the same capacity with Jobete Music. He then spent three years with Polydor Records as west coast head of A&R and general manager, before becoming creative head of Interworld Music.

Dain-DeJoy Firm Bows

■ LOS ANGELES — Bud Dain and Ed DeJoy have announced the formation of Dain & DeJoy — A Music Company. The company's primary involvement will be in the development of new talent, career direction, and music publishing. The publishing arm of the company is Dain & DeJoy Music (BMI).

Dain & DeJoy—A Music Company's first project will be the "Urban Chipmunk" LP on RCA due for May release.

DeJoy most recently was vice president, pop A&R, for RCA. Prior to his RCA appointment, he was the president of Janus Records. Dain was vice president, pop A&R, west coast, for RCA.

Dain & DeJoy—A Music Company is located at 6363 Sunset Boulevard, Hollywood 90028. The phone number is (213) 465-1108.

Schilling Moves

■ LOS ANGELES—Jerry Schilling Management has moved to new offices at 6534 Sunset Boulevard, Hollywood 90028. Schilling manages Carl Wilson, Myrna Smith, and Peter Noone and the Tremblers. His phone number is (213) 462-1214.

Vitec's 'Quiex' Polyvinyl Disc Improves Clarity, Reduces Noise

By SAMUEL GRAHAM

■ LOS ANGELES—The quest for an American-made record compound equal in quality to those imported from Japan and Germany has resulted in the development of a new polyvinyl chloride compound, called "Quiex," by the Santa Ana, California-based Vitec company.

Improved Clarity

According to Vitec president Less Silver, the "Quiex" formula was created after he and other recording compound industry executives and record manufacturers from Warner Bros. and Capitol were called to a meeting October 1979 by Fleetwood Mac coproducers/engineers Richard Dashut and Ken Caillat. The result of that meeting, during which Dashut and Caillat complained about the poor quality of mass-produced pressings, was that "they challenged those present to come up with a better material, and one year later we introduced the 'Quiex' compound."

When contacted by RW, Silver was reluctant to disclose the formula that reportedly enables "Quiex" to supply improved clarity and reduced noise. However, one manufacturer, Ed Outwater of Warner Bros. (a label whose prime supplier is Capitol Record Plants), noted that "Quiex" does not use the carbon black coloring agent, as other compounds do, but employs a certain dye instead, which helps reduce surface noise. Added Silver, "All (other) records use carbon black, and are completely opaque. But (records pressed in

'Quiex'), if held up to a bright light, are translucent, nearly transparent—you can actually see through them. The transparency verifies that the vinyl has not been combined with lesser elements."

Reduced Noise

Bill Bauer, president of the Camarillo, California Record Technology pressing, operation, confirmed that Vitec supplies three vinyl compounds: V-144, described by Silver as "standard production material," and two "Quiex" compounds, "Quiex 1" and the recently-introduced "Quiex 2." Record Technology, whose principal source of business is "small, specialty-type" companies such as San Francisco's Crystal Clear audiophile label, has used "Quiex 2" for small-quantity, high-quality pressings, Bauer said, and has found it to be better than any other domestically-produced vinyl, in consistency and (lack of) surface noise." However, "Quiex 2" is approximately 40 percent more expensive than the V-144 material, Bauer added (although it is still considerably cheaper than German Teldec vinyl), and thus it is not feasible for mass production.

Record Technology has also tested "Quiex 1," Bauer said, and while it, too, is more expensive than V-144 (by about ten percent), "in my opinion it's no different from the standard material. "This is our evaluation." In Bauer's opinion, then, "Quiex 1" is not sufficiently superior to the

(Continued on page 32)

Mel Ilberman Named April-Blackwood VP

■ NEW YORK—Michael Stewart, president, April-Blackwood Music Publishing, has announced the appointment of Mel Ilberman as vice president and general manager.



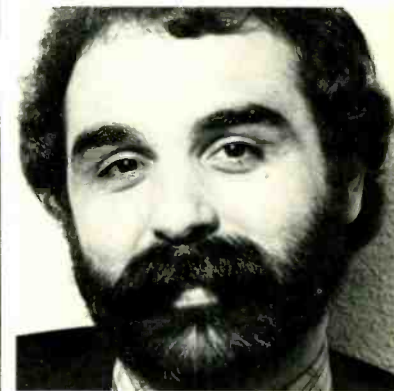
Mel Ilberman

Ilberman will be responsible for overseeing and coordinating April-Blackwood's entire U.S. operations, including the company's offices in New York, Los Angeles and Nashville. He will be based in New York.

Ilberman is a 28-year veteran of RCA Records, where he most recently served as vice president, business affairs.

PolyGram Ups Cataldo To Pop Promotion VP

■ NEW YORK — Bill Cataldo has been named vice president, pop promotion, PolyGram Records, Inc., it was announced by Don Colberg, vice president, promotion.



Bill Cataldo

Cataldo came to PolyGram Records in August 1979, from Atlantic Records. He joined Atlantic in 1974 as local promotion representative based in Miami. He became Atlantic Records' New York local promotion rep in 1977 and was subsequently named promotion man of the year by the WEA organization. Cataldo was appointed WEA New York marketing coordinator in January 1978; in June of that year, he returned to Atlantic as director of national secondary promotion. He was promoted to national pop promotion director in March 1979.

Regional Breakouts

Singles

East:

Dottie West (Liberty)
Don McLean (Millennium)
Stars on 45 (Radio)
Jefferson Starship (Grunt)
Anne Murray (Capitol)

South:

John Lennon (Geffen)
Ray Parker, Jr. & Raydio (Arista)
Rick Springfield (RCA)

Midwest:

John Lennon (Geffen)
Dottie West (Liberty)
John O'Banion (Elektra)
Stars on 45 (Radio)
Rick Springfield (RCA)
Santana (Columbia)

West:

Stars on 45 (Radio)
Rick Springfield (RCA)
Anne Murray (Capitol)

Albums

East:

Change (Atlantic/RFC)
Rick James (Gordy)
Brenda Russell (A&M)
David Sanborn (Warner Bros.)
Jeff Lorber Fusion (Arista)

South:

Change (Atlantic/RFC)
Rick James (Gordy)
David Sanborn (Warner Bros.)
Jeff Lorber Fusion (Arista)

Midwest:

Change (Atlantic/RFC)
Rick James (Gordy)
David Sanborn (Warner Bros.)
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West:

Change (Atlantic/RFC)
Rick James (Gordy)
Brenda Russell (A&M)
David Sanborn (Warner Bros.)
Jeff Lorber Fusion (Arista)

**GOTTA
GET WET!**

get wet

FW 37134

FEATURING THE SINGLE
"JUST SO LONELY" WS8-02018

Debuts this week 77*

PRODUCED BY PHIL RAMONE



Give the gift
of music.



DISTRIBUTED BY CBS RECORDS

Plans for New Elton John LP Unveiled via Satellite Broadcast



From left, Elton John, lyricist Bernie Taupin and Geffen Records president Ed Rosenblatt perform in the live satellite broadcast that unveiled John's new LP, "The Fox."

■ LOS ANGELES—Marketing, promotional and other plans for Elton John's first album for the Warner Bros.-distributed Geffen Records label, entitled "The Fox," were unveiled to personnel from Warners, Geffen and the WEA distribution network by way of an April 9 live satellite broadcast originating from Los Angeles, said to be the music industry's first such broadcast. "The Fox" is set to be released on May 6, with an expected street date of May 11; the advertising and merchandising campaign for the album is scheduled to begin on May 14 at the retail level and on May 21 at racks.

John himself and some 75 Warners, Geffen and WEA employees were at the Hollywood Stage here for the live satellite transmission, while over 300 additional personnel from the three companies in 19 other markets were able to be virtually present as well, via the Holiday Inn Hi-Net Communications system.

According to Geffen Records president Ed Rosenblatt, who joined John and other Warners and Geffen executives in outlining marketing, merchandising, advertising and promotion strategies for "The Fox," the satellite broadcast was conceived in order to make the release of John's first post-MCA album "an event." "We decided to create an event, and I feel real good about the way it turned out," said Rosenblatt when contacted by *Record World*. "The point was to motivate and direct both the WEA and Warner Bros. marketing staffs, and I think it was a fantastic success."

Other participating execs included Warner Bros. VP/sales Lou Dennis; Warners VP/promotion Russ Thyret; Warners national singles sales manager Mark Maitland; Warners national album promotion director George Gerity, and Geffen Records promotion director John Barbis.

Display pieces for "The Fox,"

including various posters and streamers and a piece for the first single, "Nobody Wins," will reinforce the album graphics. Those in attendance both in Los Angeles and at the 19 satellite sites received a brochure listing the available items and suggesting ways in which they can be used.

The entire presentation will be transferred to videocassette for promotional use at radio and retail, via WEA branches. The transmission was directed by Bruce Gowers and coordinated by Warners video production director Jo Bergman, video assistant director Linda York and VP/creative services Adam Somers.

NARAS, 3M Renew Grants Program

■ NEW YORK—A grants program designed to help sponsor the professional and educational activities of local chapters of the National Academy of Recording Arts and Sciences has been renewed for 1981, it was announced by Dennis Farmer of 3M's Magnetic Audio/Video Products Division and Jay S. Lowy, national president of the Recording Academy.

Seven Grants

Grants totaling \$1500 were given to seven local NARAS chapters in 1980. This year, two chapters have already availed themselves of the special education funds.

Warners Welcomes Cross Back to Burbank



Christopher Cross was recently honored by Warner Bros. Records at a Texas barbecue at the home office in Burbank in celebration of his outstanding achievement at this year's Grammy Awards. Shown in the first photo are, from left: producer Michael Omartian; Cross; Lou Dennis, Warners VP, director of sales; and Henry Droz, president of WEA Distributing Corp. Shown in the second photo are Cross and Warner Bros. chairman Mo Ostin.

Newport Festival Changes Name

■ NEW YORK — George Wein, producer of the annual Newport Jazz Festival, has announced that beginning with this year's event, the ten-day event will be called the Kool Jazz Festival New York. The Festival will be held June 26 through July 5 in New York City, Saratoga Springs, the Town of Hempstead, the State University of New York at Purchase, and Waterloo Village, New Jersey.

"I am extremely pleased with this decision, which means that in our tenth season in New York, we can finally honor this great city with its own festival," Wein stated. Wein plans to continue producing musical events under the Newport Jazz Festival name in this country and Europe. Over the past seven years, Kool and Wein have presented a variety of musical programs together.

This year's festival marks the return of Ella Fitzgerald and Oscar Peterson to a roster that also includes Sarah Vaughan, Herbie Hancock, Lionel Hampton, Mel Torme, Chick Corea, Dizzy Gillespie and others. Several theme nights will be featured including: "Goin' To Chicago," co-produced by Harriet Choice; "The Art of Jazz Singing," co-produced by Gary Giddins; "Wild Women Don't Have the Blues" and "Women Blow Their Horns."

SRS Offering Writer Workshops

■ LOS ANGELES — Songwriters Resources and Services will be sponsoring 12 workshops on songwriting beginning May 25. Workshops will cover lyric writing, theory, voice, the music business, the psychology of creativity, demo production and songwriting law. Among those conducting workshops are: Bruce Kaplan, Dr. George Gamez, Alan Lee, Doug Thiele and the SRS legal panel. Participating publishers include Arista Music, Jobete Music, Blackwood Music, O'Connor Songs, Magic Touch Music and Famous Music. For further information, call (213) 463-7178.

House of Bryant Files Infringement Claim on Frizzell/West Hit

By AL CUNNIFF

■ NASHVILLE—*Record World* has learned that House of Bryant Publications, owned by veteran Nashville-based composers Boudleaux and Felice Bryant, has filed notice with all parties connected with the recent David Frizzell/Shelly West number one Warner/Viva country single "You're the Reason God Made Oklahoma" that House of Bryant considers the tune an infringement on its "Rocky Top" copyright.

"I gave everybody concerned a written notice that 'You're the Reason' is an infringement on our copyright with regard to 'Rocky Top,'" said Stan Chernau, an attorney with Denney, Laobey & Chernau here. Chernau is representing House of Bryant in this infringement matter in association with attorney Harold Orenstein of New York.

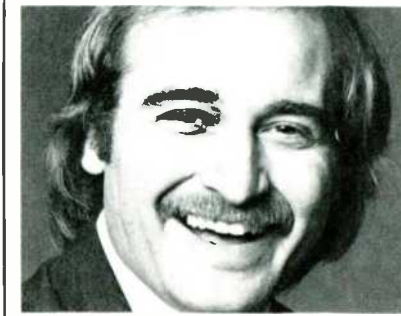
Chernau said he has written to Eastwood/Garrett Music Productions, Peso Music, Wallet Music, writers Sandy Pinkart and Larry Collins, Senor Music, Cibie Music, Warner Bros. Records, and Viva Records regarding the alleged infringement. "I've asked for a cease and desist on the infringement, and stated that I will file suit in 10 days if I have not seen such action taken," Chernau said.

This is not the first time House of Bryant has taken action regarding its "Rocky Top" copyright. The publisher reached a friendly out-of-court settlement with Merle Haggard after Haggard agreed that his "Living with the Shades Pulled Down" was an infringement on the "Rocky Top" copyright. Haggard agreed to a copyright refiling in 1975 which credited Boudleaux and Felice Bryant as co-authors.

CBS Ups John DeNigris

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced that John DeNigris has been appointed vice president, sales, branch distribution, CBS Records.

DeNigris most recently was branch manager, Atlanta, CBS Records.



John DeNigris

GRATEFUL DEAD



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An all-acoustic, specially-priced double album of Grateful Dead classics, recorded live on their historic 1980 tour. It's Volume One* of the most exciting collection of music yet recorded by America's Premier band.

ARISTA

*Volume two is coming in June and it's electric.

New York, N.Y.

By DAVID MCGEE

■ From the first notes of the title cut of Joe Ely's new album, "Musta Notta Lotta Gotta," it's apparent that something's different. The heavily-reverbed vocals and the band's contemporary rockabilly sound place Ely in a new phase of his career, in which he's clearly trying to come to grips with a split personality: part of him wants to be a contemporary country artist in the Hank Williams mold, while another part just wants to rock the night away. Thus, "Musta Notta Lotta" is many things: a considerable improvement over Ely's most recent studio album, 1979's "Down on the Drag"; as intense as the domestically-unreleased "Love Shots"; hardly on a par with the masterful "Honky Tonk Masquerade"; and an interesting new beginning for the artist.

Ely is a regionalist who's described the physical and emotional contours of life in his native Texas with uncommon insight. He's gone beyond that to the point where one need not be familiar with the turf to appreciate the eerie sound of boxcars rumbling across the plains in the dead of night, or the simple joy of a west Texas waltz.

On his new album, Ely's eyeing different landscapes of feelings, particularly those of the common working man whose presence in his songs has, until now, been mostly implied. It's no accident that the new songs here—whether they be Ely's own or ones written by others—are rooted in rockabilly, the music made by and for poor white southerners as a way of inveighing against the drudgery of the workaday world. So it is that the ominously-titled "Hard Livin'" ("I wish hard livin' didn't come so easy to me") is sung with a wry, knowing grin—a sort of musical smirk warning us not to take all this too seriously.

Ely's band favors a lean, crisp sound built on the sensitive guitar work of Jesse "Jake" Taylor and the evocative, King Curtis-style sax solos of Smokey Joe Miller. Ponty Bone's accordion—which has become a trademark of Ely's sound—remains very much in evidence, as does Lloyd Maines' steel guitar. What it all adds up to is an engaging potpourri of styles. Butch Hancock's lovely "Wishin' for You" features a sweet solo by Bone juxtaposed against Maines' singing guitar lines, while Reese Wynans' electric piano hums along underneath it all. The result falls somewhere between New Orleans and Austin, and is quite unlike anything Ely's ever recorded.

Although Ely's version of "Good Rockin' Tonight" is a bit overwrought, and a couple of his own songs are among his lesser efforts, "Musta Notta Lotta" takes the sort of chances you're glad to see from someone with Ely's ability.

CHIPMUNK FEVER: No sooner had RCA Records announced the signing of the Chipmunks than did the Ol' Maj, Major Bill Smith, call to say, "Man, they can forget it, because the Maj has done recorded the world's first Chipmunk country record, on Chip Records, by the Major and the Monk." The record is an EP featuring, on side one, "Help Me Make It Through the Night" and "Banks of the Ohio," and on side two, "Soul of a Man" and "You Better Move On."

The record came about when the ol' Maj speeded up a tape of an album he cut with Bobby Scale ("the only singer Bruce Channel ever took his hat off to") and found the resulting sound to be "cute as a bug, man."

The Maj also announced that he's finished an album with Vicky Rhodes, a fine singer who currently works at the Fort Worth Hilton. "Velvet Country," as the LP is titled, features Rhodes' interpretations of "Stand By Your Man" and "Sentimental Journey," among others.

Finally, the Maj said he's flying to Europe to visit Germany and England. While in London he plans to present Prince Charles' fiancée, Lady Diana Spencer, with a copy of Ron Williams' "Lady Diana," cut for the Maj's own LeCam label. "Man, my suitcase is loaded with cassettes," he said in closing. "I'm going to Europe loaded for bear. And being a retired Air Force man, I've got my cap out that says 'American' on the front. I'm proud to be an American after that Columbia flight."

JUST WHAT YOU'VE BEEN WAITING FOR—SOFTBALL NEWS: The 1981 version of the Flashmakers (who have changed their team slogan from "Five Years of Excellence" to "We Can Be Beaten On Any Day") is ready to roll off the assembly line this week, as league play begins in the New York Pro Sports and Entertainment League. This year's veteran ballclub has been bolstered by the addition of Lee Heiman of Music Merchandisers (the place to go for all your promotion
(Continued on page 45)

Bay Area Awards Presented in S.F.

■ SAN FRANCISCO — The fourth annual Bay America Music Awards, known as the Bammies, were presented last Wednesday (15) at the Warfield Theater here. The Bammies, produced by BAM Magazine and sponsored this year by the Gap stores as a benefit for the Bay Area Music Archives, recognize San Francisco area artists.

This year's winners included Paul Kantner of the Jefferson Starship, named musician of the year, a write-in category. The best group was Journey, while the best club band, also a write-in, was the Tasmanian Devils.

In the record categories, the best album was Boz Scaggs' "Middle Man" (Columbia); best debut album was "Huey Lewis and the News" (Chrysalis); best jazz album was David Grisman's "Quintet '80" (Warner Bros.); and best folk/country/bluegrass album was Lacy J. Dalton's "Hard Times" (Columbia). Among independent labels, the best LP was Cornell Hurd's "Doing That Unholy Roll" (Behemoth), while the best single/EP went to the self-titled EP by the group Back in the Saddle (BITS Records).

In other categories, Mark Nafatalin's Rhythm and Blues Revue was named best blues/ethnic/gospel group, Journey's Steve Perry was named best male vocalist for the second consecutive year, and Grace Slick was named best female vocalist. Individual instrumentalist winners included Ronnie Montrose (guitar), Gregg Rolie (keyboards), Doobie Brother Keith Knudsen (drums/percussion), the Grateful Dead's Phil Lesh (bass), Van Morrison band member Pee Wee Ellis (reeds), Group 87 and Morrison member Mark Isham (brass), Earl "Fatha" Hines (jazz keyboard), Cal Tjader (jazz drums/percussion) and Grisman group member Rob Wasserman (jazz bass). The video award of excellence went to Michael Nesmith's "Cruisin'."

Performers at the ceremony included Marty Balin, Randy Hansen, Herbie Hancock, Norton Buffalo and several others, while among the presenters were Bill Graham, producer David Rubinson, BAM Magazine publisher/editor Dennis Erokan and Narada Michael Walden. A Ronald Reagan lookalike (who appeared while the house orchestra played "Hail to the Chief,") introduced San Francisco Mayor Dianne Feinstein, who presented the debut LP award to Huey Lewis and the News.

This year's Bammies were broadcast live by radio station KMEL-FM.

RCA, Caytronics Pact



RCA Records and Caytronics Record Corp. have reached an agreement for Caytronics to release Spanish-language product from RCA's subsidiaries on the RCA and Camden labels in the U.S. and its possessions. Shown signing the contract are Joe Cayre, president of Caytronics (left), and Robert Summer, president of RCA Records.

Delephant to Mirage

■ NEW YORK—Jim Delephant has been named to the newly-created position of director of A&R for the Atlantic-distributed Mirage Records label. Delephant will work with both the label and its newly-formed music publishing arm, consisting of Green Star Music (ASCAP) and Green Mirage Music (BMI).



Jim Delephant

Delephant has been Atlantic Records' vice president/director of A&R since August 1977. He joined Atlantic in 1968 as an A&R staff member, and was later named assistant to Jerry Greenberg. He became the company's director of A&R in December 1974. Delephant started in the music business as a journalist and critic.

Moss Music Group Opens Coast Warehouse

■ NEW YORK—The Moss Music Group has announced the opening of a west coast warehouse and office at 155-14 Garfield Ave., Paramount, California. Administering the facility is Chip Heath, who has joined MMG as regional manager for the eleven western states.

Famous Music Signs Badfinger

■ NEW YORK — Marvin Cane, president and chief operating officer of Famous Music, has announced the signing of Badfinger's Joey Molland and Tom Evans to a three-album publishing deal for the U.S. and Canada. "Hold On," Badfinger's current single, is the first title published by Famous under the new pact.

"Rosanne Cash has soul in abundance... she just whirls along with the guts to back up the sentiment."

—Billy Altman, VILLAGE VOICE

"She doesn't sing just like anybody else. She sings like Rosanne Cash. That is to say tough and sexy, soft sultry with a clean steel edge. ... aching intricacies of word and sound seem sure to carve the girl a niche among the more interesting and intelligent songwriters in country music."

—Jennifer Bolch, DALLAS TIMES HERALD

"Like her voice, Rosanne's music is a mixture of accents..."

—Debra Rae Cohen, SOHO NEWS

"Her uptempo numbers proved an unqualified delight... her set was mostly a successful confirmation of her growing reputation."

—John Roczwel, NEW YORK TIMES

"With a voice perfectly suited to hard rocking country songs, she really shook the rafters..."

—Ira Mayer, NEW YORK POST

"She is what's happening in country music today: a synthesis of rock, pop and down-home music with a smattering of other diverse elements sometimes thrown in for good measure, be it big band, blues, reggae or disco."

—Nancy Bigler Kersey, CLEVELAND PLAIN DEALER

"... she cuts the corners of verses with dark, gutsy tones and smokey curlicues."

—Joel Selvin, SAN FRANCISCO CHRONICLE

"Seven Year Ache" holds together well, and I think it will also stand up to repeated playing—something not many country records can do these days."

—Martha Hume, LEISURE

"Rosanne is making her own way as a second-generation country performer, and holding her own quite nicely."

—Robin Adams Sloan

"Seven Year Ache" fulfills the considerable promise of Miss Cash's first album... the album is a seamless fusion that makes most of the music classified as country rock, sound self-conscious by comparison."

—Robert Palmer, NEW YORK TIMES

"Bobby Bare says Rosanne Cash "has one of those wet voices" which is as good a way as any to describe her singing. It's just a voice that is most pleasant—it makes your ears feel really good and it sticks in your mind like honey to bread. Seven Year Ache will make substantial inroads into the country and pop markets for Rosanne Cash."

—John Lomax III, AQUARIAN

"Her just released second album, "Seven Year Ache", stands as the sassiest, spunkiest album of its kind so far this year."

—Eric Slegel, BALTIMORE SUN

"A blend of rock and country at its finest... she's got the right stuff."

—Wayne Robbins, NEWSDAY

"... has simply made the best new record since Springsteens "The River", part country pop, part bluesy jazz, all wonderfully shot through with the ache and affirmation of living."

—Rob Baker, DAILY NEWS

"She can indelibly stamp a tune with her own signature. This lady is definitely her own woman."

—Pete Opper, DALLAS MORNING NEWS

"... this lady is a stone rocker also capable of warbling a good country song with the best."

—John Lomax III, AQUARIAN

"It's the humor and self-confidence of Cash's rocking tunes that makes her stand out from every other cowgirl singing the blues."

—Paul Willner, LOS ANGELES HERALD EXAMINER

"Rosanne Cash deserves a place in country music because of her talent, not just her name."

—Robert Hillburn, LOS ANGELES TIMES

"The big surprise about Rosanne Cash's Palomino debut Monday night wasn't that she emerged as a new contender in the female country singer sweepstakes, but that she proved her mettle as an all-round rock/pop singer as well."

—Mitt Petty, DAILY NEWS

It's going around...

Rosanne Cash / Seven Year Ache

catch it on Columbia Records, 8-tracks and cassettes. **JC 36965**

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51 West 52nd Street, 12th Floor
New York, N.Y. 10019
(212) 975-4321, or

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*"Immediate positive calls,
sales are incredible first week on."*

— "Doc" Damon & Scooter Davis
92Q, Nashville

*"Album getting bigger every week!
A breaker at the 19 Turtle Stores!"*

— Jim Morrison, P.D. & Jeff McCartney, M.D.
WQXI-FM, Atlanta

"Better than spring fever."

— Larry Knutson, P.D. & Kim Leighton, M.D.
WKBK, Keene, N.H.

"She's a future superstar!"

— Hal Jay, O.M.
WBAP, Ft. Worth

*"One of our most requested records.
Doing very well."*

— Ron Norwood, P.D.
KMPS, Seattle

*"A well written song, with a strong
delivery, sounds great on the air!"*

— Duke Hamilton, M.D.
WUBE-AM & FM

*"One of the best new female voices
in music today."*

— Joel Raab, P.D.
WHK, Cleveland

*"It's a good programming record and the
audience response is totally positive."*

— Stephanie Plumm, M.D.
WDAF, Kansas City

*"A breath of fresh air,
extremely appealing."*

— Clark Smidt, P.D.
WEEI-FM, Boston

*"A strong country theme
that has taken New York by storm."*

— Bill Ford, P.D.
WKHK-FM, New York

*"The song took off for us. Sales
and requests have been very positive.
It's hot for us!"*

— Lynn Waggoner, P.D.
KEBC, Okla. City



Graphics Alone Don't Sell Records, Says Capitol Art Director Roy Kohara

This is the first in a series of interviews with record company art directors.

By SAMUEL GRAHAM

■ LOS ANGELES — Having personally designed, by his own estimate, over 150 album covers—including Bob Seger's "Against the Wind," a Grammy winner this year in the best album package category — Capitol Records art director Roy Kohara is certainly aware of the importance of artwork to a record's overall appeal. Yet, Kohara, an 18-year Capitol employee whose earliest projects at the label included such classics as the Beach Boys' "All Summer Long" and the Beatles' "Something New," is quick to minimize the impact of graphics on record sales.

According to Kohara, "Most artists will say, 'I gotta have a dynamite package.' It's great to have a nice package, sure, but it's more of a fringe around the record itself. It's the record that sells, after all. I don't want to downplay my end, but when you get down to it, it's that little black disc that really counts."

'In A Paper Bag'

The Beatles, Kohara continued, "showed that they could put a record in a paper bag and still sell it. 'The White Album' was a test, and it kind of screwed up the whole mythology of album graphics selling records. A lot of people think graphics do sell the record—I don't happen to think so."

That much said, Kohara does allow that "a minuscule percentage will buy a record based on the package. It does attract attention; people might wonder if it sounds as good as it looks."

Regardless of the act—superstar or neophyte, soloist or group—Kohara said, "My ego tells me that I have to do a good cover every time. But a lot of it is how fast, how well and how cheap you can do it. Anyone can make great covers if they have the money and the time."

Designing a cover "is not a one-man thing in most cases," he noted. "We try to always meet with the act and talk about it among the artist, the producer or manager, and myself." The concept of "Against the Wind," depicting a pack of horses running through shallow water, was devised by Seger and Kohara; the latter then commissioned Jim Warren to do the illustration. A newly-designed Seger/Silver Bullet Band logo was then layered over the cover drawing.

Several other Capitol acts,



Kohara's Grammy-winning Bob Seger cover.

among them Maze and Tavares, have also employed logos. Said Kohara, "It gets boring if an act has a logo that goes on and on (from album to album); it used to be that everyone wanted a logo, and I think it got overused. But you have to have a certain percentage (of acts) that's part of that logo identification group."

Obviously, fitting package design to the artist's musical style is a prime consideration. A "punk-type" package for, say, Juice Newton, highlighted in fluorescent greens and reds, would hardly be appropriate, Kohara pointed out. Nevertheless, "I've tried to bring everything up to pop standards. It's a slow process, but we want to sophisticate all audiences to a certain more pop-ish look."

The trend towards special die-cut covers and the like "ran the gamut in the '70s," Kohara said, "although it's still nice to see one done well." These days, all packaging costs have risen—for film, for instance, a petroleum-based product—and according to Kohara, "These people who are hurt by that are the artists, who want lyric sleeves, special inserts and so on. But those things," he repeated, "aren't going to sell the record."

Gold Sound Records Launched in Las Vegas

■ LAS VEGAS—Tommy DeVito, a former member of the Four Seasons, has formed a management and production company, record label, and music publishing firm under the name Gold Sound Records.

The Gold Sound roster currently includes Patti Shelton, George Brown and Joe Pesci. The firm also manages Dolly Coulter, and has signed Allen Jay Wilder, co-writer of the 1944 hit, "Moonlight In Vermont" as a staff songwriter.

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ NOTHING BUT A BREEZE: Pop music has given us a few genuine natural resources, the kind of people who hang in there year after year while umpteen new trends and styles come and go around them. These folks rarely, if ever, crack the top 100, let alone the top ten, but we'd sure miss 'em if they weren't out there recording and performing music that is indescribably, irretrievably American. Jesse Winchester belongs among them—he qualifies by virtue of both his talent and the basic obscurity in which he's labored. It didn't help that at the start of his career, he put out albums only every two years or so. And because he dodged the draft during the Vietnam War era and ended up living in Montreal, he didn't perform in the U.S. at all until three or four years ago, when draft resisters were allowed to return.

Since then, Winchester has performed a good many times in L.A., but none of those gigs could have been any better than his two-day stint at McCabe's in Santa Monica two weeks ago. He was by himself, accompanied only by his nylon-string guitar and a voice as beautiful and true as any you've ever heard. In fact, his singing has gotten even better lately; it's more pliable, able to slingshot from his usual tenor up to a falsetto that's now fully under control. But mostly, there are those honest, affecting, insightful songs. And there's that sense of humor—simple but sharp, modest but never self-pitying—which even threatened to overshadow the music at times. At McCabe's, he sang songs from just about every album, from the very first (which came out in '70) to the very latest, "Talk Memphis" (the McCabe's people called it "Talk Nashville"—they were close). We missed hearing something from "Third Down, 110 to Go," perhaps his best record, but let's not split hairs. It was a terrific show. Put Jesse Winchester on a bill with Ry Cooder and we might just think we'd died and gone to heaven.

AN ITEM WHOSE TIME HAS COME: Melissa Manchester expects to be frazzled this coming Passover holiday, having accepted invitations to attend separate seders at the homes of her parents, her manager and her accountant. "Guess that makes me a seder masochist," figures Melissa . . . And speaking of masochists, Leo Sayer celebrated the issuance of his very first driver's license by renting a 1967 pink Mustang convertible and tooling off to Tijuana for a weekend of refried beans and Dos Equis beer. If that doesn't do it, Leo, try the water . . . Ted Nugent recently told Mike Douglas that his biggest thrill onstage thus far came when his father attended one of his concerts for the first time. Looking out at the crowd of some 50 or 60,000 fans at Pontiac Stadium, Ted's dad must have reminisced about the days when he used to change his son's loincloths.

PLEASE TERRY, DON'T DO ANYTHING FOOLISH: "The Coast" is an awesome responsibility, and never let it be said that your columnists take it lightly. Just last week, for example, when we described Terry Gilliam's upcoming film, "Time Bandits," as "Monty Python's latest," we had no idea of the psychic anguish we'd be fostering. Hours after that report appeared in print, Gilliam let us know that he would kill himself, "or have someone else do it," if that apparently false bit of information were left unamended. OK, Terry, take it easy, please . . . "Time Bandits" is indeed being directed by Terry Gilliam from a screenplay written by Gilliam and fellow Python Michael Palin. The film will feature cameos by Pythons John Cleese and the aforementioned Mr. Palin, as well as such thespians as Sir Ralph Richardson, Sean Connery, Shelley Duvall, David Warner, Ian Holm (from "Alien") and Katherine Hellman (from "Soap"). Python pal George Harrison, in addition to serving as executive producer, will sing the film's theme song. But "Time Bandits" is not, we repeat, not a Monty Python film but, per Gilliam, "one of the most fantastic adventures ever filmed," and it will encompass "all the dreams you ever had, and not just the good ones." Starring in the non-Monty Python epic are one boy and six dwarfs, all of whom would have been upset, no doubt, if Gilliam had carried out his threat of a self-inflicted demise.

PLEASE MARIE, DON'T DO ANYTHING FOOLISH: Marie Osmond had to cancel her legit theatre debut in "The Pirates of Penzance" in order to fulfill a TV movie commitment and has been replaced by "Mork and Mindy"'s Pam Dawber, who will co-star with Andy Gibb. But there's no truth to the vicious rumor being spread by Joan Rivers that Marie had to have major surgery to get her knees uncrossed.

OTHER SCREENS: David Hood and Roger Hawkins (bass and drums, respectively, for the Muscle Shoals Rhythm Section), along with

(Continued on page 45)

NARM Convention Wrap-Up

(Continued from page 3)

tramped down the aisles, playing "Happy Birthday," and Mickey Mouse and other Disney characters pranced about with signs congratulating "Gift of Music" on its birthday. Then an unidentified singer took the stage and sang a "Gift of Music" song that appeared to have been written solely for the occasion.

With the band leading the way, the attendees adjourned for lunch, and found the hall decorated with balloons and streamers, with a birthday cake on each table. One attendee, commenting on the celebration, said, "Well Joe Cohen (NARM executive VP) has finally outdone himself."

Sunday's session also included the official reading of the WCI consumer survey (*Record World*, April 18) by Michael Kapp, president, Warner Special Products, and Dr. Martin Fishbein, professor of psychology, University of Illinois; and the presentation of NARM's merchandiser of the year award, which went to Camelot Records.

Monday morning's activities were kicked off by the "Black Music Is Green" business session. Session chairman Eddie Gilreath, national sales manager, black music, Warner Bros. Records, and featured speaker LeBaron Taylor, VP/GM of divisional affairs, CBS Records, both trumpeted the retail successes of black music, but they also cautioned retailers not to become "overconfident" regarding black music's resistance to recession.

Taylor told the assembled merchandisers that black music sales were down only five percent during the recent industry doldrums.

Panelist Howard Appelbaum, vice president, Kemp Mill Records, said that black product has several advantages over other titles: a fast turnover rate means "immediate cash to pay bills"; quick movement of titles translates into less catalogue inventory; black music also faces less radio competition than pop and rock titles, and the opportunities for exposure are greater for new artists. Appelbaum said that black radio stations are "not burdened by unimaginative Burkhardt/Abrams-type programming. (On black radio) the question isn't 'is it safe,' but 'is it good?'"

Panelist Calvin Simpson, president, Simpson's Wholesale, sounded a familiar tone when he charged that black retailers don't get enough advertising support from labels. "Black music ac-



A&M recording artist Chuck Mangione (left) is joined by Dizzy Gillespie at NARM's first-night concert.

counts for 25 percent of sales," said Simpson, "but I don't think we're getting 25 percent of the merchandising support."

Other "Black Music Is Green" panelists were James Cephas, president, King James Records; David Lieberman, chairman, Lieberman Enterprises; and Sydney Silverman, president, United Record & Tape.

The high retail interest in video was underscored by the sparse attendance of the two Monday morning sessions that were held

simultaneously with the two video sessions. "New Excitement in the Accessories Marketplace" was highlighted by the remarks of Frank Horowitz, director, sales promotion, marketing, Chu-Bops/AGI Special Products. The Chu-Bops chewing gum campaign has been very successful for AGI, and the packaging company's pool-side booth was visited by several international retailers and distributors interested in carrying the product.

In a last-minute programming

Keynote by WEA's Droz Focuses on Consumer

By JEFFREY PEISCH

■ HOLLYWOOD, FLA.—Members of the industry should stop haggling with each other over old problems and give each other a "gift of cooperation." Merchandisers and manufacturers should turn their considerable ammunition not on each other, but on the mutual target: the consumer.

These are some of the points made by Henry Droz, president of the WEA Corp., in his keynote address before the just-completed 23rd annual National Association of Recording Merchandisers (NARM) convention here.

Nine Points

Droz outlined a nine-point plan designed to focus the attention of manufacturers and merchandisers on the consumer, and not on the "same tired rhetoric."

"You and I can meet during this week and haggle over the same things we've haggled about for many years—our prices are too high, our terms are too short, and we don't give enough advertising," said Droz. "We can do those meetings in our sleep. And, if that's your agenda this year, I may decide to. Or we can keep awake by talking about our real target: not you, not me, the consumer."

Droz quoted extensively from

the recent WCI consumer survey, emphasizing the report's finding that 82 percent of record buyers don't even learn about the price of their intended purchase until they are already in a store. "Your discount price is no big deal," said Droz. "Product selection is."

Further citing the WCI survey, Droz noted that if consumers can't find a selection, 58 percent of the time they immediately leave the store and go to another outlet. "The manufacturers don't lose the sale," he said. "The retailers do."

Cooperation

Therefore, said Droz, the industry should cooperate more and focus its energies on the consumer. Droz's first suggestion was to be "better informed about our consumer." The consumer is slightly older, richer, more rural, and better educated than in the past, said Droz, "exactly the demographics any manufacturer would hope for." He added that he questioned whether most advertising is "zeroed in on these demographics."

Concentrate on Country

Next, Droz pointed out that the consumer today buys "dramatically fewer easy listening or pop vocal albums, and considerably more country and gospel."

change, NARM pushed Monday's lunch back fifteen minutes for a presentation by Bob Pittman, VP, programming for the Warner Amex Satellite Entertainment Company's new cable-TV music channel.

"MTV: The Music Channel," in the planning stages for over a year, will debut August 1. The channel will present promotional tapes, live concerts and music news on cable franchises 24 hours a day (*Record World* March 14). MTV's presence at NARM was designed to convince labels and merchandisers of the marketing worth of the channel. The channel hopes to carry eight minutes of advertising per hour, two of the minutes for local ads.

Claiming that "The Music Channel" would promote records better than radio, Pittman said that "radio is no longer interested in selling records." He said that the "consumer and not program directors should decide what records are popular" and that "The Music Channel" would allow consumers this choice.

The MTV booth, stationed at the edge of the pool, was one of the most popular at this year's

(Continued on page 16)

Since the consumer finds price fairly unimportant in his pre-planned buys, said Droz, we might "reconsider the standard wisdom we have employed in the past in reaching the consumer." Droz emphasized, though, that the WCI report found that consumers are very price-sensitive about marginal mid-priced or budget goods.

Eight-tracks Not Dead

Droz's fourth suggestion was to remember that consumers have not abandoned eight-tracks. "While there is a shift in configuration mix," he said, "why should you get out of eight-tracks if you are selling eight-tracks? Adjust? Yes! But certainly respond to the marketplace. We will. Let's not bury that consumer business too fast."

With new return policies, Droz cautioned retailers to "assume a reasonable responsibility for purchases. Buy with the intention of selling and not blatantly returning."

"On the subject of new policies," Droz continued, "how about reviewing all of the restrictive policies imposed in the past two years? If those policies had been in effect ten years ago, would our industry have enjoyed

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NARM Awards

(Continued from page 3)

for best selling black music album by a female artist for "Diana," and Kool & the Gang's "Ladies' Night" was named best selling black music album by a group. Best selling black music album by a male artist was "Off the Wall" by Michael Jackson.

As for country product, Rogers' "Greatest Hits" album won a third award for best selling country artist by a male, and Anne Murray's "Greatest Hits" was named best selling country album by a female. The Charlie Daniels Band's "Full Moon" won the award for best selling country LP.

Four artists were honored for the best selling new albums: Christopher Cross, Air Supply, the Rossington Collins Band and the Pretenders.

A special award was given to Joseph Cohen, NARM executive vice president, for the "Gift of Music" campaign.

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NARM Officers

(Continued from page 3)

Joe Simone as president.

Other new NARM officers are Harold Okinow, president, Lieberman Enterprises, NARM VP; Calvin Simpson, president, Simpson's Wholesale, NARM secretary; Lou Fogelman, president, Show Industries, NARM treasurer; Noel Gimbel, president, Sound/Video Unlimited; George Port, Pickwick International; Paul David, Stark/Camelot; and Len Silver, Transcontinent.

Arista's Goldman Urges Indie Distributors To Seek Business of Troubled Branch Systems

By JEFFREY PEISCH

■ NEW YORK—A speech by Elliot Goldman, executive VP/GM of Arista Records, to retailers and rackjobbers during Tuesday's (14) wrap-up session at NARM will most likely be discussed a lot in the following months. Entitled "The Perpetual Corpse Strikes Back: Coping, Credit and Reversing the Trend," Goldman's address was a call to arms to independent distributors to use their strong position in the marketplace to challenge the branch systems for the business of major labels.

Goldman began his talk to the heavily-attended session by recalling his speech at NARM of two years ago. At that time, the industry was abuzz with rumors of independent distributors' demise, and Goldman had suggested some solutions to the problem.

At this year's NARM Goldman said that in terms of "label survival, true creative growth, breaking of stagnant artists' careers, the scorecard shows independent distribution to be holding its own on an absolute basis, and on a relative basis, well ahead. In fact, branch distribution might very well need some strong relief pitching and designated hitters to stay in the ball game."

Goldman suggested that while the credit crunch at the retail level has been the springboard for renewed predictions of trouble for independent distribution,

the credit problem can actually be traced to the branch systems, and it is the branch systems who are in the most trouble. "Is it really the independent distributor network that has over-extended itself in credit to those retailers that are under-capitalized, over-demanding and floundering?" asked Goldman. "Aren't there more important questions buried in this issue?"

Goldman said that the experience of Jimmy's, the New York retailer that went out of business several years ago, proved without a doubt that branch operations have been the major creditors of retailers and are hurt most by retailers' problems. "The branches are pouring additional and extended credit and other assistance into questionable retail situations, and they should put their own house in order before laying charges at the doorstep of independents," Goldman said.

He went on to question the advantages and disadvantages of the massive credit risks taken by the branches. "Manufacturers allow themselves to become locked in to operations that come rapidly upon the scene and establish a very visible presence either by severe price cutting, lavish operation or rapid expansion, all invariably built upon credit extended by all segments of the manufacturing industry. The demand and need for extended credit, both in amount and time,

become insatiable, (and) the only way for the operation to stay alive is continued expansion. The sole criterion for existence becomes volume that generates credit, rather than profitability."

Worse still, said Goldman, is the manufacturer who is unwilling to stop an out-of-control credit relationship with a retailer merely because the retailer is moving product.

"For shame!" Goldman chided sales departments who promote this attitude. Yes, the survival of a retailer is important, said Goldman, but the more important issue is "whether the constant demands for excessive and extended credit, special billing and other assistance necessary to sustain a retailer are causing impractical business pressure in the marketplace." And, said Goldman, another, more stable retailer is ready to fill any void caused by a temporary dislocation.

"It is not prudent or productive to sustain an operation which, while moving significant amounts of product, only survives by virtue of excessive credit extension and by continuous demands for subsidies," said the executive. The instability and chaotic behavior of credit-subsidized operations, he continued, "are disruptive of healthy, long-term development and penetration of the particular retail market in which they operate." A more "sophisticated and

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NARM Convention Highlights



Pictured at the recent NARM convention, from left (first row, first picture): Mickey Mouse and other Disney characters help attendees celebrate the first anniversary of the "Gift of Music" campaign; Joe Simone, outgoing president of NARM, presents NARM's radio advertising award to Licorice Pizza's Lee Cohen, John Houghton and Jim Greenwood; Don Dempsey, VP/GM, Epic/Portrait/CBS Associated labels, Joe Sullivan, manager of the Charlie Daniels Band, Bruce Lundvall, president, CBS Records Division, Ron McCarrell, VP, marketing, E/P/A, Dick Asher, deputy president and chief operating officer, CBS Records/Group, Charlie Daniels, Paul Smith, senior VP and GM, marketing, CBS Records;

John Marmaduke, president of Western Merchandisers and new president of NARM; (second row) Joe Simone (right) receives special award from the New York Daily News' John Campi; Dick Asher accepts the award for best-selling album by a female artist (Barbra Streisand's "Guilty"); Eddie Gilreath accepts the award for best-selling jazz album (George Benson's "Give Me the Night"); Kool & the Gang manager Buzz Wills, PolyGram Distribution's Irwin Seinerberg, Kool, and Delite Record's Bernie Block accepting the award for best selling black album by a group, "Ladies Night."

NARM Overview

(Continued from page 14)

NARM. A large television in the booth played the types of video that will be the backbone of MTV's programming. Retail reaction to the network was very favorable.

Tuesday morning's seminars began with a session on marketing mid-line product. Executives from CBS, Arista, RCA, WEA, Capitol and MCA all voiced optimism over their labels' mid-line series, and vowed to expand the ventures in the near future. MCA Distributing Corp.'s executive VP Sam Passamano was the only panelist to cite figures. He said that in 1980, MCA had sold \$45 million in wholesale value from their one thousand mid-line titles. Passamano and Thomas McGuinness, VP, marketing, branch distribution, CBS Records, got into a brief dispute when each executive claimed that his label had initiated the mid-line concept. Capitol Records sales VP Walter Lee seemed to set the record straight when he began his remarks by congratulating CBS for "leading the way" on the mid-lines.

The optimistic tone of the session was interrupted by questioner Larry Rosen, owner of the Wee Three Records chain in Pennsylvania, who charged that the labels were "screwing the retailers" with the mid-line series. Rosen said that when labels reduce the list price of a title, retailers are often caught with large quantities of that title that they bought at a higher price. Rosen said that except for MCA and RCA, labels haven't allowed retailers to return such records at the higher rate, once the title has been discounted. He claimed that he lost \$15,000 in one day because of such a tactic by CBS.

Responding to the charge, panelist Harry Suttmiller, record and tape buyer, Gold Circle Stores, told Rosen that "It's amazing how gracefully you take a price decrease."

Tuesday's sessions also included the first-ever NARM seminar devoted to TV advertising. Lou Fogelman, president of Show Industries and chairman of the seminar, said that record retailers have traditionally been "fearful" of TV advertising. When retailers do use television, said Fogelman, they usually do it "as an afterthought."

In an effort to counter retailers' fears, speaker Walter J. Bills, marketing sales exec., Television Bureau of Advertising, discussed "advocacy advertising" with the retailers. Bills defined advocacy

advertising as a "spot which has something to say." Advocacy advertising promotes an entire industry — records, beef, cotton — rather than a specific manufacturer or retailer. Bills showed the seminar examples of advocacy advertising done to promote the sale of beef.

Bills said that as the record-buying demographic grows older, buyers also watch more television. "TV advertising and record merchandising should have a very promising future together," he said.

Panelist Thomas Keenan, president, Everybody's Record Company, said that his chain's TV ads have resulted in new sales records each month TV was used.

The major news from the "Retailers W-Rap Up Session" was that many retailers are looking to fast-food and food-related companies as co-op ad sponsors to take up the slack left by a cut-back in label advertising support. The retailer is "being forced to come up with his own ideas" regarding promotions and is looking towards companies other than record labels, said Frank Fischer, president, National Record Mart.

Fischer said that his chain is now involved in an Easter promotion in which a dozen eggs were given away to consumers. The campaign was co-sponsored by a major food chain. "It's a great way of getting parents to bring their kids into our store," said Fischer. In February, National Record Mart held a Valentines Day promotion, in conjunction with a candy manufacturer, whereby consumers that spent over \$5 were given a free candy bar.

Panelist Russell Solomon, president, Tower Records, said, "I don't quite understand why, but there's a real correlation between food and music. Perhaps it's because they're both consumed. The worst thing that can happen if you've got eggs in your store is that you throw one at a customer who gets out of line"

Tuesday's seminar on tape packaging, which featured executives from Shorewood Packaging Corporation, Album Graphics Inc., and Ivy Hill, was notable for the absence of substantive results of the recent test marketing campaigns of new cassette packages by Shorewood and AGI. Shorewood's executive VP Floyd Glinert made only a passing reference to the test of new packages conducted with Arista, Chrysalis and Columbia. Glinert did say that the major problem with the test was that many consumers didn't know Shorewood's 6" x 6" box contained a cassette. One retailer who took part in the test

called the venture "inconclusive at best."

While AGI's Dick Dubbles, director of package development, publicly called his company's recent test of a 4" x 9" package "inconclusive," many of the merchandisers who took part in the test favor the AGI format above the others being tested. AGI's Richard Block later told *Record World* that several manufacturers have made a commitment to test the 4 x 9 package soon.

This year's NARM was noteworthy for the high number of international attendees, particularly from the U.K. and Canada. Pickwick U.K.'s Monty Lewis, a veteran of fifteen NARM conventions, told *Record World* that there were more people from the U.K. attending than at any past NARM. The majority of the Britons seemed to be importers and deletions dealers. Lewis suggested that the reason so many importers were at NARM was the strong state of the British pound.

Yet American importers (who buy primarily from the U.K.) were also widely represented at NARM. Aside from JEM, smaller importers Caroline Records, Important, Sky and Disc Trading Co. had booths, attempting to find new retail clients.

CBS' display of its new CX system was well-attended during several afternoon presentations. Using Japanese classical music and songs by Michael Jackson, a CBS researcher played four ver-

Droz Keynote

(Continued from page 14)

the growth successes and attracted the investment that we did? Has the implementation of various policies served the interest of our industry as opposed to self interests only?"

Droz then reminded the merchandisers that the consumer is very knowledgeable about music and that retail clerks should be "tuned in." "Does the consumer know more about your product than you do?" asked Droz.

Droz's eighth suggestion was aimed at artists. Pointing out that retail purchases are basically even eleven months of the year—all months are equal except December—Droz said that this message should be taken to "artists who seem hypnotized by the fourth quarter."

Finally, Droz suggested that the "gift of music" concept be expanded. Droz said that WCI's Stan Cornyn had the idea of designating a Grammy week or month. Another week of month should be developed to rival the sales of Christmas, Droz said.

sions of music to demonstrate CX (short for compatible expansion). Listeners heard a conventional record, digitally-recorded tape, a CX record played through a special "expander" (a decoding unit) and a CX record played without the expander. The last record was played to show that CX records are compatible with systems that don't have the expander. CBS is currently talking with several manufacturers about producing the decoding unit, which will sell for between "\$50 and \$100."

Another busy booth at NARM was the one occupied by Custom Converters and Printers, the company that makes the plastic record sleeves now used by Capitol Records, Chrysalis Records, RCA Records and PolyGram Classics. The sleeves, made from high-density polyethylene, are better for records than paper sleeves. Plain plastic sleeves are more expensive than plain paper sleeves, but printed plastic sleeves are cheaper than printed paper sleeves.

Custom Converters' John Gearhart said that he spoke with several labels at NARM about future contracts. Gearhart also said that several retailers at NARM were interested in carrying the sleeves. Retailers such as Sound Warehouse, Sam Goody and Budget Records now stock packages of the sleeves, and merchandisers such as Pickwick and Camelot have expressed interest in the product. "Two years ago at NARM," said Gearhart, "I didn't know my neighbors. Now they are my clients."

Goldman Address

(Continued from page 15)

comprehensive view towards credit extension" is needed.

Goldman then suggested that the "constant reaching out" by branch systems such as RCA, MCA and PolyGram is not the development of successful companies; rather it exemplifies a "frantic need and desire" to obtain volume to sustain the branch systems. "Branch operations that cannot maintain the volume needed to cover the investment in bricks, mortar and vastly increased personnel, can find those branches becoming insatiable consumers of funds on both a cash and investment basis." Thus, the branches give generous credit to merchandisers merely to obtain volume. Goldman calculated that a branch operation needs \$200 million in sales a year now.

Clearly, said Goldman, the PolyGram, RCA and MCA branch systems are not operating at this level. While the three majors are

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Goldman Address

(Continued from page 16)

"constantly reaching out" for new labels in order to acquire this volume, said Goldman, the opportunity is ripe for independent distributors to offer "an equally viable" solution. "Shouldn't the strong possibility or even probability of such an arrangement be explored?"

"It's no longer necessary for (independent distributors) to constantly be on the defensive, wondering whether you are going to be able to sustain your existing position. It is the opportune time for you to creatively and aggressively pursue the PolyGrams, MCAs and RCAs to utilize the facilities of independent distribution."

"The rewards on both sides could be significant," continued Goldman. "There need not be a total write-off of existing facilities for the branches, and there need not be a total absorption of those costs by independents. Properly thought through and planned, one side could realize extensive savings and the other could realize substantial volume benefits and improve market penetration and solidity."

While many in the seminar room seemed dazed immediately after Goldman finished his talk, they soon reacted enthusiastically to his suggestions. One questioner asked panelist Herb Corsack, VP of Island Records, what tactics to use to lure labels away from branch systems. (Island is distributed by WEA, while Island's Mango and Antilles use indies.) Panelist Richard Sherman, senior VP, marketing for Motown answered the question by saying that his label had received offers from every branch but until they were offered "\$25 million" they wouldn't consider the offers. The implication was that the only advantage the branches had over the indies was a money guarantee.

"Then, if it's just money how can we make proposals?" asked the questioner. "We can't compete on this level."

Goldman then interjected by saying that Neil Bogart and Ron Alexenburg had chosen to go with branch systems for their most recent ventures (Boardwalk Entertainment Co. and Handshake Records) solely for the money. "But," said Goldman, "(Bogart) will probably be frustrated with such a big company."

The session ended with Progress Records Joe Simone, the moderator, calling for the formation of a NARM committee that would explore ways for indies to find more business. The suggestion was agreed to, and plans were made to meet in May.

Atlantic Signs Mother's Finest



Atlantic Records has signed the Atlanta-based rock group Mother's Finest to a long-term, exclusive recording contract for the territories of the western hemisphere, it was announced by Atlantic president Doug Morris. Mother's Finest's first album for Atlantic, "Iron Age," will be released this week. Pictured after the signing are, from left: Morris; Louis Levin of Contemporary Communications Corp. (the group's management); Baby Jean and Glenn Murdock of Mother's Finest; and David Krebs of C.C.C.

Bogan to Chappell

■ NEW YORK — Tom Bogan has been named senior financial analyst for Chappell Music and Intersong Music, it was announced by Steve Fret, director of finance for the PolyGram publishing companies.

Retail Advertising Awards Announced

■ HOLLYWOOD, FLA. — Retailers who were honored at the NARM Convention for the best TV and print and radio advertising included: Licorice Pizza, Specs, and Record Bar for radio advertising. Pickwick International received a print advertising award for creativity and best use of the Gift of Music campaign. Lieberman Enterprises won a print award for the best overall use of the Gift of Music campaign. Budget Tapes and Records and DanJay Music were both awarded for their overall retail utilization of the Gift of Music campaign.

■ NARM Video coverage in Video World section. See pages 19-22.

NARM Awards

(Continued from page 15)

A presidential award for creative excellence was awarded to Smokey Robinson.

Awards presented for records of other genres included: "Give Me the Night," George Benson, best selling jazz album; "I'll Be Thinking of You," Andrae Crouch, best selling gospel spiritual album; "No Respect," Rodney Dangerfield, best selling comedy album; "Chipmunk Punk," best selling children's album; "Urban Cowboy," best selling movie soundtrack album; "Annie" best selling original cast album; and "Greatest Hits," Luciano Pavarotti, best selling classical album.

Island Taps Paul Wexler

■ NEW YORK — Paul Wexler has been named A&R coordinator for Island Records, it was announced by Ron Goldstein, vice president and general manager. Wexler will divide his time between Island's Compass Point Recording Studios in the Bahama's and the Island Music Publishing Offices in Los Angeles. In addition to his A&R responsibilities, Wexler will administrate various recording projects at Compass Point Studios, and will produce records in conjunction with Chris Blackwell and Alex Sadkin.

Wexler had previously worked at Warner Bros. for five years as supervisor or quality control.

Creative Music Moves

■ LOS ANGELES — The Creative Music Group is relocating to larger offices at 6430 Sunset Blvd., Suite 1502, it was announced by Jay Warner, head of the publishing house. The phone will remain the same: (213) 467-1135.

Cameo Gold



Chocolate City/PolyGram Records recording artists Cameo recently received a gold album for their LP "Feel Me," which was certified by the RIAA for sales of over 500,000 units. Pictured at the presentation are, from left (seated): Irwin Steinberg, chairman, PolyGram Records, Inc.; Bill Haywood, vice president, black music marketing, PolyGram; Larry Blackmon, leader of Cameo; David Braun, president and chief executive officer, PolyGram; and Bob Sherwood, executive vice president and general manager, PolyGram. Standing: John Brown, northeast regional promotion and marketing manager, PolyGram; Arent Leftenant of Cameo; Lou Simon, senior vice president, marketing, PolyGram; Thom "TC" Campbell of Cameo; Anthony Lockett of Cameo; Tommy Young, director of field promotions, black music, PolyGram; and Jeryl Bright, Nathan Leftenant, Tomi Jenkins, Aaron Mills, and Steve Moore of Cameo.

Fire Sign Records Bows

■ NEW YORK—Billy Arnell and Steve Loeb, co-principals of Fire Sign Ltd., a diversified music industry company, have formed a new label, Fire Sign Records. The first Fire Sign release, "Get Up (Rock Your Body)" by the 202 Machine, is number 22 on the Record World Disco Chart this week.

The song was written by Loeb and Arnell, and recorded by them at their own Greene Street Studio in Manhattan. Fire Sign is also a writing and production house for jingles, and producer of albums by heavy metal group Riot. Fire Sign's publishing company, Sun Bear Corp., includes Anacrusis Music (ASCAP) and Bandora Music (BMI).

Bobby Ragona, who has been named vice president and general manager of Fire Sign Records, will oversee day-to-day operations, sales and marketing functions. Ragona formerly handled sales and marketing for the Millennium label. In addition, Bill Able has been named director of national promotion for Fire Sign. Able's background includes national promotion for Buddah Records, regional promotion for Elektra Records and local promotion for the A&M label.

Arista To Release 'Woman of the Year'

■ NEW YORK — Clive Davis, president of Arista Records, has announced that the label will release the original cast recording from the Broadway show "Woman of the Year," starring Lauren Bacall. The musical comedy has an original score by John Kander and Fred Ebb, and a book by Peter Stone based on the first film to team Spencer Tracy and Katherine Hepburn.

Sandy Linzer Knows Where Hits Come From

By BRIAN CHIN

■ NEW YORK — When Sandy Linzer praises young new wave music makers for having the freshest sounds around, he's well qualified to make the appraisal. Linzer, fresh from pop and black chart success with Mirage artists T. S. Monk, whose "House of Music" album he produced and co-wrote, has the perspective of over fifteen years of hitmaking with the Four Seasons, Dr. Buzard's Original Savannah Band, Savannah lead singer Cory Daye, and Odyssey.

"It's still the kids making the excitement," says Linzer. "Us old guys are saying, 'I know what they're doing, I'm gonna cop that.' (Nowadays), it's all coming from the '50s." His identification with today's new-old sounds is manifold: after leaving college in 1963, he found musical mentors in Bob Gaudio and Charles Calello, who encouraged him to write songs for the Four Seasons and attend their recording sessions, where he picked up the rudiments of record production and had his first hit as the writer of "Dawn (Go Away)." Linzer recalls: "That was when contemporary rock music was just starting, after Presley and before the Beatles. They didn't have money to hire a huge orchestra, so they had to be inventive. They'd use an empty coke bottle for a back beat; (if) the drums didn't sound quite right, they would use foot-stomping and handclapping to get the energy everyone was looking for. Kids today don't have money because companies don't want to sign groups and wait five albums till they get it together, so they're going into the studio for thirty or forty dollars an hour and making fabulous, inventive records. The kids will think of this time as fresh and exciting."

Linzer has found, in fact, that new generations of fans are experiencing Linzer-written songs as if they were entirely new creations, as in last year's revival of "Workin' My Way Back To You," a top ten single for the Spinners. Upon hearing the Michael Zager-produced remake, "I told (executive producer) Jerry Love, 'It sounds fantastic.' I didn't think it would do anything because it was an old song, but the kids loved it — it sounds like a brand new song to them."

"Workin' My Way," itself conceived in the mold of the then-developing Motown sound, reveals much about Linzer's approach to songwriting and his orientation as a fan — of hits

from other producers and of his own artists as well. "I was into the R&B and Motown thing early, and I felt that Frankie Valli, who has tremendous energy, could sing something like R&B." "Workin' My Way Back to You" was an entry in a book of titles Linzer keeps, and was noticed by frequent collaborator Denny Randell. "I usually start on a title or key in on a feeling. I'm not the kind of writer who sits down and writes a personal experience (but) when I hear music, I do hear words in it, right away." Often, spontaneous references to a current song or style leads to a hit: "A Lover's Concerto," a hit for the Toys, was an ingenious fusing of a Bach-influenced melody and R&B rhythm. "I had been working on it for a month (with Randell) and I suggested playing it fast, in a bag like 'Stop in the Name of Love.'"

Linzer's latest hit, "Bon Bon Vie," from the T.S. Monk album, is one in a line of songs that combine romance and street savvy. This vein has been mined successfully by Linzer in his work with the Savannah Band and Odyssey; while the provocative and sophisticated lyric content of "Native New Yorker" and "Cherchez La Femme" might seem personally significant, his only comment is that "they're successful songs; if the next hit I write is a down song, I'll write another."

If his current hits suggest future hits, then, Linzer is likely to continue producing compact, hummable urban-flavored material. Mirage president Jerry Greenberg "shocked us," Linzer says, "by choosing 'Bon Bon Vie' as

'Dimples' to Boardwalk



Neil Bogart, president of the Boardwalk Entertainment Company, has announced the signing of Richard "Dimples" Fields to the label. Pictured at the signing are, from left: Gary Le Mel, vice president, A&R and publishing, the Boardwalk Entertainment Company; Fields; manager Belinda Wilson; and Bogart.

the first single, but he knew what he was doing: it has an artistic depth that makes them a serious group to be dealt with." Noting his bittersweet relationship with the Savannah Band, he continues, "With some acts, you feel as if there's a limit to what they can achieve, but (Monk) are talented as hell. They have tremendous capability. My problem, if you can call it that, is developing them into a style that's theirs. 'House of Music' was T.S. Monk doing Sandy Linzer tunes; the next should be more where they're coming from (and) it'll be better for that reason."

Linzer's informal creative process — "banging on a guitar, listening to records, playing and singing till we hit on something" — also seems likely to characterize his mode of operation. After a difficult four years in the early '70s as an Epic A&R executive, carving his own niche as an independent writer and producer, exploring management as well as studio work, sits well with Linzer. "Lately, it's been fun. I write what I feel, what I like, and that format has worked. I don't feel in a hurry; my heart is with Monk."

Blizzard of Ozz Hits New York



Jet recording artist Ozzy Osbourne recently visited New York as part of his "Blizzard of Ozz" tour promoting his album of the same name. Pictured at the listening party held at CBS Records are, from left: Bruce Lundvall, president, CBS Records Division; Ron McCarrell, vice president, marketing, Epic/Portrait/CBS Associated Labels; Don Dempsey, senior vice president and general manager, E/P/A; Osbourne; Tony Martell, vice president, general manager, CBS Associated Labels; Sharon Arden, manager; Gordon Anderson, director, national promotion, E/P/A.

CBS Records Taps Yvonne May

■ NEW YORK—Yvonne May has been named director, film and tape production, creative services TV production department, CBS Records, it was announced by Corolee Shepard, creative director, CBS Records creative services.

May will be responsible for supervising and coordinating all promotional film and TV commercial production at CBS Records. She will also produce and direct selected projects for the creative services department.

May joined CBS in the film/TV production department in 1976. She became TV production coordinator in 1977 and was promoted to producer in 1978.

RCA To Distribute 'Stir Crazy' S'track Internationally

■ NEW YORK—Posse Records executives Bill Spitalsky, Roy and Julie Rifkind have announced that RCA International will distribute the label's "Stir Crazy" soundtrack LP for the world market, excluding those territories previously assigned.

Don Berkheimer, division vice president, international marketing and talent acquisition, negotiated the agreement for RCA.

Posse has already completed distribution pacts with Quality of Canada; Shun Cheong Records, Hong Kong; Victor Musical Industries, Tokyo; and the West Indies Record Company, Barbados, for the soundtrack's release in those territories.

Capitol/EMIA/Liberty Names Gerrie McDowell

■ NASHVILLE — Lynn Schultz, vice president, Capitol/EMI America/Liberty Records, Nashville, has announced the appointment of Gerrie McDowell to the position of national promotion director, Nashville for the three labels.

Video World

Video Visions

By SOPHIA MIDAS

■ **EASING THE SQUEEZE:** At last week's NARM convention at the Diplomat Hotel in Hollywood, Florida, MCA Distributing chief executive **Al Bergamo** announced that his company has lifted its rental clause from dealer contracts. Although this news hasn't been formally announced, Bergamo assured this columnist that the contracts for this agreement were signed and sitting on his attorney's desk. According to Bergamo, video manufacturers may have to loosen their policies "in order to promote better relationships with dealers." Bergamo also stated that his company sees a definite future with the music industry, but that both the video and music industries "may have to bend a little."

In keeping with this bending philosophy, Bergamo also announced that MCA Distributing is planning an exchange program "for product which is not moving quickly." Unable to reveal which titles would be involved with this program at press time, Bergamo promised to keep us posted within the next few days.

A LOVE-HATE RELATIONSHIP: If there is to be a marriage between the music and video industries, things are going to get off to a rocky start—or so it seems after talking with both record and video executives at the NARM Convention.

More than one video executive was heard to use disparaging words to describe record company people. One very reputable record rack jobber and retailer said, "I know what the video people are calling us, and it aggravates the hell out of me." Meanwhile, record industry people are pointing their fingers at video people as well: while Video Shack's **Arthur Morowitz** was having an amiable conversation with a member of the record industry, that person suddenly said to Morowitz, "Just you wait. You video people are going to be going through the same things that record people have been going through!" Morowitz just shrugged his shoulders and said nothing. After all, Morowitz never called anyone any names to begin with. When Morowitz was asked why he came down to the NARM Convention, he said, "To do business. But the record industry is hesitant regarding video. Look, I'd be delighted to do business with record retailers, but I'm certainly not going to solicit them!"

Solicit them? Perhaps all members of the video industry aren't quite as friendly as Morowitz, because **Dave Crockett** of Fathers & Sons complained, "We are as committed to video as anyone else, but we have had to beg some video manufacturers to cooperate with us."

Cooperation has a price tag; at least that's what rack jobbers told *Record World*. Record rack jobbers are used to buying direct from record labels, enabling them to secure healthy profit margins. Many video manufacturers, however, are not willing to offer record rack jobbers distributorships, and if they do, they make it price prohibitive.

ANOTHER CONVENTION: NARM executive **Patrick Gorlick** announced that NARM will be hosting a video convention in New York "sometime in August." What makes this video convention different from others is that it will be the first to exclusively deal with video retailers.

HOT OFF THE PRESS: Magnetic Video just announced that Sony Corporation of America will be distributing a broad selection of Magnetic Video's Beta format prerecorded videocassettes to television/appliance retailers across the country. A similar announcement is being made by Sony in New York. The Sony appointment follows Magnetic Video's recent announcement of a "Beta Sale" featuring a \$20 price reduction on 15 top titles from the Magnetic Video library. The suggested list price for the April-May sales period is \$39.95, regularly \$59.95. According to **Jack Dyer**, VP and general manager of the consumer products division of Magnetic Video, "The strength of Sony's marketing organization selling Magnetic Video cassettes in the field will greatly enhance our distribution coverage. The Sony retail network will broaden consumer awareness."

Island Visual Arts Set for September Debut

By PHIL DIMAURO

■ Chris Blackwell, founder of Island Records, has unveiled a new division devoted exclusively to the production of films and the marketing of those films in home video configurations. The new company, Island Visual Arts, should have its first product in the stores in September, through a nearly-sealed manufacturing and distribution agreement with Warner Home Video.

The first new film slated for release through Island Visual Arts is "Countryman," produced by Blackwell, and directed by Dickie Jobson in Jamaica. The film, which Blackwell called "a Tarzan-type story" in a recent interview with *Record World*, is about two young Americans, stranded in the jungle, who are aided by a mystical Jamaican figure who lives there. An original soundtrack album, with music by Bob Marley & the Wailers and Black Uhuru, will be released simultaneously with the videocassette of the film.

The same goes for "The Harder They Come," a ten-year-old film starring reggae star Jimmy Cliff that is still a cult favorite in the United States. The film soundtrack (on the Island-distributed Mango label) will be the object of a new promotional and marketing push when the videocassette is released. (Videodisc rights to "The Harder They Come" are already controlled by RCA SelectaVision.)

Blackwell's rationale for releasing films first as home video products is quite simple. "We're a company that's been involved for a long time in the marketing of records," he explained, "and I feel that we can incorporate some of the same marketing techniques (used for records) into marketing video." These techniques will include radio spots and in-store exposure, but not television advertising, because Blackwell thinks that "home video isn't a big enough market yet" to warrant TV-sized expenditures.

He does feel the market is quite large enough, however, to "sell a good few thousand tapes," especially when the same marketing dollars can be applied to both the video product and a soundtrack LP. Blackwell, a white Jamaican native who pioneered the introduction of ska, rock-steady

and reggae to European and American audiences, feels he's on home turf with both his initial products. The themes, settings and soundtrack music of the films are all strong associative elements for a unified marketing campaign.

"It's not intended, of course, that the film would recover its entire investment through the sale of video," Blackwell emphasized, adding that theatre release and television (including cable) are all ways in which the films will be exploited.

In discussing Island Visual Arts, Blackwell seemed to suggest a home video esthetic which will guide him in the creation of future films, two of which are currently in the planning stages. Blackwell said a film should be "very beautiful looking," adding, "I think people want stories, but not necessarily complicated and detailed stories."

Asked by *RW* whether selling a videocassette of tape was very much like selling a book, Blackwell answered, "Yes, that's exactly how we're looking at it."

Program To Mark Videotape Anniversary

■ **NEW YORK**—A special program to salute the 25th anniversary of videotape has been planned by the Videotape Production Association, it was announced by Joe DiBuono, New York Chapter president.

The program, "Video Tape—A Silver Celebration — Reunion," will take place at 6 p.m., June 16, 1981, at the New York Hilton. It will feature live music, entertainment and a videotape.

The celebration is being partly subsidized by grants from member companies.

Humphreys to Memorex

■ **SANTA CLARA, CAL.** — John Humphreys has been named vice president and general manager of the consumer products division of the newly formed Memorex Media Products Group.

Richard W. Martin, who headed Memorex's Communications Group, has been appointed Media Products Group president. Humphreys, formerly Consumer Products Group vice president of sales, will report to Martin.

Record Retailers at NARM Urged To Join Video Bandwagon

By SOPHIA MIDAS

■ HOLLYWOOD, FLA. — "My message is join the video bandwagon now, or you're going to miss it." Such was the tone of last week's NARM video seminar when Jim Schwartz, president of Schwartz Brothers, Inc. addressed a gathering of record retailers who attended a seminar to learn how to introduce video into a music environment.

Also speaking at the seminar were Gene Silverman, president of Video Trend; Herbert Mendelsohn, vice president of marketing, CBS Video; and panelists Russ Bach, senior vice president, marketing, development, WEA Corporation; Al Bergamo, president, MCA Distributing; Robert Blattner, director of sales, Columbia Pictures Home Entertainment; Jack Dreyer, vice president, consumer products division, Magnetic Video; and David Heneberry, staff vice president, marketing, RCA SelectaVision video.

With each speaker addressing a specific issue regarding the merging of the video and music industries, Schwartz kicked off the session with a discussion on the overall hesitancy of the record industry to enter the video software business. "We all have many questions and because of that many of us are waiting. But if we continue to wait, things are going to pass us by. When eight-tracks first entered the marketplace, record retailers were the last to become involved with them . . . Yes, there are many formats, but the record industry has experienced 78s versus 45s and mono versus stereo. The record retailer is a natural for video: We have many advantages, we have the stores and we have the consumers."

The message that video was the future of record stores of the eighties was emphasized by video executives as well. Video Trend's Silverman noted, "Merrill Lynch has recently announced that they are bullish on the video industry, and that bull is heading towards the record retailer." CBS Video's Mendelsohn added, "We are clearly at the beginning of a revolution and there's plenty of chaos. The guy who waits will be saying, 'If only I would have when I could have . . .'" The music merchandiser has been merchandising prerecorded product for most of this century. Record retailers know how to merchandise and promote better than all the retailers in the world. The environment of the record store is the best for the sight and sound of video. Further, the consumer logically thinks of the

record store as the outlet for these goods."

After enthusing about the vast potential of retailing video products, seminar speakers also provided facts about the profile of the present video buyer, programming the videodisc market, inventory, rentals and some of the major differences between the video industry and the record and tape industry.

Schwartz expressed his concern that many record retailers may not be "psychologically attuned" to the policies of the video manufacturers: "Record retailers are used to buying on 60-day terms, and they are used to returns, discounts and giving their best product away. In the video industry, you buy, you hope to get it, you pay, you own and you sell it at a very reasonable price. It's a totally different industry, and I wonder if record retailers are prepared for it."

Silverman described the typical VCR buyer as being "male, 38 years old, married, college educated, a professional earning

\$36,000 per year, and a home owner." According to Silverman, 70 percent of these people own VHS systems and 30 percent own Beta systems. All own stereo systems. Ninety-eight percent of these buyers purchase 10-20 blank tapes per year and half of them buy prerecorded video product.

All panelists agreed that feature films will continue to dominate software sales, although X-rated films sales are beginning to diminish and broader areas of programming are showing increases. "Science fiction, sports, children's programming and educational and instructional films are all showing a great future," said Silverman. "However, we expect the biggest growth to occur in music programming. And consumers will come to the record retailers for such films. The videodisc potential is awesome, but at the present time, tapes are where the new retailer should begin."

Columbia Pictures Home Entertainment's Blattner added: "Alter-

native programming is going to grow by leaps and bounds when the VCR population grows." MCA Distributing's Bergamo warned, "The record retailer must be aware of the fact that they are not going to be receiving nearly as many video releases as record and tape releases. Most studios release between 10 and 30 films per year."

Regarding the programming of videodiscs, RCA SelectaVision's Heneberry commented: "There are many visual prospects for the disc, but the release schedule is going to be slower. Movies are destined to be the single largest factor, with music perhaps the second."

How many titles should a record retailer initially purchase if he wants to become a video dealer? Bach stated that a retailer should purchase at least 100 titles and as many as 1000 if possible. Dreyer said, "I think between 200-300 titles is substantial for the beginning retailer, but I also advise caution in purchasing. There are two million VCR owners in the U.S. Of those owners, 40-50 percent of them are renting or buying. That's a narrow base; however, it will be exploding in the future."

The renting of prerecorded video product was candidly discussed by panelists. Dreyer estimated that "50-60 percent of dealers are renting all of their product. Without it, they would not be able to survive. Rentals indicate that consumer preference for a variety of programming. We feel that as price drops, acquisition will become more dominant." Although the videodisc manufacturers have not yet been plagued by a rental controversy, Heneberry commented, "I don't believe for a second that there won't be some rental experimentation with discs early on. We don't think we'll see much of this in the next three months, but after that time we may."

Concluding the Seminar was a discussion on video software profit margins, an inflammatory subject for the record industry at large. With most retailers unhappy with the 30 percent profit margin of video product, all panelists adamantly stated that the record retailer should not expect more in terms of profitability. "I urge record retailers to accept the fact that video is a different ballgame," Bergamo said. "A 30 percent profit margin is adequate. I don't think we should expect to see the price of prerecorded product going down. Remember, rentals are a result of a \$65 price tag, not of our profit margins."

Video Picks

THE GODFATHER (1972)

Produced by Albert S. Ruddy. Directed by Francis Ford Coppola. Starring Marlon Brando, Al Pacino, Richard Castellano, Robert Duvall, Sterling Hayden, John Marley, Richard Conte and Diane Keaton. (Paramount Home Video, color, 171 mins., \$84.95)

Riveting performances by a great cast made this epic a modern classic and helped create Coppola's reputation as one of the master directors of American film. A collectible film that bears repeated watching for the acting alone.



MARY POPPINS (1964)

Produced by Walt Disney Productions. Directed by Robert Stevenson. Starring Julie Andrews, Dick Van Dyke, David Tomlinson, Glynnis Johns. (Disney Home Entertainment, color, 139 mins., \$74.95)

One of the great Disney films of its era, "Mary Poppins" combines the mastery of live action and animation techniques and an engrossing fantasy to spin a modern fairy tale on film. A classic of the family film genre.



BREAKING AWAY (1979)

Produced and directed by Peter Yates. Starring Dennis Christopher, Dennis Quaid, Daniel Stern and Jackie Earle Haley. (Magnetic Video, color, 100 mins., \$69.95)

The critical and commercial favorite of 1979. Who among us would dare cry "Refund!" after viewing these fine performances?



SUPER BOWL XII (1978)

Produced and directed by Steve Sabol. (NFL Films, color, 25 mins., \$34.95)

Doomsday in the Dome. Complete action coverage and slow-motion replays of one of Dallas' finest teams dismantling the Denver Broncos in the New Orleans Superdome. Splendid narration by John Facenda.



Video Archivist Jan Bridge Sees Mivica As Video Future

By JOSEPH IANELLO

■ NEW YORK — "The future of video is not video tape, it's not videodisc, it's something called Mivica," explained Jan Bridge in a recent *Record World* interview. Bridge is a diminutive, charismatic video archivist/producer whose background in audio and video is as varied as it is interesting. He took time out from his numerous concurrent projects — compiling a "History Of" video for the Beach Boys, working as a marketing director for ASAP Photo Lab, developing an international video conversion system for IF productions — to talk about the Mivica System and other developments in the ongoing video revolution.

"The Mivica System is being developed by Sony Switzerland," Bridge continued, "and it's the equivalent of a credit card that's magnetic. You stick it in a slot, but there are not moving parts so you can sit on it, erase it or put it in your pocket." Bridge first worked with the Mivica System two years ago as director of communications for PBS' coverage of Pope John Paul II's U.S./European tour. "The system has a full-color television camera that weighs a pound and a half, works on half a foot candle, is waterproof, and has a compatible recording unit that weighs about eight pounds on which you can record and edit. They're (Sony) spending seven years test marketing it (Mivica), so it should be ready by the end of the decade."

Bridge's enthusiasm over the Mivica System and predictions about its future are exemplary of his trendsetting career in the entertainment industry. With a knack for sensing what the next big thing will be and then getting there before it happens, Bridge won accolades for his work as an associate producer on Metro-media's "Wonderama," the critically acclaimed kiddie show. As a child of the sixties — heavily influenced by the Beatles and the Woodstock generation — Bridge decided to introduce rock music to "Wonderama" by having entertainers featured in guest slots. "My whole concept was to make everything on the show a first—something more than just an appearance," Bridge recalled.

Having worked as a tour coordinator for Eric Clapton and others, and a talent coordinator for the David Frost show, Bridge had the contacts and know-how to bring some of the biggest names in pop-rock — Stevie Wonder, Roger Daltrey, ABBA, and others—to "Wonderama." "It was a good place to start and find

a marketplace for rock on television."

Capturing and preserving rock on video is one of Bridge's specialties. As a co-author and producer, he's created compilation packages for Arista Records ("The Kinks - A Retrospective"), Rolling Stones Records ("The Complete Video History of the Rolling Stones"), Millennium Records ("Premier Road Tour"), Warner/Elektra/Asylum ("... Is Music"), Neil Diamond ("Live At The Greek"), and others. These projects in addition to numerous other endeavors as a consultant, have enabled Bridge to compile a collection of hundreds of hours of video—in many cases original and rare tapes.

"I consider myself an archivist," he declared proudly while watching a video of the Rolling Stones doing a sultry version of "Hey Negrita" from a special for French television. "Other people have different kinds of collections; they may not be music or rock 'n' roll oriented." Bridge sees the marriage of music and video as a dominant force in the coming decades. "Artists themselves will be doing their own video which will come under their contract with the record company." And who will buy these tapes? "The same generation I'm a member of," Bridge responded. He went



Jan Bridge

on to draw analogies between the stereo component-buying of the seventies and television component and video hardware purchases of the eighties among the 25-49 demographic.

"Manufacturers are starting to compete with different features in component television. They have already been introduced in Japan. You buy a picture tube, a separate pre-amp, amp, and speakers, and run your videodisc machine through it. I saw a 'Jaws' disc in sensurround and it went right through your whole body—like being at a Who concert," he laughed.

Besides being in love with rock music and its bright future with

MGM Film Company Forms Ancillary Rights Division

■ LOS ANGELES—The MGM Film Company has created a new ancillary rights division to supervise and coordinate the film's growing interests in videocassette and videodisc product, marketed through MGM/CBS Home Video. Peter W. Kuyper was named vice president in charge of the new division by MGM chairman and chief executive officer Frank E. Rosenfelt.

Kuyper, whose appointment is effective immediately, will also be involved in marketing MGM programming to the pay and cable industry. He will be headquartered in New York.

Since entering into the joint venture with CBS, Inc. last June, MGM has been highly successful in marketing its films to home video audiences. Four MGM/CBS Home Video entries—all of which were MGM-produced films—were included among the top 25 titles on *Record World's* April 18 Videocassette Chart. In addition to its currently charted product — "Fame" (#4), "Being There" (#12),

"2001—A Space Odyssey" (#19) and "Dr. Zhivago" (#20)—such other films as "Network," "The Wizard of Oz," "The Dirty Dozen" and "Meet Me in St. Louis" have been strong sellers.

In making the announcement, Rosenfelt asserted that MGM's belief in the potential of the new home video markets is a significant factor in the studio's decision to step up its production schedule. Currently, MGM has 13 pictures in various stages of active production. "The emerging technologies are creating a new and exciting commercial life for our film library and will add significant new sources of revenues for MGM without detracting from our conventional theatrical and television business," Rosenfelt said.

Peter Kuyper served as vice president in charge of the non-theatrical division of Paramount Pictures for four years until 1978. Since then he was president of Newport Communications, a firm involved in acquiring radio stations.

video, Bridge has collected a representative library of pop culture artifacts from the classic years of television. "I have things that you wanted to have as a kid. There's 'Amos & Andy,' Edward R. Murrow, the Three Stooges, countless cartoons, and the single best Monty Python collection — hand-picked by members of the original cast." Throw in things like Howard Cosell interviewing John Lennon during halftime on "Monday Night Football" and rare pre-resignation footage of Nixon, and Bridge has everything he wants—except a copy of "Putney Swope," which he calls "probably the funniest film of all time."

'World TV Network'

Bridge's current work with the international conversion of television standards — the lines through which pictures are transmitted around the world — may well result in the realization of Marshall McLuhan's "global village" theory. There are currently three major standards worldwide. The American standard, NTSC, uses 525 lines, while in Europe and most of the world, the PAL standard of 625 lines is used. "Up until a few years ago, people could not get anything internationally converted without going through a massive expense — literally \$2000 an hour," Bridge said. "Soon we'll do it overnight for pennies. What I'm after in the end would be world television networks."

TDK Opens U.S. Plant

■ PEACHTREE CITY, GA. — TDK Electronics Corp. has become the first Japanese tape manufacturer to open a VHS video tape plant in the United States. Their new \$50 million video tape production facility opened its doors here last month.

Opening Ceremony

The grand opening ceremony, which was attended by Georgia Governor George Busbee, Japan consul general Ryo Kawade, TDK corporate vice president Katsuro Kamiya and managing director Hiroshi Sato, marked the beginning of operations of the plant's assembly stage, which had been under construction since September 1979. The assembly operation encompasses the molding, assembly and packaging of high quality TDK Super Avilyn video recording tape. At full capacity, the plant will produce one million tapes per month, for distribution throughout the U.S., Canada, Europe and Latin America.

The second stage of operations will encompass video tape coating and calendaring.

Atkinson's Video Stations: Improvising Videologists

By ELIOT SEKULER

■ LOS ANGELES — Since founding the Video Station operation with his first store in 1977, George Atkinson now presides over close to 300 affiliated stores in the U.S. and Canada. Reluctant to use the word "franchise," Atkinson refers to his affiliated Video Stations as "my clones" and sells turn-key operations for approximately \$43,000. For the price, the buyer receives a video specialty operation that deals in a broad range of products. The stores have been proliferating rapidly, and along the way, George Atkinson has developed the concept of the videologist.

"When we started four years ago, there was no such thing as a video specialty store," says Atkinson. "We authored the book, improvised a new industry and a new retail category. What it amounts to is the complete videologist: when you come into a Video Station store, we should be able to meet all of your home video needs. That includes blank tapes, video games, hardware, a whole spectrum of accessories and the bread and butter, pre-recorded videocassettes." Atkinson is fond of the analogy of the ice cream parlor. "If you're going to sell ice cream, you'd better sell all flavors, as well as banana splits, sno-cones etc. If two years from now, home computers become a mass marketable product, we've got to be in that area. If earth stations become the new thing, who but the video specialist will be selling them?"

RCA Earnings

(Continued from page 4)

recurring gain on Satcom III last year and the introductory costs for the Video-Disc System, pre-tax profit for RCA business segments in 1981 were ahead of a year ago.

Profits for the Communications, Electronics and C.I.T. Financial business segments were higher than last year's first quarter.

Profits for NBC in the first quarter ran below the 1980 levels. In general, this reflected the adverse economic conditions which affected advertiser demand in the early months of 1981, combined with sharply higher programming costs. A further contributing factor to the earnings decline was the loss of revenue and the unscheduled costs related to the coverage of unanticipated major news events such as the hostage release from Iran.



George Atkinson

In pioneering his videologist concept of retailing, Atkinson has helped stir what has become the home video industry's greatest controversy, the ongoing question of videocassette rentals. Atkinson, whose background is in film production, was one of the first dealers to offer tapes on a rental basis after making an initial assessment of the new video products. "I looked at the package and I looked at the price and I thought, this is not like a record; this is not the price of a book. Most films are only watchable a few times, and 75 bucks seemed like a stiff gulp. We were dead right in guessing that films would be intrinsically rentable things."

Video Stations operate rental clubs that cost, at the average store, \$50 to join for the first year and \$25 for each year after; life memberships may be purchased for \$100. Members of the Video Station clubs are entitled to rental rates of two films for six dollars

per two day period and also receive discounts on all forms of new merchandise. According to Atkinson, his home store carries an inventory of 2,500 titles and on a hot tape, he'll buy 20 VHS copies and 10 in the Beta II format and will still be sold out on weekends.

Atkinson asserts that most home video manufacturers have by now accepted the fact of videocassette rentals and, if they haven't already changed their rental policies, will be doing so in the near future. "When I started, there were a lot of 'thou shalt not rent' clauses in every agreement, but it was just an arbitrary requirement built in by the studios. I did my homework, checked with the M.P.A.A. and I found that those paragraphs didn't pertain in any way to the copyright act which merely stipulates that you can't copy or publicly perform this product. There was also the first-sale doctrine that prevailed (which stipulates that a seller may prescribe the use of a product to the first buyer of a product, but not to subsequent buyers). To use an allegory, the home video manufacturers were the General Motors and I was the first Mr. Hertz. You can't exact a tribute on the mileage of a car."

Initially, some manufacturers refused to supply Atkinson's operation with product, but other sources of videocassettes were readily available. "A lot of them, like Warners and MCA, looked the other way. But Magnetic Video, for example, were adamant about rentals until just a couple of months ago when they decided that they'd better come up with a plan. Now I think they just want to figure out a way to get a share of the rental business; they've recognized that that's what the public wants."

Atkinson is not overly enthusi-

astic about record retailers getting into the video business and offers several reasons why he doesn't see them as serious competition in the video market. "For one, it's expensive to get into, and it's a little like an apple trying to become an orange. Warehouse stores out here are now selling videocassettes as a loss leader — cost plus 10 percent — which is a little annoying to us. But they're doing it, perhaps, as a loss-leader to get more people into their stores for their primary purpose, to sell them more records.

"Another thing for record stores to consider is whether they want to get into rentals, which is the bread and butter of what we're doing. It's a question of whether they want the hassle of renting all those titles in two formats, of carrying all that inventory. In my opinion, the guy who's going to dominate the selling of video products is the guy who's earned his Ph.D. in it."

The future of the videodisc, according to Atkinson, remains a matter of consumers catching on to the new hardware, and Atkinson is less than enthusiastic about the response he's witnessed thus far. He offers another analogy, one that relates to the record business. "If they had invented the audiocassette first, back in the fifties, and all of a sudden, someone comes down the street yelling, 'the 33 is here, the 33 is here,' nobody would have paid any attention. The platter isn't nearly as versatile as the tape is, and that's what's been introduced to the video industry first."

The future of the disc, then, may lie in the creation of new, collectible product, material other than feature films. "Nobody really knows what it is yet; it's up to the creative artist, and maybe that's where the record business will make its prime contribution to home video."

Photoglo Video



20th Century-Fox recording artist Jim Photoglo takes a break with friends while shooting a promotional video for his new "Fool in Love with You" single and album, distributed by RCA Records. RCA's Steve Kahn (second row, left) who flew to Hollywood to direct the session, is shown with production aides Brenda Geffner, 20th's publicity and artist relations coordinator, and album producer Brian Francis Neary.

EMI Music Enters Home Video Market

■ LOS ANGELES—EMI Music has made available in the U.K. its first commercial home video package, a 30-minute videocassette, available in VHS and Beta II formats, of heavy metal group Iron Maiden in concert. The video was shot and directed by Dave Hiller in January at London's Rainbow Theatre and will be marketed in a plastic encasement featuring a four-color insert.

According to Bob Hart, director of video development, EMI Music, video packages featuring April Wine, Maze, Taste of Honey and George Shearing with Angel Romero have been prepared.

Disco File

BY BRIAN CHIN

(A report on current and upcoming discotheque breakouts)

■ All of the key records this week are on their way in the clubs, previewed on tape or test pressing and likely to shake up the chart in the next couple of weeks.

No doubt about it, **Rick James'** "Street Songs" (Gordy) will knock over all of us who've paid too little attention to him since his initial pop smash, "You and I." His last couple of albums seemed to ramble in a Mary Jane haze, but "Street Songs" vibrates and shimmers with authority and purpose: James sings furiously and well throughout in love songs and protests. Like Prince (who had, in fact, stolen James' thunder lately), James sings exuberant, indiscreet love songs with outrageous glee: "Give It to Me Baby" (already available on disco disc in a long 5:41 mix and 6:20 instrumental) and "Call Me Up" (3:54), both strut-and-swagger punk funk cuts, are finely focussed because of their conciseness; "Super Freak" (3:25) has a pronounced new wave flavor—could be good for rock clubs. "Ghetto Life" (4:20) and "Below the Funk (Pass the J)" (3:25) harken back to Motown's social comment period, but the songs are more personal and ultimately affirmative, sung in a desperate, edgy shout. Also: "Mr. Policeman," a reggae protest that's appallingly danceable for its bleakness. And behind all this funk are two gripping ballads that sound as if James wants to show up the O'Jays' Eddie Levert, and he comes damn close, especially on a duet with **Teena Marie**, "Fire and Desire." Clean, clear-sighted and absorbing: instant reaction is coming in from all over.

We would have expected similar reaction to the new **Rufus** album, "Party Till You're Broke" (MCA); however, we suspect it has not been serviced to pools or DJs. It's a must-hear for everyone: just as danceable as last winter's "Masterjam" and their most exciting work with or without **Chaka Khan** since "Rufusized." Best of a very consistent bunch: the single, "Tonight We Love" (4:29); "Love Is Taking Over" (4:05), its solid bottom shadowed with a prominent synthesizer line; and the 3:33 title cut, a bit frantic, but well suited, probably, to hectic west coast peak-time floors. Also: "Secret Love" and "You're Made For Me," both tough and mellow, both short, too. The group is joined by long-time associates **Gavin Christopher**, **Lalomie Washburn** and **Bessie Poindexter**; collectively, their work recalls the impact of early Chicago, when jazz/funk fusion was still fresh and audacious.

Two familiar Philly acts have resurfaced this week, on independent labels, with their styles intact. **People's Choice** is now signed to West End, through producer **Tom Moulton**; their single, "Hey Everybody (Party Hearty)" (6:28), is right in the gritty chant-and-riff vein that made last year's Casablanca album a club smash. The texture seems grainier than the very orderly "You Ought To Be Dancing" but their trademark piano and slogan approach adds up to another smoker, varied by two unusual bass breaks. **Archie Bell** always used to introduce himself in his innumerable dance hits with the Drells; on "Anytime Is Right" (Becket), his first solo single, he dispenses with formalities but the throaty delivery is instantly recognizable, though the setting's a bit different. The music heightens imperceptibly from a cool keyboard intro to the concluding conga work (DJ Tee Scott mixed) and Bell is supported by light female vocalists who might easily be taken for the Sigma Sweethearts.

The classic sophisticated soul sound of Philly is carried on in two fine new albums this week. **Bobby Thurston's** second, "The Main Attraction" (Prelude), is strong followup stuff to last year's "You've Got What It Takes." Thurston is an effortless, expressive singer whose capabilities are better served with this year's more substantial songs: "Is Something Wrong With You" (5:50) is a scolding, get-real message put across in a "Ladies' Night" groove, which could have turned out whiny, but somehow seems tongue-in-cheek. Regional influences abound here: "The Main Attraction" (4:53) and "Keep It Going" (4:58) are pop-funk with a brassy southern edge; "Very Last Drop" (4:57) is real Philly soul, offsetting graceful string work with sly wording; and "I Really Didn't Mean It" (4:10) even echoes the heavy

third-beat syncopation of Al Green's older Memphis soul. More well-crafted music from Thurston. **Heaven and Earth** is a four-man vocal group from Philadelphia, whose "That's Love" (WMOT, through CBS)'s classic soul brightened up with up-to-date percussion and sustained length. "I Really Love You" (6:00) stars a singer with an extraordinary resemblance to Mike Jackson; it's a smooth love song that's street-tough, too. "He Don't Really Love You" (4:49)—the logical corollary—is particularly strong in the rhythm section and in the strings later in the cut. Our favorite is "You're a Blessing" (5:50), where gospel mingles with soul in zippy uptempo highly suggestive of mid-'70s Blue Notes: "You really put a killing on my pain and misery." Listen closely . . .

DISCO DISCS: **Gino Soccio's** "Try It Out" (Atlantic/RFC), the single foretaste of his "Closer" album, is our high chart debut this week; it was an immediate hit all over, especially in New York, where demand for the standard single was primed by radio play far in advance of release. The cut, as if you didn't know by now, is another of Soccio's eat-at-your-mind vamps, this one heavily Chic-influenced, but more melodic, and with some fine horn riffing and soloing in the second half. Catchy as all hell; can the album be far behind? **Debra Dejean's** "Goosebumps" (Handshake, commercially) is being picked up gradually around the country; we resisted it a bit on account of the title, but Dejean delivers this high-fashion rap ("He has a cardiac arresting stare") with such poker-faced seriousness, you have to like her a little. At least. Might do even better if the idiosyncratic funk/rock track were available as an instrumental.

REISSUES: The two most in-demand import disco discs are out on the street, finally. **Billy Ocean's** "Nights (Feel Like Getting Down)," mentioned here recently, has shipped on Epic; imports were sold out for a week, while the record was in heavy radio rotation here in New York. **Carol Jiani's** "Hit and Run Lover" is out in a slightly different mix on Ariola, shorter by a minute (8:10) with a higher vocal mix and a less echoey sound. **Kool & the Gang's** chart-topping "Celebration" is now available on a commercial twelve-inch with Spanish lyrics, titled "Celebremos," on De-Lite; also commercial, remixed

(Continued on page 32)

Disco File Top 40

APRIL 25, 1981

- BODY MUSIC**
STRIKERS/Prelude (12") PRL0 608
- PARADISE**
CHANGE/Atlantic/RFC (12") SD 19301
- GET TOUGH**
KLEER/Atlantic (12") SD 19288
- LOVE (IS GONNA BE ON YOUR SIDE)**
FIREFLY/Emergency (12") EMDS 6515
- DON'T STOP**
K.I.D./Sam (12") S 12337
- HEARTBEAT**
TAANA GARDNER/West End (12") WES 22132
- BREAKING AND ENTERING**
DEE DEE SHARP GAMBLE/Phila. Intl. (12") JZ 36370 (CBS)
- AI NO CORRIDA/BETCHA WOULDN'T HURT ME**
QUINCY JONES/A&M (12"/LP cut) SP 3721
- YOUR LOVE**
LIME/Prism (12") PDS 409
- WALKING ON THIN ICE**
YOKO ONO/Geffen (12") 49683 (WB)
- LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (12") SD 17023
- PULL UP TO THE BUMPER**
GRACE JONES/Island (12") 49697 (WB)
- DYIN' TO BE DANCIN'**
EMPRESS/Prelude (12") PRLD 609
- HIT 'N' RUN LOVER**
CAROL JIANI/Ariola (12") OP 2208
- IF YOU FEEL IT**
THELMA HOUSTON/RCA (12") JD 12216
- FEELS LIKE I'M IN LOVE**
KELLY MARIE/Coast to Coast (12") 4Z8 02023 (CBS)
- ALL AMERICAN GIRLS**
SISTER SLEDGE/Coffin (12") SD 16027 (Atl)
- BAD COMPANY/ROCK ME**
ULLANDA McCULLOUGH/Atlantic (12"/LP cut) SD 19296
- IT'S A LOVE THING**
WHISPERS/Solar (12") BZL1 3578 (RCA)
- MAKE THAT MOVE**
SHALAMAR/Solar (12") BZL1 3577 (RCA)
- I HEAR MUSIC IN THE STREET/SEARCHING TO FIND THE ONE**
UNLIMITED TOUCH/Prelude (12") PRL 12184
- GET UP (ROCK YOUR BODY)**
202 MACHINE/Fire-Sign (12") FST 1451
- RAPTURE**
BLONDIE/Chrysalis (LP cut) CHE 1290
- WON'T YOU LET ME BE THE ONE**
MICHAEL McGLOIRY/Airwave (12") AW12 94964
- FEEL IT**
REVELATION/Handshake (12") 4WB 5309
- THIGHS HIGH (GRIP YOUR HIPS AND MOVE)**
TOM BROWNE/Arista/GRP (12") 5503
- YOU'RE TOO LATE**
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
- HILLS OF KATMANDU/WISHBONE**
TANTRA/Importe/12 (LP cuts) MP 310
- QUE PASA/ME NO POP I**
COATI MUNDI/Ze/Antilles (12") AN 807
- SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134
- TRY IT OUT**
GINO SOCCIO/Atlantic RFC (12") SD 16042
- NIGHTS (FEEL LIKE GETTING DOWN)**
BILLY OCEAN/Epic (12") 48 02049
- BURN RUBBER**
GAP BAND/Mercury (12") SRM 1 4003 (PolyGram)
- SET ME FREE**
THREE DEGREES/Ariola (LP cuts) OL 1501 (Arista)
- CAN YOU HANDLE IT**
SHARON REDD/Prelude (LP cut) PRL 12181
- TO CUT A LONG STORY SHORT/THE FREEZE**
SPANDAUBALLET/Chrysalis (LP cuts) CHR 1331
- MAKE YOU MINE**
SIDE EFFECT/Elektra (12") 47112
- CALL IT WHAT YOU WANT**
BILL SUMMERS AND SUMMER'S HEAT/MCA (12") 5176
- WIND ME UP**
R.J.'s LATEST ARRIVAL/Buddah (12") DSC 144
- DON'T STOP THE MUSIC**
YARBROUGH & PEOPLES/Mercury (12") SRM 1 3834 (PolyGram)

CBS International Signs Jim Carroll



Allen Davis, president, CBS Records International, has announced the signing of Jim Carroll to a worldwide contract, excluding the U.S. and Canada. His debut album, "Catholic Boy," will be released around the world shortly. Pictured at the signing are, from left (bottom row): Davis, Carroll, and Earl McGrath, Carroll's manager. (Top row): David Benjamin, director, business affairs, CRI; Joe Senkiewicz, vice president, promotion and international artist development, CRI; Ira Sherman, product manager, CRI; Bunny Freidus, vice president, creative operations, CRI; and Steve Pritchitt, director, product management, CRI.

IndieProd Taps Craig Zadan

■ LOS ANGELES—Writer-film executive Craig Zadan is joining the IndieProd Company, where he will function as a creative executive along with Mary Ellen Trainor, Allen Adler and Daniel Melnick in the development and production of feature films and other film and tape product, it is announced by Allen Adler, the company's chief executive.

Past

Zadan worked nearly a year as vice president, creative affairs for United Artists and preceding that

as vice president theatrical productions, motion picture development for PolyGram Pictures and its predecessor Casablanca Filmworks.

"Mary Ellen, who has been with our company since March 1980, not only will continue to acquire product for us, work with writers and be an essential element of our creative team," added Melnick, "but will be utilizing her production talents acquired in her previous association with John Milius and Steven Spielberg."

Cover Story:

.38 Special Hits New Heights

■ As thousands of fans across the United States can readily attest, the music of .38 Special smokes with a volatile energy that has carried the band's rock 'n' roll doctrine to greater heights than ever before, thanks to the success of the band's latest album, "Wild-Eyed Southern Boys."

Recorded in Georgia over the late summer and fall of 1980, the LP "is the album we've always wanted to record," according to guitarist Jeff Carlisi. "We've been able to make better use of the recording studio this time without sacrificing the essence of .38 Special live." Working with producer Rodney Mills for the second time, the band honed and polished nine new songs until they were totally satisfied. Three of the new songs were penned in collaboration with songwriter Jim Peterik, whose composition "Rockin' Into the Night" gave the group its first national hit in early 1980.

.38 Special began in their hometown of Jacksonville, Florida in 1974 when Carlisi, guitarist/vocalist Don Barnes and vocalist Donnie Van Zant teamed up with three fellow members of that city's rock 'n' roll fraternity, bassist Larry Junstrom and drummers Jack Grondin and Steve Brookins.

Anxious to take their brand of straight-ahead rock 'n' roll on the road, the band piled their equipment and themselves into a single station wagon and set out to ignite the rest of the country with the frenzied excitement of an evening with .38 Special. "The only way to really polish your songs and become known is to hit the road," says Barnes. "That's what we believed when we first

started out, and that's what we still believe today. That's why we continue to spend over 200 days a year on the road. The day we get tired of touring is the day we get tired of rock 'n' roll."

In the midst of that initial tour, the band came to the attention of A&M Records, and an association began which has now yielded four albums. The first two—1977's self-titled ".38 Special" and 1978's "Special Delivery"—enjoyed modest success. It was 1979's "Rockin' Into the Night" LP and single, however, that made the band a rock 'n' roll force to be reckoned with. The band's hard work has truly paid off: 1981's "Wild-Eyed Southern Boys" stands at #31 bullet and the album's first single, "Hold On Loosely," is at #39 bullet. Both represent the group's highest chart success to date.

On their current tour with bands as diverse as Cheap Trick and Molly Hatchet, the group continues to expand and develop an audience which has grown by leaps and bounds. Says Carlisi: "In the past, we've always been lumped with the other bands from down south. With the new album, I think we've proven that we don't have to take a back seat to anyone." Their current success is proof of that.

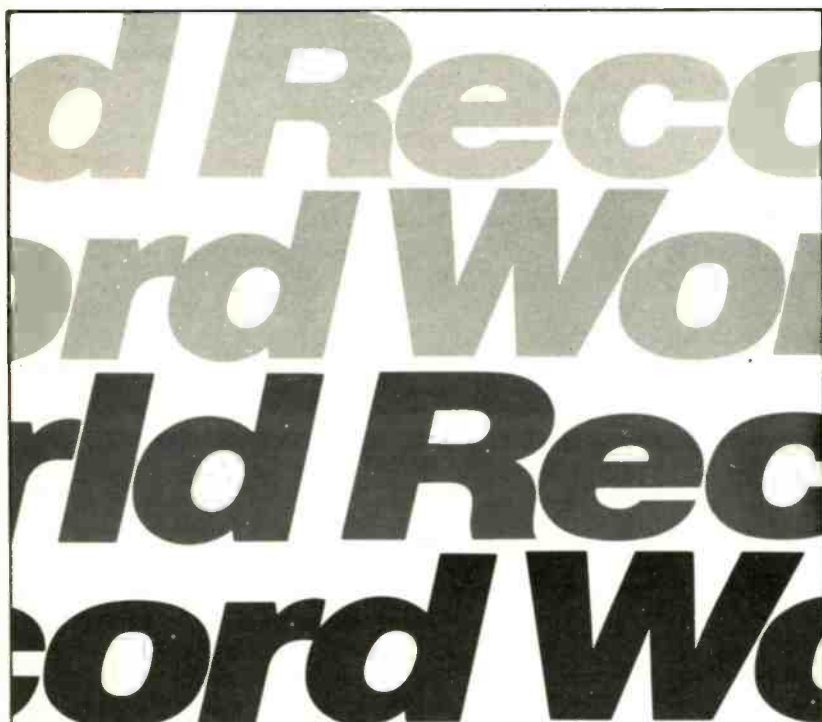
On April 26, the group will be the featured performers in a benefit concert for the March of Dimes. The band's performance at the Dogwood Dale Amphitheatre in Richmond, Virginia will serve as a "thank you" to the participants in that day's "Walk-America," a 30 kilometer race to raise money for the March's fight against birth defects.



Mike's Management Names McCormack

■ NEW YORK—Michael J. Lembo, president of Mike's Artist Management, has announced the appointment of Cindy McCormack to the newly created position of promotion coordinator. McCormack will do retail and club promotion for

Robin Lane and the Chartbusters, Deli Platters Records and select MCA Music Publishing projects. Prior to this appointment McCormack did national disco promotion for Panorama, a division of MCA Music.



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 One Stop Distributor Independent Record Producer
 Tape Mfr. Rack Jobber Promotion and Publicity
 Retail Communications Other

Name _____
 Company _____
 Address _____
 City _____ State _____ Zip _____

Record World

Record World Singles

Alphabetical Listing

Record World Singles

101-150

Producer, Publisher, Licensee

AHI LEAH Avsec (Bema/Sweet City, ASCAP)	62	LOVE YOU LIKE I NEVER LOVED BEFORE Carbone-Zito (Sixty-Ninth Street, BMI)	37
AI NO CORRIDA Jones (Heatwave/HG, ASCAP/Lazy Lizard, BMI)	60	LOVER Group (Michael Stanley/BEMA, ASCAP)	96
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP)	23	LOVERS AFTER ALL Buckingham (Rumanian Pickleworks, BMI/Almo, ASCAP)	100
A LITTLE IN LOVE Tarney (ATV, BMI)	61	MAGIC MAN Dewey-George (Almo/Ray Jay/Similar/Lucky Break, ASCAP/Irving, BMI)	76
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)	29	MAKE THAT MOVE Sylvers (Spectrum VII/My Kinda, ASCAP)	73
AMERICA Gaudio (Stonebridge, ASCAP)	47	ME (WITHOUT YOU) Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	91
ANGEL OF THE MORNING Landis (Blackwood, BMI)	3	MEMORIES Salas (Marvin Gardens, ASCAP)	92
BEING WITH YOU Tobin (Bertam, ASCAP)	6	MISTER SANDMAN Ahern (Edwin H. Morris/MLP, ASCAP)	40
BETTE DAVIS EYES Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)	30	MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)	1
BLESSED ARE THE BELIEVERS Norman (Chappell/Unichappell, BMI)	55	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)	7
BON BON VIE (GIMME THE GOOD LIFE) Linzer (Unichappell/Featherbed/Larball, BMI)	95	ONE DAY IN YOUR LIFE Brown (Jobete, ASCAP)	74
BURN RUBBER Simmons (Total Experience, BMI)	58	PRECIOUS TO ME Podolor (Hearmore/On The Boardwalk, BMI)	63
BUT YOU KNOW I LOVE YOU Post (Tro-Devon, BMI)	65	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP)	4
CAN YOU FEEL IT Group (Mijac/Siggy, BMI)	89	RIGHT AWAY Werman (Junior Wild/Chappell, ASCAP)	68
CELEBRATION Deodato (Delightful/Fresh Star, BMI)	20	RUNNING SCARED Poncia (Acuff/Rose, BMI)	97
CRYING Butler (Acuff Rose, BMI)	34	SAY YOU'LL BE MINE Omartian (Pop 'n' Roll, ASCAP)	38
DON'T STAND SO CLOSE TO ME Group (Virgin/Chappell, ASCAP)	14	SINCE I DON'T HAVE YOU Butler (Bonnyview/Southern, ASCAP)	46
DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI)	33	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI)	59
FADE AWAY Springsteen (Bruce Springsteen, ASCAP)	82	SOMEBODY SEND MY BABY HOME Beckett (Muscle Shoals, BMI)	88
FANTASTIC VOYAGE Group (Spectrum VII/Circle L, ASCAP)	90	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell)	10
FIND YOUR WAY BACK Nevison (Luna-tunes, BMI)	49	STARS ON 45 Eggermont (Publisher not listed)	45
FOR YOU Mann (Bruce Springsteen/Laurel Canyon, ASCAP)	94	STILL RIGHT HERE IN MY HEART Fraboni (Kentucky Wonder, BMI)	87
GAMES PEOPLE PLAY Parsons (Woolfsongs/Careers/Irving, BMI)	84	SUKIYAKI Duke (Beechwood, BMI)	26
GET TOUGH King-Group (Alex/Soufus, ASCAP)	93	SUPER TROUPER Andersson-Ulvaeus (Countless Songs Ltd., BMI)	78
GUUITAR MAN Jarvis (Vector, BMI)	98	SWEETHEART Verroca (Bigteeth, BMI/Brightsmile, ASCAP)	24
HEARTS ON FIRE Garay (Nebraska/United Artists/Glasco, ASCAP)	72	TAKE IT ON THE RUN Cronin-Richrath-Beamish (Buddy, BMI)	12
HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) Gaudio (Stonebridge, ASCAP)	51	THE BEST OF TIMES Group (Stygian/Almo, ASCAP)	22
HER TOWN TOO Asher (Country Road/Leadsheetland, BMI/Iceage, ASCAP)	11	THE PARTY'S OVER (HOPELESSLY IN LOVE) Elson (Weed High Nightmare, BMI)	41
HIT ME WITH YOUR BEST SHOT Olsen (ATV, ASCAP)	83	THE TIDE IS HIGH Chapman (Gemrod, BMI)	52
HOLD ON LOOSELY Mills (Rocknocker/WB/Easy Action, ASCAP)	39	THE WINNER TAKES IT ALL Andersson-Ulvaeus (Artwork, ASCAP)	64
HOW 'BOUT US Graham (Dana Walden, license not listed)	21	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) Grusin-Rosen (Browns, Roaring Fork, BMI)	70
HURRY UP AND WAIT Group (Bovina, ASCAP)	75	THIS LITTLE GIRL Miami Steve-Springsteen (Bruce Springsteen, ASCAP)	54
I CAN'T STAND IT Dowd (Stigwood/Unichappell, BMI)	13	TIME OUT OF MIND Katz (Leon/Freejunker, ASCAP)	22
I DON'T NEED YOU Holmes (WB/Holmes Line, ASCAP)	69	TIME Parsons (Woolfsongs/Careers/Irving, BMI)	79
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI)	36	TOGETHER Sales (Razor Sharp/Double Diamond, BMI)	99
I LOVE YOU Ryan (C.B.B., ASCAP)	28	TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP)	17
I LOVED 'EM EVERY ONE Killen (Tree, BMI)	56	TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI)	42
I MISSED AGAIN Collins-Padgham (Effectsound Ltd./Pun, ASCAP)	32	TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI)	44
IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP)	31	WALKING ON THIN ICE Lennon-Ono-Douglas (Lenono, BMI)	57
I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Butler (Al Gallico, BMI)	85	WASN'T THAT A PARTY Richardson (United Artists, ASCAP)	43
JESSIE'S GIRL Olsen (Portal/Muscleman, BMI)	53	WATCHING THE WHEELS Lennon-Ono-Douglas (Lenono, BMI)	19
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC)	16	WHAT ARE WE DOIN' IN LOVE Maher-Goodrum (Chappell/Sailmaker, ASCAP)	35
JUST SO LONELY Ramone (Marvin Gardens/Beachball, ASCAP)	77	WHAT KIND OF FOOL Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	50
JUST THE TWO OF US Washington, Jr.-MacDonald (Antisia/Bleu Nig, ASCAP)	5	WHEN LOVE CALLS Carmichael (Almo/Newborn/Audio, ASCAP)	80
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)	8	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI)	9
KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	2	WINNING Olson (Island, BMI)	66
LATELY Wonder (Jobete/Black Bull, ASCAP)	81	WOMAN Lennon-Ono-Douglas (Lenono, BMI)	15
LIMELIGHT Brown-Group (Core, ASCAP)	67	YOU BETTER YOU BET Szymczyk (Towser Tunes, BMI)	18
LIVING IN A FANTASY Tarney (Rare Blue, ASCAP/ATV, BMI)	71	YOU LIKE ME DON'T YOU Jackson (Jobete, ASCAP)	86
LIVING INSIDE MYSELF Vannelli (Black Keys, BMI)	25		
LONELY TOGETHER Manilow (Kenny Nolan, ASCAP)	45		

APRIL 25, 1981

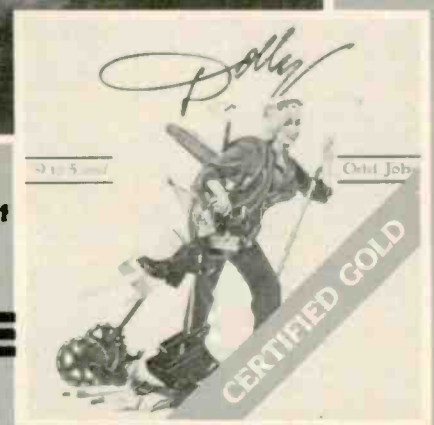
APR. 25	APR. 18	
101	105	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426 (Hotwire/Atlantic, BMI)
102	104	SEDUCED LEON REDBONE/Emerald City 7325 (Atl) (Warner Tamerlane/Precedent, BMI)
103	108	IS IT YOU? LEE RITENOUR/Elektra 47124 (Rit of Habeus, ASCAP)
104	102	PRaise MARVIN GAYE/Tamla 54322 (Motown) (Bugpie, ASCAP)
105	103	HEAVEN IN YOUR ARMS DAN HARTMAN/Blue Sky 6 70053 (CBS) (Silver Steed, BMI)
106	115	SHADDUP YOUR FACE JOE DOLCE/MCA 51053 (Remix, BMI)
107	131	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA) (20th Century/Neary Tunes, ASCAP/Fox Fanfare/Neary Tunes, BMI)
108	110	INVITATION TO LOVE DAZZ BAND/Motown 1507 (Three Go/Jazzy Autumn, ASCAP)
109	109	PLAYING WITH LIGHTNING SHOT IN THE DARK/RSO 1061 (Lukerative, BMI)
110	114	HEARTBEAT TAANA GARDNER/West End 22132 (Kenix/Sugar Biscuit, ASCAP)
111	123	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692 (Ackee/Longdog, ASCAP)
112	107	THAT DIDN'T HURT TOO BAD DR. HOOK/Casablanca 2325 (PolyGram) (I've Got The Music, ASCAP)
113	117	DO YOU WANT TO MAKE LOVE MARVA KING/Planet 47924 (E/A) (ATV, BMI)
114	—	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 49650 (Pesco/Wallet/Senor/Cibie, ASCAP)
115	119	DARLIN' TOM JONES/Mercury 76100 (PolyGram) (September/Yellow Dog, ASCAP)
116	113	PERFECT FIT FERRY KNIGHT/A&M 2304 (Almo/Crimasco, ASCAP)
117	120	SHEILA GREG KIHN/Beserkley 47131 (E/A) (Low-Twi, BMI)
118	118	DDDDDDANCE ROX/Boardwalk 8 70059 (Can't Stop, BMI/Rox and Ross, ASCAP)
119	111	LET ME LOVE YOU GOODBYE BOBBY VINTON/Tapestry 006 (Algee, no license listed)
120	127	PARADISE CHANGE/Atlantic/RFC 3R09 (Little Macho, ASCAP)
121	—	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA) (Spectrum VII/Circle L, ASCAP)
122	124	YEARNING GAP BAND/Mercury 76101 (PolyGram) (Total Experience, BMI)
123	126	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356 (WMOT/Frashion/Supermarket, BMI)
124	125	ANOTHER ONE RIDES THE BUS WEIRD AL YANKOVICH/TK 1043 (Queen/Beechwood, BMI)
125	122	BIRTHDAY PARTY PHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 579 (Sugarhill, BMI)
126	—	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073 (Bilsum, BMI)
127	129	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504 (Be'lbov/Kee-Drick, BMI)
128	121	DON'T KNOW MUCH BILL MEDLEY/Liberty 1402 (ATV/Mann & Weil/Braintree/Snow, BMI)
129	—	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown) (Jobete/Stone City, ASCAP)
130	132	I CAN'T STOP LOVING YOU OUTLAWS/Arista 0597 (HG, ASCAP)
131	128	EVERYTHING IS COOL T-CONNECTION/Capital 4968 (T-Conn/Irving, BMI)
132	130	NOW PLIMSOUHS/Planet 47923 (E/A) (Skyhill, BMI)
133	133	SEND A LITTLE LOVE MY WAY STEPHEN BISHOP/Warner Bros. 49595 (Stephen Bishop, BMI)
134	134	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)
135	—	BODY MUSIC STRIKERS/Prelude 8025 (Trumar, BMI)
136	138	HEAVEN MUST HAVE SENT YOU (HERE IN THE N'GHT) FRANKIE VALLI AND THE FOUR SEASONS/Warner Bros. 49685 (Golden Clover/World Song, ASCAP)
137	136	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram) (Songpainter, BMI)
138	—	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA 12206 (Songs of Manhattan Island/Whitehaven/ZIB, BMI)
139	139	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591 (Snug/Milk Money, ASCAP)
140	141	SOME LOVE SONGS NEVER DIE B.J. THOMAS/MCA 51087 (Southern Nights, ASCAP/Young Un, BMI)
141	140	I HAVE THE SKILL SHERBS/Atco 7325 (Sherbert, ASCAP)
142	—	SUPERLOVE SKYY/Salsoul 2136 (RCA) (One to One, ASCAP)
143	143	LET'S PICK IT UP (WHERE WE LEFT IT OFF) CHRIS MONTAN/20th Century Fox 2480 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Libraphone, EMI)
144	—	LADY'S WILD CON FUNK SHUN/Mercury 76099 (PolyGram) (Val-ie-Joe/Felstar, BMI)
145	—	WHAT ARE YOU GOING TO DO WITH IT BETTY WRIGHT/Epic 19 51009 (Jobete/Black Bull/Dambert, ASCAP)
146	—	JUST CHILLIN' CUT BERNARD WRIGHT/Arista/GRP 2511 (Sunset Burgundy, ASCAP)
147	—	LET ME BE THE ONE WEBSTER LEWIS/Epic 19 51014 (Chazzee/Chas, ASCAP/Take Note, BMI)
148	—	MAKE YOU MINE SIDE EFFECT/Elektra 47112 (Relaxed/Happy Birthday/Tuff Cookie, BMI)
149	137	ROMEO AND JULIET DIRE STRAITS/Warner Bros. 49688 (Straightjacket/Rondor/Almo, ASCAP)
150	135	FOOLISH CHILD ALI THOMSON/A&M 2314 (Rondor/Almo, ASCAP)

But You Know I Love You...

PB-12200



Dolly's follow-up to her #1 single "9 to 5" from the LP "9 to 5 and Odd Jobs."



AHLI-3852

Management

SANDY GALLIN
Katz, Gallin & Morey
9255 Sunset Blvd.
Hollywood, CA 90069
213/273-4210

COUNTRY: BB 28** CB 19* RW 34*
POP: BB 54* CB 62* RW 65*

Produced and Arranged by MIKE POST,
Associate Producer: GREGG PERRY
"9 to 5" Produced and Arranged by GREGG PERRY

Record World Singles



APRIL 25, 1981

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

APR. 25	APR. 18		WKS. ON CHART
1	2	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON EMI-America 8071	11
2	1	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	14
3	4	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	10
4	3	RAPTURE BLONDIE/Chrysalis 2485	13
5	6	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	11
6	8	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	10
7	5	9 TO 5 DOLLY PARTON/RCA 12133	19
8	7	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	19
9	9	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	12
10	11	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	13
11	13	HER TOWN TOO JAMES TAYLOR & J. D. SOUTHER/ Columbia 11 60514	7
12	17	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054	6
13	14	I CAN'T STAND IT ERIC CLAPTON & HIS BAND/RSO 1060	9
14	12	DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	12
15	10	WOMAN JOHN LENNON/Geffen 49644 (WB)	15
16	18	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	11
17	21	TOO MUCH TIME ON MY HANDS STYX/A&M 2323	6
18	20	YOU BETTER YOU BET THE WHO/Warner Bros. 49698	6
19	30	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	5
20	16	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	25
21	25	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	12
22	23	TIME OUT OF MIND STEELY DAN/MCA 51082	7
23	26	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/ Riva 207 (PolyGram)	13
24	27	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	8
25	28	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	6
26	32	SUKIYAKI TASTE OF HONEY/Capitol 4953	8
27	15	THE BEST OF TIMES STYX/A&M 2300	14
28	31	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	9
29	33	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	8
30	34	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	5
31	24	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	12
32	35	I MISSED AGAIN PHIL COLLINS/Atlantic 3790	6
33	29	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	14
34	19	CRYING DON McLEAN/Millennium 11799 (RCA)	14
35	39	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	5
36	22	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	22
37	41	LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION/ Elektra 47125	6
38	49	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	5
39	43	HOLD ON LOOSELY 38 SPECIAL/A&M 2316	7
40	40	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	8
41	42	THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY/ Columbia 11 60505	9
42	36	TREAT ME RIGHT PAT BENATAR/Chrysalis 2487	15
43	48	WASN'T THAT A PARTY ROVERS/Epic/Cleveland Intl. 19 51007	10
44	47	TURN ME LOOSE LOVERBOY/Columbia 11 11421	11
45	46	LONELY TOGETHER BARRY MANILOW/Arista 0596	7
46	60	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)	3



CHARTMAKER OF THE WEEK

47 — AMERICA*
NEIL DIAMOND
Capitol 4994



48	59	STARS ON 45 STARS ON 45/Radio 3810 (Atl)	3
49	56	FIND YOUR WAY BACK JEFFERSON STARSHIP/Grunt 12211 (RCA)	4
50	37	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	13
51	38	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	13
52	44	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	22
53	63	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	4
54	—	THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 8079	1
55	62	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	4
56	65	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690	4
57	55	WALKING ON THIN ICE YOKO ONO/Geffen 49683 (WB)	7
58	51	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	14
59	50	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	19
60	75	AI NO CORRIDA QUINCY JONES/A&M 2309	3
61	52	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	17
62	54	AH! LEAH DONNIE IRIS/MCA 51205	18
63	45	PRECIOUS TO ME PHIL SEYMOUR/Boardwalk 8 5703	13
64	53	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	19
65	74	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	3
66	78	WINNING SANTANA/Columbia 11 01050	2
67	67	LIMELIGHT RUSH/Mercury 76095 (PolyGram)	6
68	66	RIGHT AWAY HAWKS/Columbia 11 60500	6
69	73	I DON'T NEED YOU RUPERT HOLMES/MCA 51095	4
70	72	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	9
71	58	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	14
72	57	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	14
73	81	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	3
74	84	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 62968	2
75	88	HURRY UP AND WAIT ISLEY BROTHERS/T-Neck 6 02033 (CBS)	2
76	79	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	4
77	—	JUST SO LONELY GET WET/Boardwalk 02018	1
78	86	SUPER TROUPER ABBA/Atlantic 3806	4
79	87	TIME ALAN PARSONS PROJECT/Arista 0598	2
80	83	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	4
81	89	LATELY STEVIE WONDER/Tamla 54323 (Motown)	2
82	61	FADE AWAY BRUCE SPRINGSTEEN/Columbia 11 11431	12
83	68	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	28
84	64	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573	19
85	—	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE PAUL ANKA/RCA 12225	1
86	—	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	1
87	—	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)	1
88	—	SOMEBODY SEND MY BABY HOME LENNY LE BLANC/ Capitol/MSS 4919	1
89	—	CAN YOU FEEL IT JACKSONS/Epic 19 01032	1
90	70	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	16
91	69	ME (WITHOUT YOU) ANDY GIBB/RSO 1056	7
92	77	MEMORIES TIERRA/Boardwalk 8 70073	4
93	—	GET TOUGH KLEEER/Atlantic 3788	1
94	—	FOR YOU MANFRED MANN'S EARTH BAND/Warner Bros. 49678	1
95	71	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/Mirage 3780 (Atl)	9
96	90	LOVER MICHAEL STANLEY BAND/EMI-America 8064	5
97	91	RUNNING SCARED FOOLS/EMI-America 8072	7
98	80	GUITAR MAN ELVIS PRESLEY/RCA 12158	13
99	85	TOGETHER TIERRA/Boardwalk 8 5702	23
100	76	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	8

* Denotes Powerhouse Pick.

PRODUCERS AND PUBLISHERS ON PAGE 25

Record World

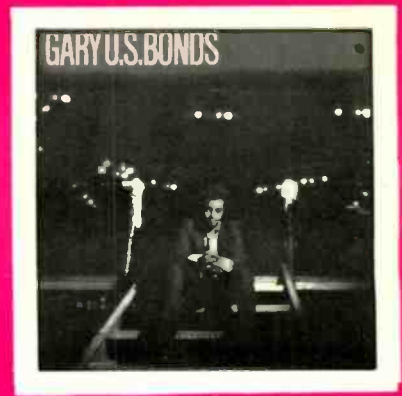
Album

Airplay

APRIL 25, 1981

FLASHMAKER

DEDICATION
GARY U.S. BONDS
EMI-America



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:
GARY U.S. BONDS—EMI America
KIM CARNES—EMI-America
HUMBLE PIE—Atco
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury
BILLY SQUIER—Capitol
WHAT BECOMES OF THE BROKEN HEARTED (import single)—Dave Stewart—Broken

HEAVY ACTION:
THE WHO—WB
GARLAND JEFFREYS—Epic
KAMPUCHEA CONCERTS—Atlantic
BRUCE SPRINGSTEEN—Col
ADAM AND THE ANTS—Epic
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt
GARY U.S. BONDS—EMI-America
ROBERT GORDON—RCA
GREG KIHN—Beserkley

WBCN-FM/BOSTON

ADDS:
GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
JAH MALLA—Modern
SHOT IN THE DARK—RSO
BILLY SQUIER—Capitol

HEAVY ACTION:
THE WHO—WB
CLASH—Epic
PRETENDERS—Sire
PHIL COLLINS—Atlantic
U2—Island
ROBIN LANE & THE CHARTBUSTERS—WB
ADAM AND THE ANTS—Epic
POLICE—A&M
TOM DICKIE & THE DESIRES—Mercury
KIM CARNES—EMI-America

WLIR-FM/LONG ISLAND

ADDS:
GARY U.S. BONDS—EMI-America
CLARKE/DUKE PROJECT—Epic
HUMBLE PIE—Atco
KILLING JOKE—EG
LEO KOTTKE—Chrysalis
PRODUCERS—Portrait
PURE PRAIRIE LEAGUE—Casablanca
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury
BILLY SQUIER—Capitol
ROGER TAYLOR—Elektra

HEAVY ACTION:
GRATEFUL DEAD—Arista
AC/DC—Atlantic
JOAN JETT—Boardwalk
THE WHO—WB
SANTANA—Col
BUMBLE BOOGIE (import single)—Jools Holland—A&M
ADAM AND THE ANTS—Epic
KAMPUCHEA CONCERTS—Atlantic
CLASH—Epic
CARL WILSON—Caribou

WBAB-FM/LONG ISLAND

ADDS:
GARY U.S. BONDS—EMI-America
ROBERT GORDON—RCA
HUMBLE PIE—Atco
POINT BLANK—MCA
ROMEO VOID—415
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury
BILLY SQUIER—Capitol
ROGER TAYLOR—Elektra

HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
STEVE WINWOOD—Island
RUSH—Mercury
THE WHO—WB
GRATEFUL DEAD—Arista
AC/DC—Atlantic
KAMPUCHEA CONCERTS—Atlantic
ERIC CLAPTON—RSO
JOHN LENNON/YOKO ONO—Geffen

WPLR-FM/NEW HAVEN

ADDS:
GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
RY COODER LIVE (12")—WB
HUMBLE PIE—Atco
ROGER C. REALE (ep)—Trold Nosal
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury
BILLY SQUIER—Capitol
ROGER TAYLOR—Elektra

HEAVY ACTION:
GRATEFUL DEAD—Arista
STYX—A&M
REO SPEEDWAGON—Epic
THE WHO—WB
ERIC CLAPTON—RSO
STEVE WINWOOD—Island
PHIL COLLINS—Atlantic
KAMPUCHEA CONCERTS—Atlantic
SANTANA—Col
GARLAND JEFFREYS—Epic

WCCC-FM/HARTFORD

ADDS:
GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
HUMBLE PIE—Atco
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury
BILLY SQUIER—Capitol
HOLLY STANTON—War Bride
ROGER TAYLOR—Elektra

HEAVY ACTION:
JEFFERSON STARSHIP—Grunt
GRATEFUL DEAD—Arista
JUDAS PRIEST—Col
OZZY OSBOURNE—Jet
AC/DC—Atlantic
KAMPUCHEA CONCERTS—Atlantic
PHIL COLLINS—Atlantic
TROWER/BRUCE/LORDAN—Chrysalis
THE WHO—WB
RUSH—Mercury

WBLM-FM/MAINE

ADDS:
GARY U.S. BONDS—EMI-America
BILLY SQUIER—Capitol

HEAVY ACTION:
STYX—A&M
REO SPEEDWAGON—Epic
DIRE STRAITS—WB
KAMPUCHEA CONCERTS—Atlantic
AC/DC—Atlantic
LOVERBOY—Col
RUSH—Mercury
BRUCE SPRINGSTEEN—Col
JEFFERSON STARSHIP—Grunt
THE WHO—WB

WQBK-FM/ALBANY

ADDS:
GARY U.S. BONDS—EMI-America
HUMBLE PIE—Atco
MINGUS DYNASTY—Atlantic
Digital
PRINCE—WB
RUMOUR—Hannibal
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury
BILLY SQUIER—Capitol
ROGER TAYLOR—Elektra
THIEF (soundtrack)—Tangerine
Dream—Elektra
MUDDY WATERS—Blue Sky

HEAVY ACTION:
SANTANA—Col
PHIL COLLINS—Atlantic
THE WHO—WB
GRATEFUL DEAD—Arista
ADAM AND THE ANTS—Epic
GARLAND JEFFREYS—Epic
U2—Island
WILLIE NILE—Arista
DREGS—Arista
KAMPUCHEA CONCERTS—Atlantic

WAQX-FM/SYRACUSE

ADDS:
AC/DC—Atlantic
GARY U.S. BONDS—EMI-America

HEAVY ACTION:
STYX—A&M
THE WHO—WB
APRIL WINE—Capitol
LOVERBOY—Col
38 SPECIAL—A&M
RUSH—Mercury
95X GERBER MUSIC SOUNDCHECK—Local
REO SPEEDWAGON—Epic
KAMPUCHEA CONCERTS—Atlantic
ERIC CLAPTON—RSO

WOUR-FM/UTICA

ADDS:
AC/DC—Atlantic
BILLY & THE BEATERS—Alfa
GARY U.S. BONDS—EMI-America
HUMBLE PIE—Atco
BILLY SQUIER—Capitol
ROGER TAYLOR—Elektra
VISITOR—Local

HEAVY ACTION:
REO SPEEDWAGON—Epic
PHIL COLLINS—Atlantic

RICK SPRINGFIELD—RCA
PRETENDERS—Sire
SANTANA—Col
SHERBS—Atco
THE WHO—WB
KAMPUCHEA CONCERTS—Atlantic
STYX—A&M
ERIC CLAPTON—RSO

WCMF-FM/ROCHESTER

ADDS:
GARY U.S. BONDS—EMI-America
JAH MALLA—Modern
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury
BILLY SQUIER—Capitol
ROGER TAYLOR—Elektra

HEAVY ACTION:
REO SPEEDWAGON—Epic
STEVE WINWOOD—Island
THE WHO—WB
PHIL COLLINS—Atlantic
RUSH—Mercury
38 SPECIAL—A&M
OZZY OSBOURNE—Jet
JUDAS PRIEST—Col
APRIL WINE—Capitol
KAMPUCHEA CONCERTS—Atlantic

WMJQ-FM/ROCHESTER

ADDS:
AC/DC—Atlantic
COLD CHISEL—Elektra
HAWKS—Col
GREG KIHN—Beserkley
BILLY SQUIER—Capitol
PAT TRAVERS—Polydor

HEAVY ACTION
(in alphabetical order):
APRIL WINE—Capitol
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt
KROKUS—Ariola
POINT BLANK—MCA
RAINBOW—Polydor
RUSH—Mercury
38 SPECIAL—A&M
THE WHO—WB

WMMR-FM/PHILADELPHIA

ADDS:
GARY U.S. BONDS—EMI-America
DREGS—Arista
ROBIN LANE & THE CHARTBUSTERS—WB
BILLY SQUIER—Capitol
GEORGE WALLACE—Portrait

HEAVY ACTION:
STEVE WINWOOD—Island
THE WHO—WB
AC/DC—Atlantic
KAMPUCHEA CONCERTS—Atlantic
REO SPEEDWAGON—Epic
ERIC CLAPTON—RSO
STYX—A&M
PHIL COLLINS—Atlantic
PRETENDERS—Sire
GARLAND JEFFREYS—Epic

Y104/PITTSBURGH

ADDS:
38 SPECIAL—A&M

HEAVY ACTION:

STYX—A&M
REO SPEEDWAGON—Epic
THE WHO—WB
ERIC CLAPTON—RSO
STEVE WINWOOD—Island
APRIL WINE—Capitol
PHIL COLLINS—Atlantic
STEELY DAN—MCA
JOHN LENNON/YOKO ONO—Geffen
POLICE—A&M

WHFS-FM/WASHINGTON, D.C.

ADDS:
GARY U.S. BONDS—EMI-America
DREGS—Arista
HUMBLE PIE—Atco
JAH MALLA—Modern
101ers—Andalicia
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury
BILLY SQUIER—Capitol
THIEF (soundtrack)—Tangerine
Dream—Elektra

HEAVY ACTION:

CLASH—Epic
GARLAND JEFFREYS—Epic
PHIL COLLINS—Atlantic
KAMPUCHEA CONCERTS—Atlantic
U2—Island
PRETENDERS—Sire
ADAM AND THE ANTS—Epic
THE WHO—WB
ECHO & THE BUNNYMEN—Sire
ELVIS COSTELLO—Col

WKLS-FM/ATLANTA

ADDS:
GARY U.S. BONDS—EMI-America
HUMBLE PIE—Atco
BILLY SQUIER—Capitol
ROGER TAYLOR—Elektra

HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
RUSH—Mercury
THE WHO—WB
STEVE WINWOOD—Island
ERIC CLAPTON—RSO
HOT 'LANTA HOME COOKING—Local
JOURNEY—Col
APRIL WINE—Capitol
38 SPECIAL—A&M

WYMX-FM/AUGUSTA

ADDS:
PRETENDERS—Sire
BILLY SQUIER—Capitol
ROGER TAYLOR—Elektra

HEAVY ACTION:
THE WHO—WB
RUSH—Mercury
STYX—A&M
REO SPEEDWAGON—Epic
ERIC CLAPTON—RSO
JEFFERSON STARSHIP—Grunt
AC/DC—Atlantic
STEVE WINWOOD—Island
PAT TRAVERS—Polydor
TROWER/BRUCE/LORDAN—Chrysalis

MOST ADDED

DEDICATION—Gary U.S. Bonds—EMI-America (30)
 DON'T SAY NO—Billy Squier—Capitol (30)
 GO FOR THE THROAT—Humble Pie—Atco (15)
 FUN IN SPACE—Roger Taylor—Elektra (12)
 REACH UP AND TOUCH THE SKY—Southside Johnny and the Asbury Jukes—Mercury (11)
 MISTAKEN IDENTITY—Kim Carnes—EMI-America (5)

TOP AIRPLAY

FACE DANCES
 THE WHO
 WB



MOST AIRPLAY

FACE DANCES—The Who—WB (38)
 ANOTHER TICKET—Eric Clapton—RSO (25)
 HI INFIDELITY—REO Speedwagon—Epic (25)
 ARC OF A DIVER—Steve Winwood—Island (22)
 MOVING PICTURES—Rush—Mercury (22)
 PARADISE THEATER—Styx—A&M (22)
 FACE VALUES—Phil Collins—Atlantic (21)
 CONCERTS FOR THE PEOPLE OF KAMPUCHEA—Atlantic (17)
 MODERN TIMES—Jefferson Starship—Grunt (16)
 ZBOPI—Santana—Col (14)

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

WSHE-FM/FT. LAUDERDALE

ADDS:
 GARY U.S. BONDS—EMI-America
 OZZY OSBOURNE—Jet
 PRODUCERS—Portrait
 BILLY SQUIER—Capitol

HEAVY ACTION:

STYX—A&M
 RUSH—Mercury
 THE WHO—WB
 KAMPUCHEA CONCERTS—Atlantic
 JOURNEY—Col
 STEVE WINWOOD—Island
 JEFFERSON STARSHIP—Grunt
 REO SPEEDWAGON—Epic
 38 SPECIAL—A&M
 TROWER/BRUCE/LORDAN—Chrysalis

WMMS-FM/CLEVELAND

ADDS:
 ALMOST SATURDAY NIGHT (single)—Dave Edmunds—Swan Song
 GARY U.S. BONDS—EMI-America
 HUMBLE PIE—Atco
 ROVERS—Epic/Cleve. Intl.
 SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury
 BILLY SQUIER—Capitol
 ROGER TAYLOR—Elektra

HEAVY ACTION:

KAMPUCHEA CONCERTS—Atlantic
 THE WHO—WB
 RUSH—Mercury
 BLONDIE—Chrysalis
 PHIL COLLINS—Atlantic
 STEVE WINWOOD—Island
 STYX—A&M
 AC/DC—Atlantic
 REO SPEEDWAGON—Epic
 LOVERBOY—Col

Y95-FM/ROCKFORD

ADDS:
 BANDERA—MCA
 GARY U.S. BONDS—EMI-America
 GREAT BUILDINGS—Col
 HUMBLE PIE—Atco
 GERARD McMAHON—ARC/Col
 BILLY SQUIER—Capitol

HEAVY ACTION:

STYX—A&M
 THE WHO—WB
 RUSH—Mercury
 REO SPEEDWAGON—Epic
 APRIL WINE—Capitol
 38 SPECIAL—A&M
 ERIC CLAPTON—RSO
 JUDAS PRIEST—Col
 TED NUGENT—Epic
 PHIL COLLINS—Atlantic

WXRT-FM/CHICAGO

ADDS:
 BILLY & THE BEATERS—Alfa
 GARY U.S. BONDS—EMI-America
 CLARKE/DUKE PROJECT—Epic
 ROBIN LANE & THE CHARTBUSTERS—WB

HEAVY ACTION:

THE WHO—WB
 GRATEFUL DEAD—Arista

WILLIE NILE—Arista
 KAMPUCHEA CONCERTS—Atlantic
 ELVIS COSTELLO—Col
 PRETENDERS—Sire
 MUDDY WATERS—Blue Sky
 ERIC CLAPTON—RSO
 TODD RUNDGREN—Bearsville
 SANTANA—Col

WLPX-FM/MILWAUKEE

ADDS:
 BILLY SQUIER—Capitol

HEAVY ACTION:

REO SPEEDWAGON—Epic
 AC/DC—Atlantic
 STYX—A&M
 RUSH—Mercury
 LOVERBOY—Col
 PRETENDERS—Sire
 THE WHO—WB
 APRIL WINE—Capitol
 OZZY OSBOURNE—Jet
 JEFFERSON STARSHIP—Grunt

WQFM-FM/MILWAUKEE

ADDS:
 HUMBLE PIE—Atco
 BILLY SQUIER—Capitol

HEAVY ACTION:

REO SPEEDWAGON—Epic
 AC/DC—Atlantic
 STYX—A&M
 RUSH—Mercury
 PHIL COLLINS—Atlantic
 APRIL WINE—Capitol
 THE WHO—WB
 38 SPECIAL—A&M
 JEFFERSON STARSHIP—Grunt
 JUDAS PRIEST—Col

KDWB-FM/MINNEAPOLIS

ADDS:
 POINT BLANK—MCA
 RAINBOW—Polydor
 SHERBS—Atco
 BILLY SQUIER—Capitol

HEAVY ACTION:

THE WHO—WB
 38 SPECIAL—A&M
 RUSH—Mercury
 LOVERBOY—Col
 ERIC CLAPTON—RSO
 MANFRED MANN—WB
 POLICE—A&M
 FRANKE & THE KNOCKOUTS—Millennium
 APRIL WINE—Capitol
 JOURNEY—Col

KQRS-FM/MINNEAPOLIS

ADDS:
 BILLY SQUIER—Capitol

HEAVY ACTION:

REO SPEEDWAGON—Epic
 38 SPECIAL—A&M
 STEVE WINWOOD—Island
 THE WHO—WB
 RUSH—Mercury
 ERIC CLAPTON—RSO
 LOVERBOY—Col
 STYX—A&M
 TROWER/BRUCE/LORDAN—Chrysalis
 SANTANA—Col

KTXQ-FM/DALLAS

ADDS:
 JEFFERSON STARSHIP—Grunt

HEAVY ACTION:

JOURNEY—Col
 LOVERBOY—Col
 STEVE WINWOOD—Island
 ERIC CLAPTON—RSO
 THE WHO—WB
 REO SPEEDWAGON—Epic
 STYX—A&M
 RUSH—Mercury
 SANTANA—Col
 POINT BLANK—MCA

KZEW-FM/DALLAS

ADDS:
 HUMBLE PIE—Atco
 BILLY SQUIER—Capitol

HEAVY ACTION:

STEVE WINWOOD—Island
 RUSH—Mercury
 THE WHO—WB
 POLICE—A&M
 ERIC CLAPTON—RSO
 SHERBS—Atco
 STEELY DAN—MCA
 JEFFERSON STARSHIP—Grunt
 DONNIE IRIS—MCA
 DIRE STRAITS—WB

KL0L-FM/HOUSTON

ADDS:
 GARY U.S. BONDS—EMI-America
 SHAKE RUSSELL/DANA COOPER—MCA
 SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury
 BILLY SQUIER—Capitol

HEAVY ACTION:

THE WHO—WB
 STEVE WINWOOD—Island
 RUSH—Mercury
 38 SPECIAL—A&M
 STYX—A&M
 REO SPEEDWAGON—Epic
 PHIL COLLINS—Atlantic
 POINT BLANK—MCA
 KROKUS—Ariola
 AC/DC—Atlantic

KLBJ-FM/AUSTIN

ADDS:
 GARY U.S. BONDS—EMI-America
 KIM CARNES—EMI-America
 ROBERT GORDON—RCA
 BILLY SQUIER—Capitol

HEAVY ACTION:

ERIC CLAPTON—RSO
 JOE ELY—Southcoast/MCA
 JAMES TAYLOR—Col
 THE WHO—WB
 PHIL COLLINS—Atlantic
 RUSH—Mercury
 SANTANA—Col
 FABULOUS THUNDERBIRDS—Chrysalis
 RICK SPRINGFIELD—RCA
 ROLLING STONES—Rolling Stones

KFML-AM/DENVER

ADDS:
 ADAM AND THE ANTS—Epic
 GARY U.S. BONDS—EMI-America
 COSMOS (soundtrack)—RCA
 ROBIN LANE & THE CHARTBUSTERS—WB
 JOHN MARTYN—Antilles
 YUTAKA YOKOKURA—Alfa

HEAVY ACTION:

STEVE WINWOOD—Island
 SANTANA—Col
 TROWER/BRUCE/LORDAN—Chrysalis
 U2—Island
 THE WHO—WB
 GREG KIHN—Beserkley
 STEELY DAN—MCA
 STRAY CATS (import)—Arista
 ERIC CLAPTON—RSO
 WILLIE NILE—Arista

KGB-FM/SAN DIEGO

ADDS:
 GARY U.S. BONDS—EMI-America
 OZZY OSBOURNE—Jet
 BILLY SQUIER—Capitol

HEAVY ACTION:

STEVE WINWOOD—Island
 JOHN LENNON/YOKO ONO—Geffen
 APRIL WINE—Capitol
 AC/DC—Atlantic
 ERIC CLAPTON—RSO
 PRETENDERS—Sire
 THE WHO—WB
 PHIL COLLINS—Atlantic
 SANTANA—Col
 JEFFERSON STARSHIP—Grunt

KOME-FM/SAN JOSE

ADDS:
 GARY U.S. BONDS—EMI-America

HEAVY ACTION:

STYX—A&M
 REO SPEEDWAGON—Epic
 JOURNEY—Col
 THE WHO—WB
 ERIC CLAPTON—RSO
 GREG KIHN—Beserkley
 JEFFERSON STARSHIP—Grunt
 STEVE WINWOOD—Island
 SANTANA—Col
 BLONDIE—Chrysalis

KSJO-FM/SAN JOSE

ADDS:
 GARY U.S. BONDS—EMI-America
 MAGAZINE—I.R.S.
 BILLY SQUIER—Capitol
 ROGER TAYLOR—Elektra
 THIEF (soundtrack)—Tangerine Dream—Elektra

HEAVY ACTION:

JEFFERSON STARSHIP—Grunt
 THE WHO—WB

ERIC CLAPTON—RSO
 REO SPEEDWAGON—Epic
 POLICE—A&M
 STYX—A&M
 SANTANA—Col
 JOURNEY—Col
 APRIL WINE—Capitol
 STEVE WINWOOD—Island

KWST-FM/LOS ANGELES

ADDS:
 GARY U.S. BONDS—EMI-America
 HUMBLE PIE—Atco
 BILLY SQUIER—Capitol

HEAVY ACTION:

STYX—A&M
 THE WHO—WB
 POLICE—A&M
 STEVE WINWOOD—Island
 BRUCE SPRINGSTEEN—Col
 REO SPEEDWAGON—Epic
 AC/DC (Back)—Atlantic
 JEFFERSON STARSHIP—Grunt
 STEELY DAN—MCA
 OUTLAWS—Arista

KZOK-FM/SEATTLE

ADDS:
 GARY U.S. BONDS—EMI-America
 JEFFERSON STARSHIP—Grunt
 SHOT IN THE DARK—RSO
 JESSE WINCHESTER—Bearsville

HEAVY ACTION:

STEVE WINWOOD—Island
 ERIC CLAPTON—RSO
 JOHN COUGAR—Riva
 ALAN PARSONS PROJECT—Arista
 STEELY DAN—MCA
 CLIMAX BLUES BAND—WB
 REO SPEEDWAGON—Epic
 PHIL COLLINS—Atlantic
 CHRISTOPHER CROSS—WB
 DIRE STRAITS—WB

KZEL-FM/EUGENE

ADDS:
 ANTMUSIC (single)—Adam and the Ants—Epic
 BILLY & THE BEATERS—Alfa
 GARY U.S. BONDS—EMI-America
 HUMBLE PIE—Atco
 LIVE WIRE—A&M
 NEW TOY (12")—Lene Lovich—Stiff
 BILLY SQUIER—Capitol

HEAVY ACTION:

SANTANA—Col
 THE WHO—WB
 JEFFERSON STARSHIP—Grunt
 AC/DC—Atlantic
 GRATEFUL DEAD—Arista
 PRETENDERS—Sire
 PAT TRAVERS—Polydor
 PHIL COLLINS—Atlantic
 KAMPUCHEA CONCERTS—Atlantic
 ERIC CLAPTON—RSO

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

Radio World

Radio Replay

By PHIL DiMAURO

■ **BEAMING EAST:** Big changes to report from RKO Radio this week. **Tom Burchill** was promoted to president of the RKO Networks, following RKO's recent announcement of expanded network services. Burchill will continue to be based in New York, as will **Bob Williamson**, recently vice president at WNAC-TV, Boston, who is relocating to become RKO Radio president, following the departure of **Dwight Case**.

RKO Radio has also closed its former base of operations on the west coast. The offices of radio station KRTH in Los Angeles will now function as RKO's west coast headquarters, with national music coordinator **Bob Hamilton** in charge.

THE NABBERS AND THE NABBED: At last week's NAB convention in Las Vegas, radio networks, syndicators and rep firms once again showed remarkable imagination in the never-ending battle for people's attention. The promo gimmicks were endless—we'll describe a few.

Personalities are a good promotional magnet, and two outfits exploited them to the fullest: the Mutual Radio Network, who had production colleague **Dick Clark** on hand; and Watermark, whose new "Soundtrack of the Sixties" host, **Gary Owens**, showed up to pose with guests for polaroids at the company's hospitality suite. Watermark also reported a great reaction to their "Radio people do it with frequency" buttons.

The ABC Networks dressed people up in antique clothes and took old-fashioned looking photographs of them. As part of their "The Touch of Gold" theme, ABC raffled off gold nuggets to their affiliates. That's hitting them where they'll feel it the most!

RKO, the self-proclaimed satellite pioneers, were giving away bags with a space-age design, while McGavren-Guild, the rep firm, handed out canvas carry all bags as part of their "Radio Store" hospitality suite. They also featured a display of museum-piece radios, which played period music.

The Source, NBC's young adult network, had a device which took pictures of people and reduced them to computer-graphic printouts. And Drake-Chenault, using the oldest strategy in the book, attracted repeat visitors to their "sweetest of suites" by offering six flavors of ice cream.

MORE NAB: It seems that the recent fires at the MGM Grand and Hilton Hotels in Las Vegas have sparked an impractical degree of caution in hotel management. At the Vegas Hilton, they've installed fire alarms that apparently go off when somebody lights a cigarette in Lake Tahoe. Several false fire alarms were reported, including a 5:30 a.m. evacuation that forced several guests to walk down nineteen flights of stairs. Some of them were heard grumbling at 7:30 a.m. Association of Independent Radioproducers (AIR) breakfast following the alarm.

And finally, as we predicted, Broadcast Pioneers' Award recipients **Bob and Ray** just refused to get serious at the Tuesday (14) breakfast ceremony.

Dubbing themselves the "North Dakota Lumber Owners Association," they insisted that their main interest was "radio and television cabinets," predicting a "big trend in mahogany." And when they were told that the previous year's recipient, **Bert Parks**, cried when he got his award, Bob (or was it Ray?) answered, "He must have had the same scrambled eggs I had."

MOVES: **Ellen Ambrose** has been named vice president and general manager of The Source, while **Dick Penn** has been promoted to VP/GM of the NBC Radio Network . . . **Don Pettibone** is the new general manager of WIOQ, Philadelphia. He was most recently VP/GM at WSNE, Providence, also an Outlet Broadcasting station . . . Former RKO Radio vice president **Harvey Mednick** and **Bob Klein** of Klein &, a Los Angeles-based firm that creates and produces promotional material for station groups, have formed Klein/Mednick Special Projects. Their company will develop, produce and distribute programming and promotional material on behalf of the film and recording industries for use by radio stations . . . **Bob Moore** has

(Continued on page 31)

NAB Convention (Continued from page 3)

two challenges: the proposed Western Hemisphere revision of the AM radio band, which would shrink the interval between station signals from ten to nine kilohertz; and the overwhelming array of new technology, especially satellites, which will shape the future of radio.

Senator Barry Goldwater (R-Ariz.), who was prominent among the large slate of legislators who participated in various convention functions, made a confident prediction that the AM channel squeeze "won't work, it hasn't got a chance in Congress." Goldwater, who is chairman of the Senate Communications Subcommittee, predicted, "When the members of Congress realize that the change means the abolition of most AM radio receivers, that alone is going to defeat it." Goldwater added that the Canadian government's disapproval of the reduced signal spacing should further encourage the United States to offer the same decision when international discussion on the subject resumes.

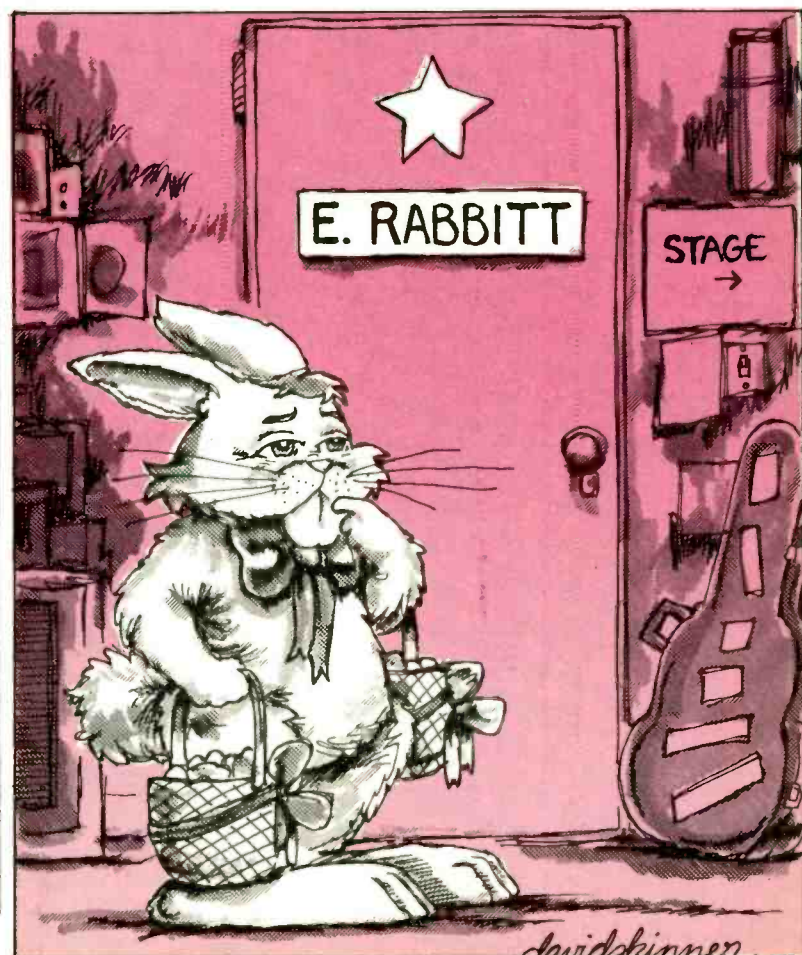
In the wake of recent announcements of new satellite-fed network services by RKO, Burkhart, Abrams & Associates and Sunbelt Communications (under former RKO Radio president

Dwight Case), the recent NAB was uneventful in terms of major announcements and unveilings. While the above-mentioned companies seemed to use the convention as a launching pad for sales and promotional efforts for their new ventures, they won't have real stories to tell until the NAB's radio programming conference to be held in Chicago later this year.

Broadcasters did have more than enough hardware to inspect, however — over 225,000 square feet of exhibits. Outside the Las Vegas Hilton, which served as radio headquarters for the convention, the parking lot was bristling with satellite earth stations, or "dishes" from the smaller variety to examples fifteen feet in diameter. This futuristic scene stood in sharp contrast to the small number of satellite antennae on display at last year's convention.

Many of the convention's radio functions concentrated on explaining the new technology and its application to broadcasters. A "New Technologies Forum," held Monday (13), moderated by Paul Bortz of Denver-based Browne, Bortz & Coddington, featured panelist Dick Geismar of Insilco

(Continued on page 31)



NMPA Intervenor

(Continued from page 3)

rest of the decision, the NMPA states, "should be affirmed."

The brief's calm point of view might be best reflected by this example of its tone: "Although the NMPA had sought a rate equivalent to five cents per song, the four-cent song rate is unquestionably within a zone of reasonableness, and reflects the Tribunal's application of the statutory objectives. . . ."

Achieves Mandate

The brief even goes on to point out how the four-cent rate achieves the Tribunal's mandate:

"The new rate will maximize the availability of creative work . . . by encouraging the creation of songs without requiring an increase in the price of records."

"The new rate will afford the copyright owner a fair return for creative work and continue to allow copyright users to earn a fair income under existing economic conditions. . . ."

"The new rate reflects the relative roles of copyright owners and copyright users . . . and is the product of the Tribunal's thorough consideration. . . ."

"The new rate minimizes any disruptive impact on the record industry . . . by retaining the traditional flat fee, and is consistent with industry practices."

Sources close to the NMPA have said that privately they still believe a percentage rate would have been the preferable formula.

But the NMPA is adamant on one important point — the effective date must be changed from July 1 back to February 1, and the conciliatory tone of the rest of the brief seems to underscore its importance to the music publishers.

However, the American Guild of Authors and Composers (AGAC) and the Nashville Songwriters' Association International (NSAI) have also filed with the Appeals Court, but as petitioners, seeking a reversal of the CRT's December decision, arguing that it "denies an increase in the statutory rate . . . above the four-cent level. . . ."

The combined AGAC and NSAI petitioners' brief argues that the Tribunal "erred as a matter of law" when it excluded room for a higher rate in bargaining over royalty rates, and also "failed to observe required procedure" by denying AGAC's motion to strike the Recording Industry Association of America's economic study of the record industry by the Cambridge Research Institute and its related oral testimony.

The AGAC argues that the study "provided no useful information" and further states that "there is

good reason to doubt the profit figures" the Cambridge survey produced.

The brief suggests that there is even good reason to doubt that the record industry suffered severely in 1979, as the RIAA data indicated: "AGAC contends that the purported loss in 1979 was fictitious."

It goes on to mention the unavailability of securing data relating to revenues of profits from oversea sales and record clubs, as well as the discrepancies between available data presented and outside figures, for example, from annual reports of CBS and Warner Communications, Inc., which showed that worldwide recording operations showed a profit before taxes.

The AGAC-NSAI brief asks that the Tribunal decision be remanded in part for reconsideration "in the light of correct legal standards." It also stops short of arguing for a higher royalty rate, but states that "such reconsideration can only produce an increase in the statutory rate above four cents, or perhaps an adherence to the four-cent level; it cannot," it argues, "produce a decrease below four cents."

Requests Limited Remand

The brief asks the Court to make such a remand "limited," if granted, so that it does not cause an "automatic stay" while an appeal is pending.

It also asks the Court for a decision before July 1, stating that "every week's delay thereafter may damage copyright owners at the rate of one million dollars per week."

The case will be heard, and arguments presented, in the D.C. Appeals Court between May 22 and June 24. None of the intervenors or petitioners will know which judges will sit until the case begins.

Solar Re-Pacts Whispers



Dick Griffey, president, Solar Records, has announced the re-signing of the Whispers to a major long-term agreement with the label. Pictured at the signing are, from left (standing): Steven Steinberg, attorney; Leaveil Degree of the Whispers; Griffey; Whispers members Marcus Hutson and Nicholas Caldwell; business accountant John Ritter; Carmen E. Davis, special assistant to the Whispers; and attorney Vergil Roberts. Seated: Whispers' members Wallace Scott and Walter Scott.

Radio Replay

(Continued from page 30)

been promoted to GM of KHTZ, Los Angeles . . . NKR Productions, the Kenny Rogers-owned radio and TV syndication firm, has moved to 8732 Sunset Blvd., Suite 700. Los Angeles, CA 90069. Telephone: (213) 652-0980. NKR president Ron Nickell also announces the addition of Craig Sheftell as national sales coordinator.

SHORT WAVES: "Paul McCartney, Composer/Artist," a 48-song book featuring words, music and drawings by the ex-Beatle, is reportedly selling well with the help of radio promotions involving key FM stations across the U.S. Paul isn't any Albrecht Durer, but it's a beautiful book . . . Quote of the Week: This comes from Dr. Martin Frankel, gave a talk at the NAB convention on the reliability of radio ratings for Arbitron. "If you do distrust small percentage samples," said Frankel, "I hope you change your mind before you go for your next blood test. Otherwise you'd better be prepared to tell your doctor to take it all."

NAB Suggests Stations Continue To Keep Logs

■ WASHINGTON—The National Association of Broadcasters is suggesting to its 4700 radio members that maybe what government hath taken away, advertisers might want.

The NAB has sent letters to its members saying that even though radio stations no longer are required by the FCC to keep detailed program logs, they ought to keep some sort of logs of their own anyway.

"The purpose of this letter," the NAB wrote, "is to reaffirm the need for . . . essential record keeping" even though stations are now relieved of the "rigorous requirements" of the FCC's rules.

The NAB met with advertising agency associations and they both concluded that the information be kept to "be available for inspection by advertisers or agencies."

NAB and the Radio Advertising Bureau recommended that stations "keep such records and indicate on your station invoices that this information is being maintained, is accurate, and will be available for inspection"

BILL HOLLAND

NAB

(Continued from page 30)

Broadcasting, New Haven Connecticut; consultant J. T. Shrigley; and Edward McGlaughlin, president of the ABC Radio Networks. A Tuesday workshop on earth stations dealt with the nuts and bolts issues of satellite technology.

Technology was also the subject of an address by Arch Masden, president of Bonneville International Corp., who was recipient of the NAB's Distinguished Service Award. He told a gathering on Sunday (12) that "our communications technology is light years ahead of application to link minds in a world seething with crucial human problems."

The convention's general radio session was opened by Edward O. Fritts, chairman of the NAB Radio Board and chairman of Fritts Broadcasting, Inc., Indianola, Miss., on Monday morning. Richard M. DeVos, president of the Amway Corp. and co-chairman of the Mutual Broadcasting System, was the keynote speaker. Fritts commended the efforts of broadcasters toward encouraging the government's recent deregulation decisions, and stressed the importance of persuading the government not to endorse "technical solutions to political problems." DeVos, who spoke of the importance of free enterprise and its specific application to the radio industry, urged broadcasters to make use of the time and energy freed up by deregulation. "Become involved in business and politics, speak out, allocate your time," said DeVos.

Over 6000 broadcasters attended this year's NAB convention, plus about 10,000 additional attendants.

ASCAP Charter Member Ernest Breuer Dies

■ MIAMI — Ernest Breuer, composer of "Does the Spearmint Lose Its Flavor on the Bedpost Overnight?" and "Oh Gee, Oh Gosh, Oh Golly I'm In Love," died here on April 3. He was 95.

A/C Chart

APRIL 25, 1981

APR 25	APR 18		WKS. ON CHART
1	1	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON EMI-America 8071 (4th Week)	10
2	2	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	11
3	3	HER TOWN TOO JAMES TAYLOR & J.D. SOUTHER/ Columbia 11 60514	7
4	4	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	9
5	5	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	13
6	6	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	8
7	8	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	8
8	7	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	12
9	16	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	5
10	13	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	5
11	17	SUKIYAKI TASTE OF HONEY /Capitol 4953	5
12	18	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	4
13	14	TIME OUT OF MIND STEELY DAN/MCA 51082	6
14	9	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	13
15	15	LONELY TOGETHER BARRY MANILOW/Arista 0596	7
16	20	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	4
17	19	SUPER TROUPER ABBA/Atlantic 3806	5
18	21	HOW 'BOUT US CHAMPAIGN/Columbia 11 11434	10
19	27	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	3
20	22	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690	5
21	12	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	9
22	25	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	5
23	11	9 TO 5 DOLLY PARTON/RCA 12133	18
24	10	WOMAN JOHN LENNON/Geffen 49644 (WB)	13
25	28	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	4
26	32	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	3
27	23	CRYING DON McLEAN/Millennium 11799 (RCA)	14
28	31	I DON'T NEED YOU RUPERT HOLMES/MCA 51092	4
29	44	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	2
30	36	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)	2
31	33	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/ Riva 207 (PolyGram)	4
32	43	STARS ON 45 STARS ON 45 /Radio 3810 (Atl)	2
33	24	I CAN'T STAND IT ERIC CLAPTON/RSO 1060	6

CHARTMAKER OF THE WEEK

34	—	AMERICA NEIL DIAMOND Capitol 4994	1
35	26	THE BEST OF TIMES STYX/A&M 2300	13
36	45	I MISSED AGAIN PHIL COLLINS/Atlantic 3790	2
37	30	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	8
38	40	WASN'T THAT A PARTY ROVERS/Epic/Cleve. Intl. 19 51007	3
39	42	SOMETIMES, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062	8
40	29	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	13
41	—	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 1512	1
42	—	LATELY STEVIE WONDER/Tamla 54323 (Motown)	1
43	—	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	1
44	39	ALICE DOESN'T LOVE HERE ANYMORE BOBBY GOLDSBORO/ Curb 70052 (CBS)	4
45	35	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	20
46	34	IT'S MY JOB JIMMY BUFFETT/MCA 51061	8
47	41	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	15
48	—	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA)	1
49	37	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	20
50	38	DARE TO DREAM AGAIN PHIL EVERLY/Curb 5401	9

Disco File (Continued from page 23)

versions (including instrumentals) of L.A.X.'s "Fight Back" and "Possessed" from the "All My Love" album (Prelude), done by producers Galen Senogles and Ralph Benatar and DJ Francois Kevorkian. Both are much improved—funkier, mostly—and we find the throbbing conclusion of the instrumental "Fight Back" much more tribalistic than many of the current records that claim African sources. A new rap version of "Heartbeat" has been released by West End; it uses the original track, augmented with new synthesizer overdubs, and smooth-flowing talk from Sweet G. The flip is an instrumental with party noises. Non-commercially: the Isley Brothers' breaking pop hit, "Hurry Up and Wait" is pressed on T-Neck disco disc; do not overlook the "short version" which is an instrumental version that should have been labeled more clearly (or, even better, edited onto the vocal).

PERFORMANCE NOTES: We caught most of Prelude's artist roster recently at New York's Fun House, where six acts sang to taped musical tracks. One was struck most by the depth of the line-up: three female vocalists, one male and two groups; all but one of them connected production-wise to two increasingly prolific teams, Willie Lester and Rodney Brown's D.C.-based Mainline set-up and New Yorkers Raymond Reid and William Anderson. Gayle Adams, in a natty tuxedo, threw ad-libs left and right to "Life Saver;" Sharon Redd was all over the Fun House center stage for "Can You Handle it"; Bobby Thurston demonstrated considerable bluesy power and technique vocally, debuting "Is Something Wrong With You": he seems a real artist find. France Joli also came on even stronger than we remember her: in two new cuts backed by the Unlimited Touch rhythm section, the more challenging material seems to inspire her to push harder than ever. Aside from her striking beauty, she's developing surprising emotional presence. In this semi-live situation, not surprisingly, the groups came off best: Unlimited Touch were sharp and engaging, especially cute doing their steps to "Searching to Find the One," and the caterwauling, freaky-chic Strikers were greeted by a forest of uplifted fists—they couldn't get enough of that stuff and neither could we! Seriously, though, the show most of all pointed out the validity of the in-disco tape-backed performance (see Mike Freedberg's comments in the April 1 Soho Weekly News); we've heard people say that such shows are necessarily cold, but it didn't feel that way at all to us. You know the disco crowd: they do it to the bone . . .

'Quiex' (Continued from page 6)

V-144 compound to merit the extra cost, while "Quiex 2," a demonstrably improved material, is too expensive to be widely adopted.

In a prepared release circulated by Vitec's publicity firm, the Weiss Group, Inc., Fleetwood Mac's Dashut is quoted as saying that the quintet's latest Warners album, "Fleetwood Mac Live," was pressed in "Quiex" (1), "and we're very pleased with the results." RW spoke to Paul West at Capitol pressing, who handled a portion of the "Fleetwood Mac Live" orders, and while West agreed that "Quiex" is "one of the better compounds on the market," he also noted that Capitol had not yet used "Quiex" in actual production but had merely tested it. "Live," West said, was pressed with Vitec's V-500 compound.

When queried about this apparent discrepancy, Vitec's Silver explained that "Quiex" (1) and V-500 are, in fact, one and the same; the "Quiex" trademark was adopted after its use increased in popularity. That may also explain why Fleetwood Mac's Caillat, also contacted by RW, said that while he and Dashut had indeed campaigned for a better compound,

he himself had not yet heard any "Quiex" pressings. Apparently, both Caillat and Capitol's West were unaware that V-500 and "Quiex" (1) are identical, although West said that "practically speaking, you'd have a hard time distinguishing between the two."

Another audiophile manufacturer, Sheffield Labs plant manager Richard Doss, was quoted in the Weiss Group's release as having used "Quiex" for two direct-to-disc pressings and found it to be superior. Representatives of two other pressers, Allied and RCA, asked not to be quoted.

Aucoin Taps Langsam

■ NEW YORK—William Aucoin, president of Aucoin Management, Inc., has announced the appointment of Ida S. Langsam as director of publicity.

Prior to joining Aucoin Management, Langsam was senior account executive at the Howard Bloom Organization for over two years. She came to the Bloom Organization from Mike's Artist Management, Inc., where she was publicity director. Langsam began her career in the music business with the publicity firm of Ren Grevatt Associates in 1973.

New Releases by Devo, Pretenders Point to the Viability of the EP

By GREG BRODSKY

■ NEW YORK—The manufacturing and marketing of EPs is nothing new, but recordings in this format have not been meeting with much commercial acceptance lately. With the release of two such EPs—"Dev-o Live" and the self-titled "Pretenders," both from Warner Bros. Records—that trend appears likely to change. For if their respective positions on this week's *Record World* Album Chart are any indication, both records are headed for considerable success.

In a recent interview, Kent Crawford, assistant to the VP of sales at Warner Bros., explained the label's reasons for releasing the two records. "Various record companies have been experimenting with a mid-range priced mini-album concept in different configurations," Crawford said. "We felt that the best way to gauge or to test the market for this type of music would be to combine established name acts with music that was previously unavailable in the U.S. at a mid-range price."

With the exception of Cheap Trick's "Found All the Parts," released last year as a 10-inch Epic Nu-Disk, recent commercially-available EPs on several labels, including Warner Bros., have featured "new and developing" artists. Last fall, two such "MINIs"—as Warners has classified them—were released carrying a list price of \$4.98: the self-titled "Gang of Four" and Robin Lane & the Chartbusters' "Five Live."

Although the new "MINIs" were released simultaneously, "they are separate projects whose ideas came up separately," notes Crawford. "With Devo, we released the same package minus two cuts on a 12-inch PRO (a disk intended for promotional use only) in early January. It was radio response and our own field people's response to the package and to the musical content that prompted us to turn it into a 'for sale' item. The group provided us with two additional tracks, including 'Be Stiff,' which had only been available as an import.

Import Singles

"The Pretenders goes back as far as last fall, when the 'Talk of the Town' single was available on RSO's 'Times Square' soundtrack. We chose to wait because at that time their first album was still very hot."

Four of the songs on the Pretenders EP were previously available as import singles and Warner Bros. had released a seven-inch PRO featuring "Talk of the

Town" and "Message of Love." Through Sire, the group's Warner Bros.-distributed label, a fifth cut was added to complete the EP: a live version of "Precious," a song contained in the group's debut album (also entitled "Pretenders").

Marketing Strategy

"It really is a coincidence of timing that brought the two 'MINIs' together because they both came from different origins," explains Crawford. "As it turns out, in the release cycle of these artists, they won't have new albums ready until the fall. So there is also a publicity and marketing strategy in it in that we hope to keep these acts' names before the public and the radio people because it will have been a year and a half between 'regular' albums."

The last "regular" albums from both the Pretenders and Devo helped Warner Bros. break both acts in 1980. Both are currently among the label's best catalogue sellers.

Early Sales Strong

The initial reaction to both EPs from radio and retail has been tremendous, according to Crawford, who said "initial customer orders were double what our projected initial orders would be." Both had been in the stores for just a week when he spoke, yet "Dev-o Live" entered last week's Album Chart at #64 bullet and the Pretenders EP, on the basis of an even greater number of regional retail breakouts, debuted at a bullet #44.

The strong retail activity on the two EPs continued this week, allowing "Dev-o Live" to climb to #59 bullet and "Pretenders" to

jump all the way to #26 bullet.

The list price for the two records is \$5.99, a price chosen for bookkeeping reasons and to avoid confusion with the Warner/Elektra/Atlantic Corp.'s \$5.98 catalogue series. "We don't want them advertised with the \$5.98 catalogue series because it's new music. The WEA branches are advertising and merchandising these two albums. Their computers go by price. To track the ad bucks and merchandising dollars, we made them \$5.99 and that little paper transaction helps the computer sort it out."

Scheduled for release shortly is the "Secret Policeman's Ball" EP, featuring live performances by Pete Townshend and Tom Robinson among others, and also slated for a \$5.99 list. Says Crawford: "This is a third and separate situation from the other two in that the demand in the U.S. for the British import was what got Ron Goldstein at Island Records to bring it to our attention. We felt that there was a demand for it and that if priced competitively we could do very well with it in this country. In light of the economy of the record business, this is an effort to come up with new ways and ideas for getting music to the consumer."

Arista Interworld Names Brian Greer

■ LOS ANGELES — Brian Greer has been named professional manager for Arista/Interworld Music, it was announced by Billy Meshel, president of the publishing group. Greer was formerly with Screen Gems/EMI Music in a similar capacity.

Sweet City Showcase



Sweet City/MCA recording artists Carter & Chanel recently performed at a showcase at the Sheraton Centre in New York. Carter & Chanel, an R&B/pop duo, are the second artists signed to Sweet City, with an album scheduled for late spring release. The first act on Sweet City, La Flavour, has a current single out entitled "To the Boys in the Band." Pictured at the showcase are, from left: Al Carter; Patrice Chanel; George Collier, New York sales manager, MCA; Sammy Vargas, MCA promotion; Carl Maduri, president, Sweet City; Bob Curtis, Bob Curtis Associates; (front) Chris Maduri, vice president, national promotion, Sweet City.

SIRMA Works To Help Small Black Labels

By NELSON GEORGE

■ NEW YORK—"The small independent record companies have the same problems, and they'll have to work collectively to find solutions," says Jimmy Dockett, chairman of the Small Independent Record Manufacturers Association, about the role of his two-year-old organization.

Founded "to help the small black-owned record label survive," SIRMA is now composed of 14 small labels, 11 full members and three associate members. All are black-owned companies based in the northeast.

The current governing board is composed of Dockett, president of Star Vision Records; Will Crittendon, president of SMI Records; Jonathan Floyd of VAP Records; Bobby Taylor of Cheryl Records; Fred Thompson of Roche Records; and William Pruitt of Wilkerr Records, who is also publisher of *Disc & That* magazine.

Dockett recently outlined some of the advantages of SIRMA in an interview with *Record World*: "Number one is that distributors just don't want to pay independents, because they feel we're here tonight, gone tomorrow. All SIRMA members put our seal and the words 'a symbol of quality' on their records to show distributors that they are dedicated to staying in business and are part of a collective group they'll be working with again and again.

"Through dialogues with each other, we pick up techniques and information that can bridge gaps in our knowledge. Times have changed in the record business, and aside from making first class records we have to put greater effort into marketing, something the majors have made into a very sophisticated art.

"We are trying to gain a strong rapport with the small black mom and pop stores that still make hits. We have to understand how to service them better. We are also going to have a general meeting with one of New York's biggest record pools, IDRC, to discuss how we can serve each other better. The majors aren't utilizing them with any consistency anymore. That leaves a gap for us."

This non-profit operation meets every three weeks, publishes a regular newsletter that reports the minutes of its meetings, and promotes the music of SIRMA members.

Though SIRMA has no long-term plans for its members to merge into one company, the group encourages interaction among them. Combining resources to buy ads in tip sheets and exchanging musicians are examples of SIRMA cooperation.

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ It was cold and snowy outside when it started. Now baseball season is here and short dresses are back in vogue. Who knew back on January that the **Gap Band** and **Yarbrough & Peoples** would dominate the *Record World* black music charts for so long? On Jan. 24 the albums Gap Band "III" and Yarbrough & Peoples' "The Two of Us" were at #5 and #14 respectively. Their singles, "Burn Rubber" and "Don't Stop the Music," hadn't yet cracked the top ten.

By our February 7 issue the appeal of these two **Lonnie Simmons**-produced groups had become clear; the Gap Band LP was #3, the single #2; Y&P's LP and single were both #4. Next week the Gap Band had the top singles spot and Y&P were in second place. On Feb. 21 "Burn Rubber" and "Don't Stop" exchanged places, both maintaining those lofty positions until March 21, when the Gap Band dropped to #3 and let the **Whispers** ease into #2. And it stayed that way for another two weeks until, finally, "Don't Stop" got bored with #1 and shifted down a number.

Meanwhile, on the album chart, Gap and Y&P were just as dominant. From March 7 to April 11—for six weeks—"III" was #1 and "Two of Us" #2. A week later Y&P ended this double-teaming of the top slots when their LP slid to #4, a move that certainly pleased frustrated performers and label executives across the country.

BOOKING: Despite his importance to American popular music, **Chuck Berry's** life had, until recently, never been the subject of a book-length biography. The first I know of is "Chuck Berry: Rock 'n' Roll Music" by **Howard DeWitton**. The author is a history professor at California's Ohlone College and he has included a discography of Berry's albums and singles, and—most impressively—a listing of some 120 covers of Berry tunes, a truly mammoth undertaking. This is a limited printing of some 1000 copies, so move fast. Write Horizon Books, P.O. Box 3083, Fremont, Cal. 94538. The damage is \$5.95 plus \$1 for handling.

Also worth looking up, especially for R&B collectors, is "Jerry Osborne's R&B Price Guide" by Osborne and **Bruce Hamilton**, found at all major bookstores. Goldmine, an excellent oldies magazine, has extensive listings of oldies retailers and private collectors with the emphasis on early rock 'n' roll (especially vocal groups) and late 1960s R&B and pop. Some record stores carry it; for more info try Goldmine, P.O. Box 187, Fraser, Mich. 48026.

Ted Currier's appointment as EMI-America/Liberty's national director, black music A&R, has people around the Big Apple talking. Some question Currier's credentials for the post, since his main job at both WBLS and WKTU was preparing a special disco mix. Others wonder

about his taste, because he seemed to lean heavily on "New York disco" music, a genre that never developed a national audience.

I've met Currier several times and know his taste in black music is wider than what his previous employers programmed. One has to wish him the best in his new job and hope that he will be given a fair chance, not only by his employers, but by others in the industry.

* * *

Two acts still developing their stage shows performed in New York recently. For **T.S. Monk** it was their first appearance at New York's Bottom Line, and before the usual crowd of industry types and press
(Continued on page 38)

Black Oriented Album Chart

APRIL 25, 1981

- GAP BAND III**
Mercury SRM 1 4003 (PolyGram)
- BEING WITH YOU**
SMOKEY ROBINSON/Tamla TB 375M1 (Motown)
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- THE DUDE**
QUINCY JONES/A&M SP 3721
- GRAND SLAM**
ISLEY BROTHERS/T-Neck FZ 37080 (CBS)
- RADIANT**
ATLANTIC STARR/A&M SP 4833
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- IMAGINATION**
WHISPERS/Solar BZL1 357B (RCA)
- THREE FOR LOVE**
SHALAMAR/Solar BZL1 3577 (RCA)
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- A WOMAN NEEDS LOVE**
RAY PARKER JR. & RAYDIO/Arista AL 9543
- LICENSE TO DREAM**
KLEEEER/Atlantic SD 1928B
- HOTTER THAN JULY**
STEVIE WONDER/Tamla TB 373M1 (Motown)
- MY MELODY**
DENIECE WILLIAMS/ARC/Columbia FC 3404B
- FANTASTIC VOYAGE**
LAKESIDE/Solar BZL1 3720 (RCA)
- HOW 'BOUT US**
CHAMPAIGN/Columbia JC 3700B
- IN OUR LIFETIME**
MARVIN GAYE/Tamla TB 474M1 (Motown)
- PARTY TILL YOU'RE BROKE**
RUFUS/MCA 5159
- MIRACLES**
CHANGE/Atlantic/RFC SD 19301
- STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
- HOUSE OF MUSIC**
T.S. MONK/Mirage WTG 19121 (Atl)
- TWICE AS SWEET**
TASTE OF HONEY/Capitol ST 12089
- TO LOVE AGAIN**
DIANA ROSS/Motown MB 951M1
- LOVE IS**
ONE WAY/MCA 5163
- CALL IT WHAT YOU WANT**
BILL SUMMERS AND SUMMER'S HEAT/MCA 5176
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- MAGIC MAN**
ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)
- STREET SONGS**
RICK JAMES/Gordy G8 1002M1
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
- TURN THE HANDS OF TIME**
PEABO BRYSON/Capitol ST 12138
- LOVE LIFE**
BRENDA RUSSELL/A&M SP 4811
- JERMAINE**
JERMAINE JACKSON/Motown MB 948M1
- ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion SD 16027 (Atl)
- PERFECT FIT**
JERRY KNIGHT/A&M SP 4843
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- LET'S BURN**
CLARENCE CARTER/Venture VL 1005
- AUTOAMERICAN**
BLONDIE/Chrysalis CHE 1290
- VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
- SKYYPORT**
SKYY/Salsoul SA 8537 (RCA)
- EVERYTHING IS COOL**
T-CONNECTION/Capitol ST 12128
- NIGHTWALKER**
GINO VANNELLI/Arista AL 9536
- TENDERNESS**
OHIO PLAYERS/Boardwalk FW 37090
- GUILTY**
BARBRA STREISAND/Columbia FC 36750
- LABOR OF LOVE**
SPINNERS/Atlantic SD 16032
- FORCE OF NATURE**
SUN/Capitol ST 12442
- KEEP ON IT**
STARPOINT/Chocolate City CCLP 2018 (PolyGram)
- THERE MUST BE A BETTER WORLD SOMEWHERE**
B.B. KING/MCA 5162
- BARRY & GLODEAN WHITE**
Unlimited Gold FZ 37054 (CBS)
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (PolyGram)

PICKS OF THE WEEK

GREATEST HITS

BILL WITHERS—Columbia FC 37199

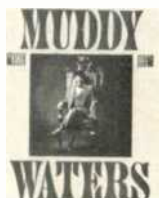


This reissue of a previous greatest-hits package includes two new selections: "Just the Two

of Us," Withers' fast-selling collaboration with Grover Washington, Jr., and "Soul Shadows" with the Crusaders. The rest is top-quality Withers: "Use Me," "Lean on Me," "Grandma's Hands," "Ain't No Sunshine," and his biggest Columbia success, "Lovely Day."

KING BEE

MUDDY WATERS—Blue Sky JZ 37064 (CBS)



The grand old man of the Chicago blues is back, aided once more by his spiritual son, producer-

guitarist Johnny Winter. The album is filled with new versions of some of his classic material, including an excellent version of "I Feel Like Going Home" with Winter and Bob Margolin on acoustic guitar. Also try "Champaign & Reefer."

COME ALIVE

O'CONNOR—Bearsville BRK 3521



O'Conner is a singer-song-writer-instrumentalist who, along with veteran Memphis producer

Willie Mitchell, has fashioned an impressive debut album. All ten songs are either written or co-written by O'Conner (two, "Stand the Test of Time" and "Too Sweet To Lose," with David Porter) and are an engaging mix of traditional Memphis soul and contemporary arrangements.

STREET TOUGH

BEN E. KING—Atlantic SD 19300



The fine Willie Hutch-penned single and title track was produced by Ray Chew, but the album's other

seven tracks are King creations, and all complement his warm, resonant voice. Pop-R&B material such as "You Made the Difference to My Life," "Staying Power," and "Why Is the Question" are all entertaining.

Black Oriented Singles

APRIL 25, 1981

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

APR 25	APR 18		WKS. ON CHART
1	1	BEING WITH YOU SMOKEY ROBINSON Tamla 54321 (Motown) (3rd Week)	11
2	2	JUST THE TWO OF US GROVER WASHINGTON, JR./ Elektra 47103	12
3	3	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	9
4	4	SUKIYAKI TASTE OF HONEY /Capitol 4953	12
5	9	AI NO CORRIDA QUINCY JONES/A&M 2309	10
6	7	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	12
7	5	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	15
8	12	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER JR. & RAYDIO/Arista 0592	8
9	13	WHAT CHA GONNA DO FOR ME CHAKA KHAN/ Warner Bros. 49692	6
10	10	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	13
11	6	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	20
12	16	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	7
13	11	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	14
14	8	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	18
15	17	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504	8
16	18	GET TOUGH KLEER/Atlantic 3788	8
17	15	TAKE IT TO THE TOP KOOL & THE GANG/De-Lite 810 (PolyGram)	9
18	21	YEARNING GAP BAND/Mercury 76101 (PolyGram)	5
19	14	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/ Mirage 3780 (Atl)	15
20	19	PRAISE MARVIN GAYE/Tamla 54322 (Motown)	10
21	23	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/ Motown 1503	9
22	26	TONIGHT WE LOVE RUFUS/MCA 51070	7
23	27	KEEP ON IT STARPOINT/Chocolate City 3223 (PolyGram)	7
24	28	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA)	5
25	20	WATCHING YOU SLAVE /Cotillion 46006 (Atl)	18
26	22	PERFECT FIT JERRY KNIGHT/A&M 2304	21
27	32	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073	5
28	40	PARADISE CHANGE /Atlantic/RFC 3809	3
29	24	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	13
30	25	EVERYTHING IS COOL T-CONNECTION/Capitol 4968	11
31	34	YOU'RE LYING LINX/Chrysalis 2401	6
32	42	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	4
33	29	ONE WAY LOVE AFFAIR SADANE/Warner Bros. 49663	9
34	36	BAD COMPANY ULLANDA McCULLOUGH/Atlantic 3804	6
35	30	RAPTURE BLONDIE/Chrysalis 2485	11
36	31	BE YOURSELF DEBRA LAWS/Elektra 47084	9
37	44	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	6
38	35	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS)	12



39	49	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	3
40	46	SUPERLOVE SKYY/Salsoul 2136 (RCA)	4
41	48	LATELY STEVIE WONDER/Tamla 54323 (Motown)	4
42	53	HURRY UP AND WAIT ISLEY BROTHERS/T-Neck 6 02033 (CBS)	2
43	45	FEEL IT REVELATION /Handshake 8 5305	7
44	51	LADY'S WILD CON FUNK SHUN /Mercury 76099 (PolyGram)	4
45	50	WHAT ARE YOU GOING TO DO WITH IT BETTY WRIGHT/ Epic 19 51009	4
46	47	GOLDEN TOUCH ROSE ROYCE/Whitfield 49681 (WB)	5
47	52	JUST CHILLIN' OUT BERNARD WRIGHT/Arista/GRP 2511	2

CHARTMAKER OF THE WEEK

48	—	TWO HEARTS STEPHANIE MILLS 20th Century Fox 2492 (RCA)	1
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49	54	LET ME BE THE ONE WEBSTER LEWIS/Epic 19 51014	4
50	59	MAKE YOU MINE SIDE EFFECT/Elektra 47112	2
51	43	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 759	7
52	61	CAN YOU FEEL IT JACKSONS/Epic 19 01032	3
53	38	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	26
54	65	LOVE DON'T STRIKE TWICE BLACKBYRDS/Fantasy 9T0	2
55	37	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	21
56	62	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	3
57	63	BODY MUSIC STRIKERS/Prelude 8025	2
58	60	BODY FEVER BAR-KAYS/Mercury 76097 (PolyGram)	3
59	66	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)	2
60	33	FEEL ME CAMEO /Chocolate City 3222 (PolyGram)	10
61	64	YOU ARE EVERYTHING ELOISE LAWS/Liberty 1063	2
62	39	TOGETHER TIERRA /Boardwalk 8 5702	21
63	69	NEXT TIME YOU'LL KNOW SISTER SLEDGE/Cotillion 46012 (Atl)	2
64	—	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA)	1
65	72	ONE ALONE MICHAEL WYCOFF/RCA 12179	2
66	—	CONNECTIONS & DISCONNECTIONS FUNKADELIC/LAX 8 70055	1
67	67	INVITATION TO LOVE DAZZ BAND/Motown 1507	4
68	68	RAPPER DAPPER SNAPPER EDWIN BIRDSONG/Salsoul 2135 (RCA)	7
69	—	IF YOU LOVE (THE ONE YOU LOSE) BRENDA RUSSELL/A&M 2326	1
70	41	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	19
71	—	THE ELECTRIC SPANKING OF WAR BABIES FUNKADELIC/ Warner Bros. 49667	1
72	55	TRY A LITTLE TENDERNESS OHIO PLAYERS/Boardwalk 8 5708	8
73	56	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591	10
74	57	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	17
75	58	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	11

Black Music Report (Continued from page 37)

they displayed a good deal of raw talent. The group's namesake is jazz great **Thelonious Monk's** son and, while he is a fine R&B drummer, Monk's greatest value to the group is his impassioned, raspy vocal style. It created a fine contrast with the harmonies of his sister **Boo Boo** and co-lead singer **Yvonne Fletcher**. The band's show would benefit greatly if the band used another drummer, freeing Monk to front the band along with the ladies.

Lenny White and Twennynine played the spanking new Savoy in midtown Manhattan, displaying a more effective and better designed show than it did in its previous New York appearance. Gone was much of the band's jazz-rock feel and in its place was a funkier "street" approach. With better material and a slightly more elaborate staging, Twennynine could be a major concert attraction.

CORRECTIONS: Two spelling errors slipped into last week's column. Apologies to **Steve Cropper** and **Spaniau Ballet**.

White-Owned Black Music Stations Have Become a Source of Controversy

By NELSON GEORGE and PHIL DIMAURO

(This is the last of three articles on black radio.)

■ NEW YORK—Are black listeners being seduced by stations that have no interest in fulfilling their non-music needs? White-owned stations with formats leaning heavily on black music, and at least two major radio syndicators supplying white and black stations with contemporary black music formats, are enjoying moderate success. To many blacks both in and out of the radio industry these are troubling signs.

Cody Anderson, general manager of Philadelphia's WDAS AM and FM, told *Record World*: "It seems to me the white-owned stations using a black format don't want to make a total commitment to their black audience and treat lightly on issues a black-owned station has to make a stand on. So while they may program our music, they are not of the lifestyle that music is part of. You see, when we go home at the end of the day we're still black and are affected by whatever happens to blacks." Unity Broadcasting, a black company, owns WDAS and the National Black Network.

Oscar Fields, program director of Washington's WHUR, a station operated by black-owned Howard University, shares Anderson's outlook. "Due to the condition of blacks in American society, any station that draws a substantial black audience has to be giving something extra back," says Fields. "White stations with a black format, even if they don't admit they have one, have to serve the community in which they operate, and blacks have needs for a special kind of information."

A black promotion man at a major record label commenting on the situation asked that his name be withheld. "It's fine with me that white-controlled stations such as WKTU and WXLO in New York and WKYS in Washington are playing lots of black music," he said. "But as a black man, not a businessman, I have to feel they are exploiting the black audience. Unlike the white-owned stations that have always aimed their programming at blacks, these guys have mucho promotional dollars and are in the middle of the dial."

"So they can cut it both ways, white and black, and not have to worry about news or public service programming that reports on black unemployment, black politics, or conditions in the third world. There is so much we need to know and these 'urban con-

temporary' stations aren't gonna tell us."

Black program director J. J. Johnson of white-owned KDAY-AM in Los Angeles offers an opposing view: "If you have the right kind of management, one that understands its audience, then race is not an issue. We have a responsibility to our community and we know it." Johnson cites an annual Thanksgiving dinner for senior citizens as one example of his station's involvement with its broadcast audience. "Our general manager, Gary Price, is a real pro in the business and understands that radio is two-way communication, a dialogue between the station and its listeners."

One source of concern among blacks is the black formats being syndicated by two white owned companies, TM Productions and Drake-Chenault. Both white and black owned stations around the country have purchased their services. Many wonder whether stations using these formats will serve the non-music needs of black listeners.

"The white owner knows that he has to support the black community in order to be successful," says Jack Patterson, programming consultant for TM's "urban contemporary" Alpha One format, and the new program director at Chicago's white-owned WBMX.

"I haven't come across one white owner who was just gouging blacks for the money."

Patterson said he could see concern if a station had "a white general manager, white program director, and all-white air staff" but none of his stations meet that description. Management knows they "have to get people who are into the music and lifestyle of the audience," he said.

Patterson said he foresees more white-owned stations adopting black music formats. "With fragmentation in the marketplace, the black thing is often the only thing that seems like it could work. Management is beginning to realize that blacks as a group are becoming a powerful segment of many communities."

Bob Lawrence, a national programming consultant for Drake-Chenault, said their format "provides a controlled music system that is aimed solely at the black market. So while we don't get involved in non-music decisions, we always advise our customers that involvement with its broadcast area is most important. Some stations do a lot of public service programming, while we find others do very little."

At Billy Bob's Texas, The Cattle Go with the Hats

By ELIOT SEKULER

■ FORT WORTH, TEXAS — "All hat and no cattle" is a traditional Texan expression for anything lacking in authenticity, anything that's more flesh than substance. And though there's no shortage of flash and enough ten-gallon hats to keep the Lone Star brewery working three shifts overtime, cattle rancher and former Texas A&M footballer Billy Bob Barnett and his partner, entrepreneur Spencer Taylor, assured themselves of an authentic western setting by locating their new nightclub in the heart of the Fort Worth stockyards. The club, Billy Bob's Texas, which robbed Gilley's of its title as the world's largest when it opened earlier this month, has cattle to go along with the hats: each night professional cowboys ride live bulls in its indoor rodeo arena.

Filled To Capacity

To borrow from a famous description of Dolly Parton's anatomy, Billy Bob's Texas is so big it needs its own zip code. But the sprawling, 100,000 square-foot facility has been filled to capacity—about 6,000—since its opening by local cowpersons drawn by curiosity and such performers as Waylon Jennings, Willie Nelson, Janie Fricke and Con Hunley, who helped christen the club in its first week of operation. Barnett and Taylor promise that the caliber of entertainment will be maintained on an ongoing basis, speculating that a booking alliance with Gilley and possibly, other large Texas venues may be formed to help coax major artists into performing in the region.

The club was a year on the drawing board and reportedly cost the owners \$5 million to open. Within its walls are 42 bar stations, two 7000-square-foot dance floors, a dry goods shop, a photo studio, barbershop, shoe shine stand, greasy spoon and four sound systems that provide excellent acoustics. Performers who have appeared in the room thus far have apparently been pleased. Waylon Jennings, for one, was scheduled to perform just one set on the first Friday night after the opening but gave the audience an unexpected treat. "Waylon came over and said 'I'm having a good time and your audience seems to be enjoying it; y'all wouldn't mind, would you, if I played again?'" Billy Bob Barnett drawled to a press conference. "I said, hell no."

Barnett and Taylor, who both have nightclub experience in the area, sold one thousand "VIP memberships" to the club at

\$1000 each before the club's opening. Members are entitled to four free shows per year, free admission on local entertainment nights, free parking, mailings and access to a VIP bar area. Tickets to the club have varied from \$10.50 for Waylon Jennings' show, \$6.50 for the Janie Fricke-Con Hunley booking and \$3 for off-nights, when local talent is featured.

City Cooperation

At a time when clubs in some areas of the country are having problems with their neighboring communities, Billy Bob's Texas has enjoyed a great deal of cooperation from Fort Worth's municipal government, which views the facility as an asset to an ongoing revitalization program for the stockyards area. The stockyards, which are still in operation, were originally built in 1888 and flourished around the turn of the century with the coming of the railroad. The building that now houses Billy Bob's Texas was once used as a display arena for livestock.

Formerly known as Niles City, the stockyards area is currently bustling with new and refurbished bars, restaurants and western shops, drawing growing numbers of tourists. Hoping that Billy Bob's Texas will add to the tourist trade, the Fort Worth transit system is operating a shuttle bus to take visitors from the nightclub's location in the stockyards to the large parking facilities at nearby Tandy Center. While claiming that he wants the club to be a comfortable environment for real-life cowboys, many of whom work in the area by day, Barnett doesn't discount the importance of the club as a tourist attraction. "People are going to come to this place and they'll walk around the stockyard area; they'll get a chance to see and experience their heritage," he said.

Security

On a typical weekend night, some 300 people are employed by Billy Bob's Texas and its several concessions. In addition to 30 uniformed bouncers, the club retains a team of off-duty policemen who moonlight as extra security personnel. So though the outlaws who once peopled the history of the Fort Worth stockyards would fill a rogue's gallery—Butch Cassidy and the Sundance Kid and Bonnie and Clyde were once residents—times have changed. Any bad guys come into Billy Bob's and try to pull a fast one, bang, they're dead.

Record World Single Picks

Pop

JIMMY BUFFETT—MCA 51105
STARS FELL ON ALABAMA (prod. by Putnam) (writers: Parish-Perkins) (Mills, ASCAP) (4:12)

Buffett takes us back to the days of the two-step and Sunday rides in dad's Model A with this care-free croon from his "Coconut Telegraph" LP. A/C listeners will enjoy.

PHOEBE SNOW—Mirage 3818
MERCY, MERCY, MERCY (prod. by Ladanyi-Cannata) (writers: Covay-Miller) (Cotillion/Vonglo, BMI) (2:29)

Snow has her rock'n'roll shoes on and they fit perfectly for this cover of the soulful classic. Her soaring inflections are complemented by Henry Reel (a/k/a Jackson Browne) and the best of L.A. session pros.

KROKUS—Ariola 819 (Arista)
WINNING MAN (prod. by Krokus) (writers: Von Arb-Von Rohr) (copyright controlled) (4:18)

The Swiss heavy metalites slow things down for this power ballad from the "Hardware" LP. A sledgehammer rhythm supports searing guitar forays and vocal desperation.

WHITEFACE—Mercury 76106
SAY WHAT YOU MEAN (prod. by Benton-Lubin) (writers: Roppo-Bare) (Underline, BMI) (3:42)

This initial release from the Atlanta-based quartet's "Change of Face" LP is a pretty pop ballad with soaring vocal harmonies on the hook, courtesy of Bernie Rappa and Doug Bare.

JULIUS WECHTER AND THE BAJA MARIMBA BAND—BJ 51035
SHOUT (prod. by Wechter-Fleischer) (writer: Simone) (pub. not listed) (3:40)

The old favorites have reunited with a sterling contemporary sound that's captured on this well-produced single. The brilliant horn blasts and lustrous vibraphone work are simply captivating. A must for pop and A/C programmers.

LESLIE, KELLY & JOHN FORD COLEY—A&M 2332
WITHOUT YOU (prod. by Lubbock) (writers: Coley-Bulkin-Bruss) (Ala Jamal, BMI/Silver Nightingale, ASCAP) (3:30)

Culled from their namesake LP, this attractive pop-rocker has a creative vocal arrangement that focuses on two and three-part harmonies and moving leads.

BADFINGER—Radio 3815 (Atl)
I GOT YOU (prod. by Richardson) (writer: Molland) (Joekat, ASCAP) (3:49)

There's a boogie woogie piano, manic lead guitar twang on the break, and stripped-bare race-horse rhythm here that bring to mind some of the finest late fifties rockabilly. The vocals tie it all together for pop radio.

B.B. KING—MCA 51101
THERE MUST BE A BETTER WORLD SOMEWHERE (prod. by Levine) (writers: Pomus-Dr. John) (Daremolby/Stazybo, BMI) (3:41)

King's wailing guitar and distraught vocal are deserving of national historic landmark status. Add the Doc Pomus-Dr. John pen and a Hank Crawford sax solo and the result is a moving pop-blues piece that's savory stuff for AOR, pop, black and various contemporary formats.

TEXTONES—I.R.S./Faulty Products 01
SOME OTHER GIRL (prod. by Harris) (writer: Valentine) (Some Other Music/Bug, BMI) (time not listed)

Kathy Valentine's lead vocal and guitar are the attention-grabbers on this energetic rocker. Out of the garage and into the studio, it emphasizes youthful innocence and unbridled exuberance.

4 OUT OF 5 DOCTORS—Nemperor 6-01048 (CBS)
MODERN MAN (prod. by Winstanley) (writer: Severson) (Pebs) (3:37)

The D.C.-based quartet hits full stride on this driving rocker from the namesake LP. Cal Everett's vocal challenge delivers the thoughtful lyrics over a throbbing pulse.

DENNIS YOST—Robox 7945
GOING THROUGH THE MOTIONS (prod. by Reneou) (writers: Reneau-Bynum) (Think, ASCAP/Andite Invasion, BMI) (3:25)

Yost lends his experienced tenor to this affecting ballad from a forthcoming LP. The former Classics IV lead vocalist should make strong pop-A/C inroads with the help of a stylish arrangement and lyrical guitar colors.

TERRY CASHMAN—Lifesong 45086
WILLIE, MICKEY AND "THE DUKE" (TALKIN' BASEBALL) (prod. by Cashman) (writer: Cashman) (Blendingwell, ASCAP) (3:10)

Cashman tells a timely story about some of our national pastime's most revered heroes. The lyrics and delivery are great for all ages and especially A/C listeners.

B.O.S./Pop

T.S. MONK—Mirage 3812
CANDIDATE FOR LOVE (prod. by Linzer) (writers: Linzer-Mank-Fletcher) (Unichappell-Featherbed/Emerald, BMI) (3:25)

A super-charged, percussion-clad rhythm track drives this irresistible single from the "House of Music" LP. Boo Boo Monk and Yvonne Fletcher trade and harmonize with pop crossover in mind.

JERRY KNIGHT—A&M 2336
TURN IT OUT (prod. by Kershenbaum) (writer: Knight) (Almo/Crimasco, ASCAP) (3:45)

Knight wields a heavy bass on this powerful dancer from his "Perfect Fit" LP. Keyboard pizzazz, triumphant chorus backing and Knight's upfront, confident vocals should take this to the top of black music playlists.

WALTER JACKSON—Col 11-02037

TELL ME WHERE IT HURTS (prod. by Davis) (writers: Record-Davis) (Angelshell/Six Continents, BMI) (3:54)

Jackson's back with his precious, robust tenor and a classic Eugene Record/Carl Davis-penned ballad (and title track from his forthcoming LP) that's guaranteed to melt the coldest heart. Great pop-A/C crossover music.

ARCHIE BELL—Becket 4
ANY TIME IS RIGHT (prod. by Brothers United Together) (writers: Price-Morris) (WIMOT/Big Seven/B.U.T./Woodbourne, BMI) (3:25)

Archie's fans will rejoice at the sound of this return to vinyl. It's body music at its finest with a salsa rhythm and Bell's inimitable "Tighten Up" vocal encouraging body movement.

STONE CITY BAND—Gordy 7200

FREAKY (prod. by James) (writer: James) (Jobete/Stone City, ASCAP) (3:22)
Sassy horn shots and syndrum punctuations make the funk fashionable on this offering from "The Boys Are Back" LP. Great for clubs and radio.

CHARLES MANN—LA 0070
SHONUFF NO FUNNY STUFF LOVE (prod. by Mann-Bear-Fortune) (writers: Mann-Bear-Fortune) (Band Of Angels/Lost Colony, BMI) (3:56)

Mann makes an impressive comeback with this soul shaker. An ambitious rhythm section propels his passionate vocal, while the chorus swells on the well-crafted hook demand a second listen.

BILL WITHERS—Col 11-02071

I WANT TO SPEND THE NIGHT (prod. by Withers-Burke) (writer: Withers) (Golden Withers, ASCAP) (3:21)

As a featured vocalist, Withers has been a hot commodity lately with Grover Washington, Jr. and the Crusaders. This romantic invitation from his "Greatest Hits" LP is perfectly timed to win pop, A/C and black listeners.

JOE SAMPLE—MCA 51103

BURNIN' UP THE CARNIVAL (prod. by Felder-Hooper-Sample) (Four Knights/Irving/Blue Sky Rider, BMI) (4:17)

Flora Purim and Pauline Wilson provide the delightful choral backing for Sample's breezy keyboard excursions on this slice from his "Voices In The Rain" LP. Josie James takes the lead vocal with sparkling aplomb.

LEON WARE—Elektra 47139

ROCKIN' YOU ETERNALLY (prod. by Ware) (writers: Ware-Valle) (Almo/Calunga, ASCAP) (4:21)

Ware's sensitive, shimmering vocal is decorated with a delicate keyboard / synthesizer / string arrangement that enchants as much as it entertains. An instant add for black radio.

JACK McDUFF—Sugar Hill 760

KISSES (prod. by McDuff-Jones) (writer: not listed) (Jay Dink/Gombi) (3:48)
McDuff's magic fingers alternately soothe, excite and dazzle on this soulful title cut from his new LP. Already creating a stir at black radio, it's destined to attract pop interest.

BEN E. KING—Atlantic 3808

STREET TOUGH (prod. by Chew) (writer: Hutch) (Warner-Tamerlone/It's The Song, BMI) (3:45)

The renowned vocalist debuts this title track from his new LP, and it's a soulful, funky piece that spotlights his rangy inflections. Denny Morouse's sultry sax solo is a bonus.

GENE DUNLAP featuring the Ridgeways—Capitol 4996

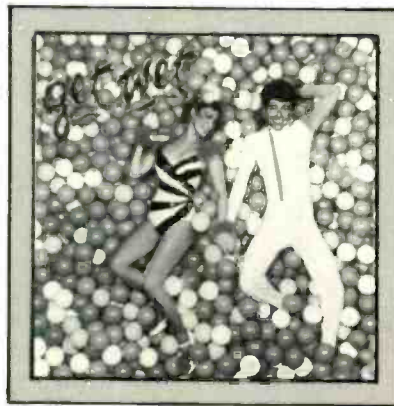
ROCK RADIO (prod. by Dunlap) (writers: Dunlap-T. Ridgeway) (MCA/Akerue, ASCAP) (3:40)

Tommy Ridgeway's boyish lead vocal is in the spotlight while Dunlap propels the rhythm section with his explosive drum kit and the Ridgeway sisters contribute creamy vocal backing. Loads of pop crossover potential here.

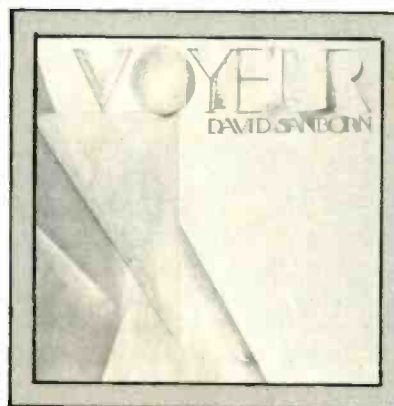
Record World Album Picks



FUN IN SPACE
ROGER TAYLOR—Elektra SE-522 (8.98)
 Queen's drummer extraordinaire takes off on his own interstellar vector, and his destination, while different from Queen, is great AOR fare. "No Violins" is a rock anthem showcasing his throaty vocal, while many of the other cuts reveal a Bowie-ish leaning. Taylor's guitar, bass and keyboard playing are top-notch.




GET WET
Boardwalk FW 37134 (8.98)
 Close your eyes and imagine confetti, crinolines, prom night and the beach party the day after, and you're getting close to what this favorite New York band is all about. Sherri Beachfront sings songs by partner Zecca and a remade "Where the Boys Are." Highlights include "Which Window" and "Morton Street." Produced by Phil Ramone.



VOYEUR
DAVID SANBORN—Warner Bros. BSK 3546 (7.98)
 Altoist Sanborn is an irrepressible fountain of energy on this latest LP. Marcus Miller, the writer of the funky "Run for Cover" (with Tom Scott on tenor), is the major collaborator, as both writer and bassist / keyboardist. Sanborn's phrasing on cuts like "Let's Just Say Goodbye" is always captivating.



REACH UP AND TOUCH THE SKY
SOUTHSIDE JOHNNY & THE ASBURY JUKES . . . LIVE—Mercury SRM-2-8602 (PolyGram) (11.98)
 It's never been any secret that this band's best moments come while they're on stage, and here's a two-LP set of their showstoppers, brought to life through a digital process. Includes "Talk to Me," "I Don't Want To Go Home," "The Fever," and a slew of Sam Cooke songs.

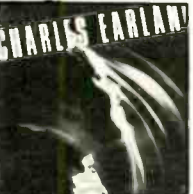
IMMUNITY
RUPERT HINE—A&M SP 4858 (8.98)
 This multi-instrumentalist reveals a mastery of synthesized sound and some unusual insights.

Marianne Faithful's vocal entrance adds extra texture to "Misplaced Love," while string sounds define the mood of "Psycho Surrender."


FOOL IN LOVE WITH YOU
JIM PHOTOGLO—20th Century-Fox T 621 (RCA) (8.98)

 Already a proven contender on the singles charts, Photoglo's sweet to soulful songs on this LP hold much in store for pop-A/C lists. The title (current single), "Try Again" by Mike McDonald and "Angelina" stand out.


BURNERS
CHARLES EARLAND—Prestige MPP 2501 (Fantasy) (7.98)

 On this "greatest hits" package of the funky organist's recordings from the early and mid-seventies, he's joined by an all-star cast including Billy Cobham, Jon Faddis, Grover Washington and other well-known names. Good for any jazz collection.


GO FOR THE THROAT
HUMBLE PIE—Atco SD 38-131 (7.98)

 Steve Marriott's revived Humble Pie is kicking hard as ever on its second LP. Their version of "All Shook Up" will shake speakers nationwide, while "Tin Soldier," with its moving, organ-based chorus, recalls the best of the old Pie while offering AOR something new.


SHAKE RUSSELL/DANA COOPER
 Southcoast/MCA 5192 (8.98)

 Excelling in singing and writing, this duo sticks to the acoustic side of things instrumentally with beautiful results. The high harmonies of "Song on the Radio" should put that cut right where the title suggests.

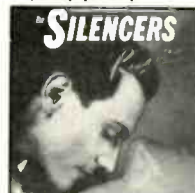
THE BEST OF DAVE MASON
 Columbia FC 37089 (8.98)

 This package features the best of Mason's Columbia material, including "Let It Glow, Let It Flow," "We Just Disagree" and "So High (Rock Me Baby and Roll Me Away)." His guitar is heard on the live "Only You Know and I Know."


PURITY OF ESSENCE
THE RUMOUR—Hannibal HNBL 1305 (Antilles) (7.98)

 These boys won't get serious! Beneath the purposely tacky cover are great original tunes plus Clive Langer's "All Boys Lie" and Nick Lowe's "I Don't Want . . ." Watch for the Rumour on tour with Garland Jeffreys—there won't be a dull moment.

ROMANIC
THE SILENCERS—Precision JZ 37085 (CBS) (7.98)

 On their second LP, this Pittsburgh-based band takes lovesickness to the limit with terse rockers like the title cut and an expansive, impressionistic piece titled "Sidewalk Romeo." "Stolen Faces" is an instant energy boost.


ALONE
JOHN LEE HOOKER—Labor LAB-4 (7.98)

 Recorded live in 1976, the influential blues man projects immense power with nothing but his guitar and his own foreboding growl. Includes "I'll Never Get Out of These Blues Alive" and the classic "Boom Boom."


BGM
YMO—A&M SP 4853 (8.98)

 The intense Japanese electronic keyboard trio that once broke the pop airwaves with "Computer Games" offers an amazing array of sounds and heart rhythms that will catch on instantly in dance clubs. "1000 Knives" and "Camouflage" instantly stand out.

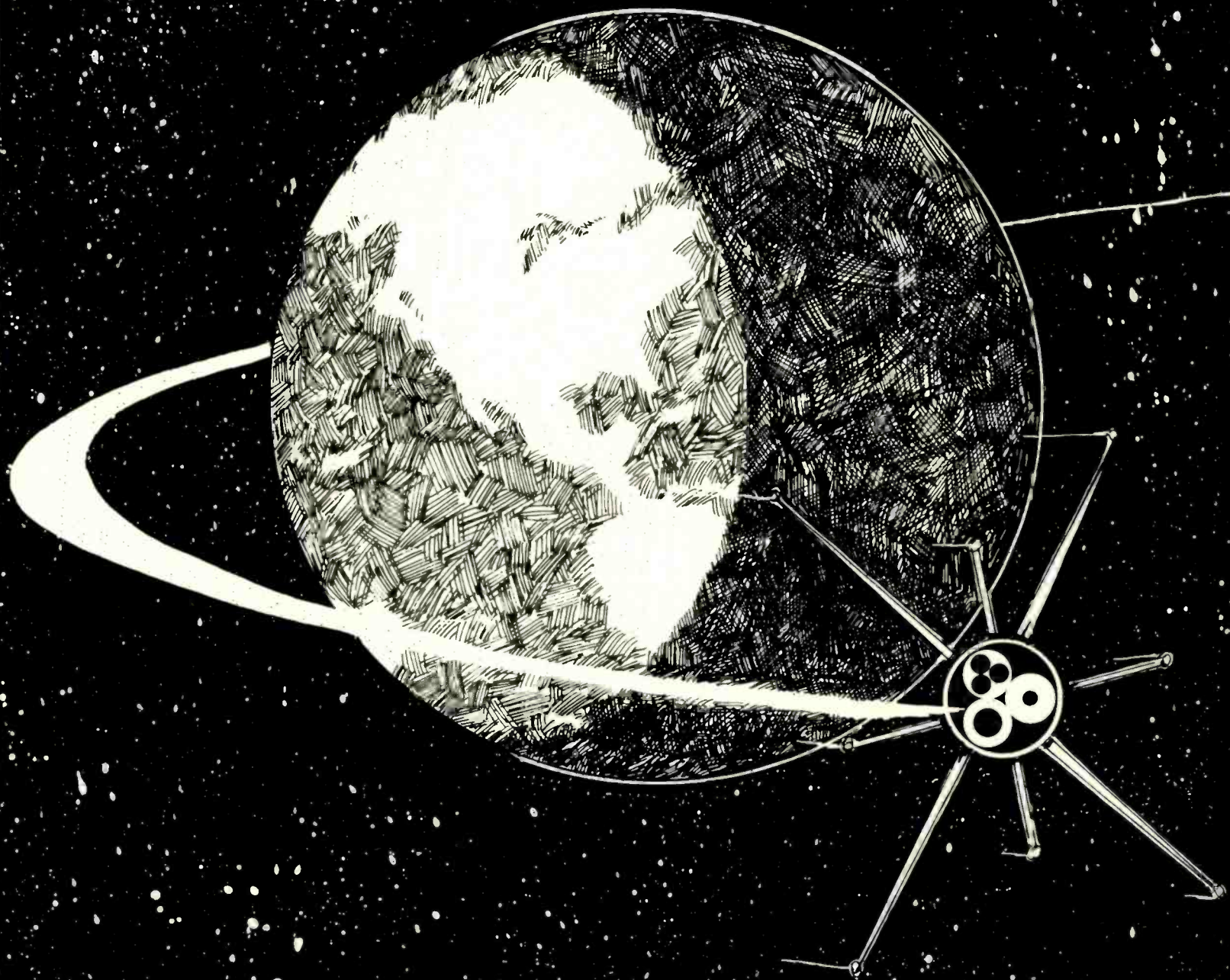
THIEF (Original Motion Picture Soundtrack)
TANGERINE DREAM—Elektra SE-521 (8.98)

 The Teutonic trio of doom is one of the few outfits that could record a real soundtrack of their own music for this film starring James Caan and make it work. In addition to the keys and synths, Edgar Froese's guitar is unique.

50TH ANNIVERSARY CONCERT
LIONEL HAMPTON—Sutra SU 2 1006 (11.98)

 Playing vibes and conducting a 17-piece band including Pepper Adams, Doc Cheatham, Ray Bryant and others, Hamp swings through exciting versions of classics like "Stompin' at the Savoy" and "Flyin' Home."

In the World of Music...



it's Record World 

Record World International

Arista To Distribute Eurodisc Label in U.S.

■ NEW YORK — Elliot Goldman, executive vice president and general manager of Arista Records, has announced the signing of an agreement between Arista and Tioch Productions, Inc. for the marketing, promotion, sales and distribution of the Eurodisc label. Tioch will also be developing new classical lines for distribution through Arista.

One of the leading classical labels in Europe, Eurodisc offers high-quality imported pressings of many of the leading performers in Germany, including Rudolf Baumgartner, Lucia Popp, Jorg Demus, Siegfried Jerusalem, Heinz Wallberg, Francisco Araiza, Josef Suk, Rudolf Schock, Gidon Kremer, Hermann Prey, and Kurt Masur with the Leipzig Gewandhaus Orchestra.

Among the first projects under the new arrangement with Arista will be the first digital recording of Wagner's complete *Ring*, consisting of four individual sets be-

ginning with *Das Rheingold*. *Das Rheingold*, with Theo Adam, Yvonne Minton, Siegfried Nimsgern, Peter Schreier, and Marek Janowski conducting the Dresden Staatskapelle, is scheduled for release in the fall.

Tioch Productions, Inc. is a newly formed company headed by James J. Frey, formerly vice president and general manager of PolyGram Classics, and M. Scott Mampe, previously vice president and deputy general manager of PolyGram Classics. Tioch will handle promotion, marketing and sales, with distribution being handled through Arista and its independent distribution network.

A line of classical budget recordings of basic repertoire, and a line of low-priced digital recordings containing versions of the most popular classics, aimed at both the general public and audiophiles, will be developed by Tioch and distributed through Arista.

Canada

By LARRY LeBLANC

■ TORONTO: Publicist **Joanne Smale** is now repping guitarist **Liona Boyd**, who is scheduled for performances at Massey Hall (May 16) and Hamilton Place (21) . . . Quebec superstar **Diane Tell** has pacted an agreement with Barclay Publishing for representation in France. She's due to visit there in May for PR and a pair of concerts with **Robert Charlebois** . . . **Billy Joel** has reached sales of 700,000 here with his "Glass Houses" LP . . . New **Craig Ruhnke** single on A&M, "I Can't Live Without Your Love," was produced by the label's A&R chief **Michael Godin** . . . Speaking of A&M: the company has its strongest CanCon heavyweight in years in **Peter Pringle**, who has just released a superb new LP "Rain Upon the Sea" . . . New Rio album outing is from **Albert Hall** (a.k.a. **Chris Hughes**), with an LP "Country Rocker" produced by **Robbie MacNeil** . . . **Cliff Richard** has just completed an extensive Canadian tour and received a platinum award for "I'm No Hero," his first platinum record in North America . . . **Tim Harrold** has been named president of Polydor International, while **Peter Erdmann** will succeed Harrold as president, PolyGram Inc. Canada. **Dieter Radecki** becomes executive VP and GM of PolyGram Canada . . . True North will release a compilation LP by **Bruce Cockburn** entitled "Mummy Dust" in late April. Coming in mid-April is a new Cockburn single "Coldest Night of the Year." The album will be released in the U.S. by the Millennium label . . . **Murray McLauchlan** has just completed composing the theme song for the feature film "Alligator Shoes" . . . **Burton Cummings** makes his solo acting appearance in an upcoming film, "Melanie," shot in Toronto, but it may be some time before the film hits the theatre near you. Apparently, there are a number of post-production problems still being sorted out . . . A&M recently hosted a party at its headquarters to celebrate the debut LP of Montreal group **Leyden Zar**, which was produced by **Andre Perry** and **Nick Blagona** . . . Solid Gold Records has picked up distribution rights to **Girlschool** . . . **Claudja Barry** has released a new LP, "Made in Hong Kong," and a new single, "Radio Action." And yes, programmers, she qualifies as CanCon. Though Claudja resides in Munich, the lady is from Toronto.

England

By VAL FALLOON

■ LONDON—WEA Records is faced with a 10,000-pound bill following a joint BPI/British Market Research Bureau investigation which has exposed widespread chart-rigging over the past two months. WEA agreed to pay the costs after the probe showed that 17 WEA-distributed singles and one LP on the PVK label had been subjects of forged sales entries in various BMRB chart return diaries. Seven hundred false entries were found by investigators, and freelance promotion man **Paul Wreford** has been named as responsible. Forensic handwriting experts were called in during the investigation, which took eight weeks from the beginning of January.

Three shops have been suspended from the BMRB chart panel. The BMRB discovered the false sales entries and notified the BPI. The point investigators then monitored chart returns over the period and the BMRB said the effect on chart placing of the 17 singles was minimal. Though most people have commended BMRB's sharp eyes and the BPI's prompt action in exposing the chart-rigging attempts, the fact remains that despite the code of conduct drawn up after the last chart-hyping expose of which WEA was again the center of attention, the falsifying of sales returns is still going on. Scotland Yard is looking at the evidence to see if any further action need be taken. This is an unfortunate start for **Charles Levison**, WEA's new managing director. It was he who announced the company's agreement to pay the cost, though clearly he was nowhere near WEA at the time.

NOTE OF OPTIMISM: Someone at least thinks things are improving here. A new quarterly review of the leisure market predicts an upturn in consumer spending before the end of year. Video will benefit the most, and Thorn/EMI is expected to show large profits in the video hardware and software market . . . Someone else has money too: Virgin must be doing well (even without cabled music to the home). Chairman **Richard Branson**, who recently bought the Heaven club in London, is taking over the old super-smart Regines club on the rooftop of a store in the inner-city suburb of Kensington . . . More rock for London: a local promoter has been given permission to stage a series of rock concerts in the 4500-seat circus tent at Battersea Park, once the home of **Billy Smart's** circus, starting June 6 . . . The BPI is unconcerned by a recent House of Lords decision in favor of a group of alleged video pirates. Caught in a surprise raid, the pirates appealed against the high court's search and seize order, part of which demands that they name their customers. The House of Lords said that in this case, because the police are investigating (rather than a copyright organization), any information given by the pirates could be used against them. It will be interesting to see what the charges will be, as this case could affect future piracy cases if criminal charges are made against them . . . Public Performance Ltd., the record companies' collection body, is currently negotiating with the BBC over needle time rates. The word is that agreement cannot be reached and another long Performing Rights Tribunal hearing may be the result . . . Sad to report the death of **Kit Lambert**, the imaginative manager who launched the **Who** and later was connected with artists like the **Move**, **Marc Bolan**, and **Jimi Hendrix**.

IN TOWN: Capitol Records is set for a busy few weeks with several artists due here for tours. **Anne Murray** is already here, and the label held a breakfast reception for the star, attended by the Canadian High Commissioner, Her Excellency **Mrs. Jean Casselman-Webb**, and the agent general for Nova Scotia—the artist's birthplace—**Donald Smith**, plus media and industry guests . . . Stable star **Glen Campbell** arrives soon, as does country artist **Susie Allanson**, here for the Wembley Fest, and many others . . . New York radio station WOR was broadcasting each afternoon last week from the Duke of York's, courtesy of Capitol Radio, which owns the theater . . . **Roy Wood** of the **Move**, **ELO** and **Wizzard** fame is back with a new band, **Helicopters**, signed to EMI Records . . . Following **Sheena Easton's** success with "Morning Train (9 to 5)," BBC TV has filed a documentary titled "The Making of a Star." Sheena's career was launched by a BBC discovery program, "The Big Time" . . . WEA artist's **Rose Royce** presented with a platinum LP for their "Greatest Hits" package on the last date of their U.K. tour. DJ **Greg Ed** presented the award at the Apollo Theatre.

Editions EG Records Celebrates One Year of 'Ambient' Success

By JEFFREY PEISCH

■ NEW YORK — "Day of Radiance," an album of "electronic mode zither music" composed and played by Laraaji, a former New York City street musician, has sold over 10,000 copies in the last nine months on the Editions EG label. While the LP, a part of Brian Eno's "ambient music" series, will probably not go gold or platinum in the near future, its relative success is representative of the titles on Editions EG, a label that will soon celebrate its first anniversary.

Because the production costs of a record like the Laraaji LP are minimal, and because very little money is spent on promoting or marketing the record, Editions EG and its distributor JEM Records can do well with 10,000 sales.

Editions EG began operating last June with the intention of comprehensively re-releasing the music of Brian Eno and Robert Fripp, and of releasing new product by artists whose music "fit in" with the music of Eno and Fripp, according to Ed Strait, GM of the label. EG is a British management company that handles Roxy Music and Bill Bruford, besides Fripp and Eno. EG manages those artists in the U.S. also, but the energies of EG's three-person New York office have mostly been put to the development of the label.

During the last nine months Editions EG has released ten titles, including the Laraaji LP. Fripp and Eno's two mid-'70s collaborations, "No Pussyfooting" and "Evening Star," have been released, as have Eno's solo projects "Music for Films" and "Discreet Music," and LPs by Harold Budd and Jon Hassell that were produced by Eno.

LPs by newly-signed bands the Lounge Lizards and Killing Joke were released two weeks ago. The Lounge Lizards are a New York City band with a large local following; the band's guitarist, Arto Lindsay, has been involved in several Eno projects. Killing Joke is a British group whose LP did well as an import.

In early May, Editions EG will release Eno's four solo albums, "Here Come the Warm Jets," "Taking Tiger Mountain," "Another Green World" and "Before & After Science."

According to Strait, the idea behind Editions EG was to create a "strong catalogue of in-demand titles" as a base, and then branch out into other areas. "Names like Eno and Fripp are good to have as a backbone for a label." But Strait is quick to point out that he doesn't want

Editions EG identified solely as Brian Eno's label. "He's a good key to start with," he said. "Ultimately, though, we'd like to have our releases divided 50/50 between old and new product." Strait said that he now has his eyes and ears open for new bands to sign to the label.

According to JEM Records president Marty Scott, who negotiated the EG deal with EG principals Sam Alder and Mark Fenwick, "Eno's music is more current now than it was when it was recorded, as long as eight years ago. We know, by selling the titles as imports, that there's a big market for the records."

Strait went a step further when he said, "These records were never worked properly when they were initially released."

Scott noted that "Evening Star" and "No Pussyfooting" have already sold 5000 copies each, and that the four Eno solo LPs soon to be released will receive a printing run of 15,000 units each. To market the Eno solo records, JEM and EG are pressing a special promotional LP with selections from each of the four titles, and will conduct a contest surrounding the "Before & After Science" LP that will culminate in the giving away of Eno-autographed lithographs.

Scott pointed out that JEM has specialized in the kind of product on EG for years and is "better prepared to market the titles than a major." JEM "understands what type of people buy this product," said Scott, and "what type of stores sell it. We've been selling a lot of these records as imports for years. In a way, Editions EG is a microcosm of JEM."

Both Strait and Scott stress that Eno and Fripp re-issues should not be viewed as similar to the midline series recently initiated by several major labels. "These aren't records that were once hits and are now being revived," said Scott. "It can't be viewed as back catalogue."

According to Strait, "Once you put something at a \$5.98 list, you can never bring it back to \$7.98 or \$8.98" (Editions EG LPs list for \$7.98 and \$8.98). "There is a distinct market for these records, and I don't think pricing them at \$5.98 will sell any more copies than an \$8.98 list."

Strait concluded by saying that his next priority is to find a new band that fits the vision of his highly individualized label.

What would that band be like? "Oh, very interesting, definitely unique, and not too commercial."

Handshake Signs Two from Nashville



Welcoming two Nashville-based artists to the Handshake Records roster, label president Ron Alexenburg (seated) and Peter and Trudy Meisel (behind Alexenburg) greet Van Stephenson (second from left) and Kathy Barnes (center) as producers Jeff Silbar (left) and Bob Montgomery (right) look on. Barnes' single, "In the Beat of a Heart," which was produced by Montgomery, has just been released. Stephenson's Montgomery/Silbar-produced single is due out at the end of the month.

CBS Earnings

(Continued from page 4)

which offset higher recorded music revenues.

In opening remarks delivered to the CBS annual stockholders meeting on April 15 in Phoenix, CBS chairman William S. Paley stated, "Our primary, traditional businesses at CBS — that of entertainment and information — are strong and healthy today and will remain so for the foreseeable future . . . we can already begin to see, however, a variety of new ways by which we can supply entertainment and information to the consumer," namely, videodisc, cable and teletext. "They represent some significant additional opportunities," Paley said.

In the report on CBS' progress in 1980 presented to the stockholders meeting by CBS president Thomas H. Wyman, development projects in home video and cable were emphasized. "Early sales results have been excellent," Wyman said, on the first release of 24 videocassettes, marketed

jointly with MGM. He added that CBS would enter the videodisc field by midyear. Recent home video acquisitions include "Being There," "My Fair Lady" and the film catalogue of Allied Artists. CBS Cable, Wyman said, would feature a variety of musical, dramatic, documentary, interview and discussion programming. Operators covering 1.5 million homes have contracted to carry the service by the end of 1980.

The CBS/Records Group, Wyman said, experienced a "sharp resurgence in profits" last year, attributable to the sales strength of late 1979 releases by Pink Floyd, Billy Joel and Michael Jackson, while product by Bruce Springsteen, Barbra Streisand with Barry Gibb and REO Speedwagon highlighted the year. Although international record profits declined slightly in the last half of 1980, CBS Records International increased its market share in some areas, notably Latin America.

'It's Better' with Barbara Cook



Barbara Cook poses after a recent record-signing session for her new album, "It's Better With a Band," at Barnes & Noble in New York. At left is Ira Moss, president, Mass Music Group, at right is MGM executive vice president Marvin Saines.

Listening to George Wallace



To celebrate Portrait Records' signing of singer/songwriter George Wallace, Epic, Portrait and CBS Associated Labels executives gathered to preview his just-released album, "Heroes Like You and Me," on which Wallace wrote and arranged all material. Pictured from left are (standing): Harvey Leeds, associate director, album promotion, Epic/Portrait/CBS Associated Labels; Bill Bennett, product manager, E/P/A; Lennie Petze, vice president and general manager, Portrait; Arthur Mann, manager. Seated: Ron McCarrell, vice president, marketing, E/P/A; Wallace; Don Dempsey, senior vice president and general manager, E/P/A.

The Coast (Continued from page 13)

former **Amazing Rhythm Aces** guitarist **Duncan Cameron**, will portray a band called the Lucky Devils in "Tough Dreams," an American Cinema Productions release which will soon start rolling on location in New York and near Dallas. **Dennis Quaid** stars, and screenplay, score and direction are all by **John Leone**. The score for the film was recorded down at Muscle Shoals. . . . **Nell Carter**, who won a Tony Award for her role in "Ain't Misbehavin'," will star with **Chevy Chase**, **Mary Kay Place**, **Brian Doyle-Murray**, **Patti D'Arbanville** and **Dabney Coleman** in "Modern Problems," a 20th Century-Fox release that's being put together by some of the same people who gave us "Tunnel Vision." **Ken Shapiro** is directing, and producers are **Alan Greisman** and **Michael Shafberg**. . . . "The Idolmaker" director **Taylor Hackford** will follow up with "An Officer and a Gentleman," a Lorimar/Martin Elfand production for Paramount.

MISCELLANY: You may recall a **Jerry Wexler** item several columns ago where Wexler called **T-Bone Burnett's** album "Truth Decay" about the best rock album of last year—an endorsement with which we can't help but agree. The record hardly sold, despite all the kudos, but a few of T-Bone's tunes are getting covered by other musicians lately, and maybe that'll help. The most recent is **Robert Gordon's** cover of "Drivin' Wheel" (by Burnett and **Billy Swan**) on Gordon's "Are You Gonna Be the One" album. It's a full rockabilly treatment—slapping bass, twanging guitars—and Gordon's band includes one of the great unknown guitar players, **Danny Gatton**, who led (leads?) a D.C. area band known as **Danny and the Fat Boys**. . . . Authenticity buffs will note that in the new remake of the film "The Postman Always Rings Twice," **Jack Nicholson** slaps on a 78 rpm disc in one scene. The record's OK—it's a Victor—but the tone arm on the record player has a flip switch for a 33/45 rpm needle; and while the movie is set in the mid-thirties, the flip switch wasn't introduced until the late forties. The sourpuss who pointed this out to us is the same guy who noted that a photo of **Elvis Presley** used in "National Lampoon's Animal House," a film set in '62, was actually a 1969 shot of El in Las Vegas. Then there's "Quadrophenia," where the music of **The Who** is a central element. In one scene, the kids are partying down to the band's music—but the record jacket lying next to the turntable is actually a double-album repackage issued by MCA at least ten years after the period in which the action is set. Since The Who themselves were technical advisers for "Quadrophenia," it's surprising that this little error wasn't picked up. . . . We're told that **Rickie Lee Jones**, who's supposed to be making a second album of her own, was spotted heading into a **Frank Sinatra** session at Filmways/Heider in L.A. That's got to be one of the more unlikely pairings since Ol' Blue Eyes got together with Elvis for a swinging duet/medley of "Witchcraft" and "Love Me Tender." That one has to be seen to be believed, and you can do just that in the new movie "This Is Elvis," which we highly recommend. It's amazing. . . . You've no doubt heard about that new Romantic movement, which sprang up in England and is based on both music and bizarre fashions, a la **Adam and the Ants**. Well, this Monday (20) at the Veil (located at the Cathay de Grande restaurant in Hollywood), PolyGram Records will be screening various Romantic-related videos, by acts like **Visage** and **Robert Fripp**. The Veil has a dress code, based on what these Romantics call "style and adventure."

The Jazz LP Chart

APRIL 25, 1981

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
- VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- THE DUDE**
QUINCY JONES/A&M SP 3721
- ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- GALAXIAN**
JEFF LORBER FUSION/Arista AL 9545
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- ALL MY REASONS**
NOEL POINTER/Liberty LT 1094
- LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1097
- CARNAVAL**
SPYRO GYRA/MCA 5149
- BY ALL MEANS**
ALPHONSE MOUZON/Pausa 7087
- THE HOT SHOT**
DAN SIEGEL/Inner City IC 1111
- CALL IT WHAT YOU WANT**
BILL SUMMERS & SUMMER'S HEAT/MCA 5178
- KISSES**
JACK McDUFF/Sugarhill SH 247
- LET ME BE THE ONE**
WEBSTER LEWIS/Epic FE 36878
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- DIRECTIONS**
MILES DAVIS/Columbia KC2 36472
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
- BEYOND A DREAM**
NORMAN CONNORS & PHAROAH SANDERS/Arista/Novus AN 302
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- LOVE LIGHT**
YUTAKA/AIfa AAA 10004
- NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia JC 36793
- ONE NIGHT STAND: A KEYBOARD EVENT**
VARIOUS ARTISTS/Columbia KC2 37100
- MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
- YOU MUST BELIEVE IN SPRING**
BILL EVANS/Warner Bros. HS 3504
- LIVE AT MONTREUX**
MINGUS DYNASTY/Atlantic SD 16031

New York, N.Y. (Continued from page 10)

items—T-shirts, etc.), who is only the best outfielder in the northeast and should walk away with Rookie of the Year, MVP, batting, home run and RBI crowns at the end of the season. Understand, Lee?

The Flashmakers have made a crucial front office change this year, naming A&M's **Michael Leon** as field manager, with the columnist moving into a full-time general manager/third base job, where he won't have to worry about how much to fine Lifesong Video's **Albie Hecht** for his numerous transgressions during the course of the season.

It was announced last week that **Geoffrey Felder**, son of **Doc Pomus**, has won the Flashmakers' 1980 Rookie of the Year Award. Felder wedged out the versatile **Corky Abdo** for the award on the strength of a statistical edge: Felder's remarkable stats show him batting a robust .457 (16 hits in 35 trips to the plate), with 14 runs batted in. Felder also had the advantage of breaking his ankle over the winter. Previous Rookies of the Year have met with some unfortunate physical disaster after winning the award, rendering their sophomore seasons a virtual wipeout (although to his credit, "Easy Ed" "The Goose" Levine, after mysteriously losing his fastball, developed a widely-feared arc meatball, the likes of which had never been seen before).

Leading hitters for last year were **Stan Mieses**, .580; Ed Levine, .529; Albie Hecht, .517; **John Kostick**, .480; Geoff Felder, .457. Leading RBI: Mieses, 30; Kostick, 28; Levine 24; Hecht 17; Felder 14; Home Runs: Kostick and Mieses tied with five; Levine four. Runs scored: Hecht, 29; Levine and Kostick 16; Mieses, 15; **Steve Baker**, 13; **David McGee**, 11.

JOCKEY SHORTS: **Gale Sparrow**, formerly associate director of tour publicity for Epic Records, has left the label to become talent coordinator for the Warner-Amex music channel. . . . **Jeffi Powell**, formerly of the Wartoke Concern, is now with the Howard Bloom Organization. Prior to joining HBO Powell was general manager for **Andrew Loog Oldham's** Because Productions. . . . the Royal New York Doo Wopp Show returns to the Beacon Theatre on May 15 and 16 with the **Skyliners**, **Flamingos**, **Chantels**, **Salutations** (where's Vito?), **Monotones**, **Don and Juan**, **Bobbettes** and **Decades**. The shows are produced and staged by **Tony DeLauro** for LC Musical Productions. . . . **Steve Marriott** was injured in Harvey, Illinois last week when a door was accidentally closed on his left hand, crushing three of Marriott's fingers. **Humble Pie** cancelled four concert dates but is now back on the road. **Bobby Tench** is handling the group's guitar duties while Marriott's hand heals. . . . the new X album on Slash Records, "Wild Gift" produced by **Ray Manzarek**, will be released June 1. . . . the **American Passions**, one of Washington, D.C.'s most popular groups, is coming to Trax on April 28. The group's manager, **Dennis Oppenheimer**, can be reached at (703) 821-2990.

Record World Latin American

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — ¡Otro contundente hit nacional de **Lupita D' Alessio!** La intérprete del sello Orfeón, que en la actualidad sobresale entre las estrellas que mayor difusión acaparan con sus producciones, logra—como es su costumbre desde hace varias temporadas—una continuación discográfica de enormes proporciones con su más reciente lanzamiento "Ya no regreso contigo," tema que viene a reemplazar a su anterior éxito "Lo siento mi amor." La forma en que la D' Alessio causa impacto con cada nueva producción que pone en el mercado la compañía que dirige el amigo **Rogerio Azcárraga**, es realmente asombrosa, ya que al darse a conocer una nueva canción de **Lupita D' Alessio**, de inmediato programadores y consumidor se hacen presentes, los primeros apoyando a "morir" el tema y los segundos a adquirir el producto . . . Des-

contento, amargura y total decepción de muchos importantes productores de discos mexicanos al analizar la forma deshonesto como están siendo tratados por muchas de las compañías que representan sus catálogos en Estados Unidos. Todos coinciden al manifestar: "No invierten un dólar en promoción. La distribución es deficiente y lo más grave, las liquidaciones son indignantes." Por todas estas razones—que estoy conciente son una cruda realidad—hay que tener mucho, pero mucho cuidado en la renovación de los contratos. ¡Basta ya de seguir enriqueciendo el bolsillo de los vivales! . . . Los principales directivos que integran la transnacional latina que se conoce como Discosa S.A., estuvieron de visita con la finalidad de constituir legalmente la sociedad en México. Para tal efecto, llegaron **Esteban García Morencio** en repre-

(Continued on page 48)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Recibo correspondencia de **Gerhard Haltermann** de Discos Columbia, España, que dice: "Ponemos en tu conocimiento que acabamos de firmar contrato de distribución con Pablo Records Inc., considerado como uno de los mejores catálogos de jazz actualmente existentes en el mundo. El jazz está viviendo en éstos momentos una de sus mejores épocas en España, donde siempre se le tenía olvidado por considerar que no vendía y no era rentable. Sin embargo, de un tiempo a esta parte

la música de jazz está ganando adeptos de día en día y si bien todavía las ventas no alcanzan cifras para como para figurar en los hits-prades, hay que decir que cada día se venden más discos de jazz y no sólo porque las compañías editan más discos. También los conciertos van ganando adeptos a diario y ya hay varias emisoras de radio que tienen su programa semanal y van aumentando tanto en su periodicidad como su duración. En esta línea de aumento de popularidad del jazz creemos que es de celebrar la gestión realizada por nosotros, que en dura competencia con otras firmas discográficas nos hemos asegurado por tres años los derechos de distribución del prestigioso sello



de **Norman Granz**, que potenciaremos en nuestro mercado con continuos lanzamientos y ofertas" . . . ¡Bueno, me alegro mucho Gerhard! . . . Y hablando de Discos Columbia, su filial en Estados Unidos, Alhambra Records, acaba de incorporar a su "staff ejecutivo" al muy organizado argentino **Carlos Mahariz**, que desempeñó funciones directrices con Microfón América antes del cierre de esta operación en Estados Unidos, cuyo producto es actualmente representado por TH Records, líde-

reada por **Tony Moreno**, en su nuevo catalogo y Latin International en los números de catalogo. Bueno, Carlos ha regresado a Miami a Alhambra, donde hubo de desempeñar funciones antes de su partida a Argentina. **Inurrieta**, joven ejecutivo de la firma, está en gestiones de incorporar a su elenco ejecutivo nueva gente, que pueda hacerle frente a las múltiples labores a desempeñar dentro de Alhambra, incrementadas enormemente ante la compra de la fábrica que fundó **Mateo San Martín** en el área de Hialeah, Fla. y que después trasladara a Opalocka, Florida, convirtiéndola en quizás la más moderna y funcional del sur de la Florida. Alhambra Records, instalada en estas facilidades y con su anterior fábrica de Hialeah cerrada, esperando comprador,



tiene que hacerle frente a la captación de prensaje para la enorme nueva fábrica, a más de la promoción del vasto catalogo que representa y que inevitablemente, se verá incrementado ante las nuevas acciones iniciadas por Discosa Internacional, que sin lugar a dudas caerá en manos de Alhambra o su cuerpo directriz. Es indudable que el amigo **Inurrieta** necesita ayuda de personal capacitado extra, con alguna inevitable substitución.

Me invita CBS Internacional a una cena informal que tendrá efecto en el Restaurant miamense "Food among the flowers" en la noche del 22 de Abril, a la cual asistirán los ejecutivos latinoamericanos del gigantón cebesiano. Gracias por la invitación **Nick Cirillo**. Será un placer estar entre ustedes . . . Me anuncia **Joe Cayre** visita esta semana. Veremos, oíremos e informaremos . . . Otra visita esta semana fué la del agresivo y organizado **Pedro Caride**, presidente de Sonido Latino, etiqueta que está lanzando esta semana los larga duración de **David Bass** y **Damian**. Pedro me anuncia la gran

(Continued on page 47)

TH

top hits

CON SUS ÉXITOS

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DE TODOS

Mario Alberto Milar

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La Charanga

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LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Mexico

By VILO ARIAS SILVA

1. QUIERO DORMIR CANSADO
EMMANUEL—RCA
2. PERDONAME
CAMILO SESTO—Ariola
3. DON DIABLO
MIGUEL BOSE—CBS
4. ABRAZAME Y PERDONAME
SAMUEL—Helix
5. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO—Orfeon
6. LA LADRONA
DIEGO VERDAGUER—Melody
7. LENA VERDE
NAPOLEON—Cisne RAFF
8. NO TE APARTES DE MI
ROBERTO CARLOS—CBS
9. SI PERO NO
OLGA MARIA—Musart
10. EL FAROLITO
EL GARRAFON Y SUS CINCO MONEDAS
—Accion

Denver

By KBNO (CHARLIE SAUCEDA)

1. LO SIENTO MI AMOR
LUPITA D'ALESSIO—Orfeon
2. JUNTOS
TIERRA—Boardwalk
3. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
4. PALABRAS TRISTES
LOS YONICS—Atlas
5. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—Arcano
6. VALE MAS QUE LO CREAS
BEATRIZ ADRIANA—Peerless
7. LA DIFERENCIA
JUAN GABRIEL—Pronto
8. NAJAYITA
LOS BUKIS—Profono
9. ES TAN FACIL
KISSY—Luna
10. AMAR ES ALGO MAS
JOSE LUIS RODRIGUEZ—T.H.

Chicago

By WQJO-FM (CARLOS ROJAS)

1. PERSONALIDAD
LOS REYES LOCOS
2. ESPERANZAS
YURI
3. SI TU QUISIERAS
LOS BUKIS
4. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO
5. QUERER Y PERDER
DYANGO
6. BASTA YA
LUPITA CASTRO
7. LENA VERDE
NAPOLEON
8. CARINITO DE MI VIDA
ANGEL FLORES
9. TABACO Y RON
QUINTETAZAO ECUADOR
10. DEMASIADO AMOR
ESTELA NUNEZ

Los Angeles

By XEGM (ALFREDO NAJERA)

1. VALE MAS QUE LO CREAS
BEATRIZ ADRIANA—Peerless
2. SI TU QUISIERAS
LOS BUKIS—Profono
3. MORENITA DE OJOS CLAROS
HERMANOS ORTIZ—Latin Int.
4. FLOR LE LAS FLORES
LOS LUCERITOS DE MICHOACAN—Luna
5. LA MARIPOSA
RIVIERA 76—O.B.
6. TE VOY A DAR MI ADIOS
LOS MEXICAN LOVERS—Arriba
7. LO LINDO DE TI
AGUAPRIETA—Fama
8. INOCENTE PALOMA
CHAYITO VALDES—Cronos
9. LLEVALE EL RECADO
YENI—Musart
10. CARMELA Y EL CANUTO
CHACHA SAAVEDRA—Falcon

Ventas (Sales)

San Antonio

1. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
2. PIQUETES DE HORMIGA
CONJUNTO MICHOACAN—Odeon
3. YA NO ME INTERESA
CHELO—Musart
4. QUERER Y PERDER
DYANGO—Odeon
5. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO—Orfeon
6. EL CHUBASCO
CARLOS Y JOSE—T.H.
7. UN DIA A LA VEZ
LOS TIGRES DEL NORTE—Fama
8. PRIMER AMOR
YURI—Profono
9. PALABRAS TRISTES
LOS YONICS—Atlas
10. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—Arcano

Phoenix

1. PIQUETES DE HORMIGA
CONJUNTO MICHOACAN—Odeon
2. UN DIA A LA VEZ
LOS TIGRES DEL NORTE—Fama
3. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO—Orfeon
4. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
5. PERDONAME
CAMILO SESTO—Pronto
6. INOCENTE POBRE AMIGA
MEMO LUGO—Fama
7. FLOR DE LAS FLORES
LOS LUCERITOS DE MICHOACAN—Luna
8. MAS DE LO QUE MERECIAS
LOS HUMILDES—Fama
9. PRUEBA DE AMOR
RITMO 7—Fama
10. ENSENAME A OLVIDAR
RAMON AYALA—Freddie

Mexico

By VILO ARIAS SILVA

1. PERDONAME
CAMILO SESTO—Ariola
2. QUIERO DORMIR CANSADO
EMMANUEL—RCA
3. DON DIABLO
MIGUEL BOSE—CBS
4. LENA VERDE
NAPOLEON—Cisne RAFF
5. YO NO NACI PARA AMAR
JUAN GABRIEL—Ariola
6. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO—Orfeon
7. PRIMER AMOR
YURI—Gamma
8. ABRAZAME Y PERDONAME
SAMUEL—Helix
9. YO QUISIERA QUE TU
DIEGO VERDAGUER—Melody
10. LA LADRONA
DIEGO VERDAGUER—Melody

Sao Paulo

By NOPEM

1. A ULTIMA CARTA
MARCOS ROBERTO—Copacabana
2. WOMAN IN LOVE
BARBRA STREISAND—CBS
3. MARGARIDA
HARMONY CATS—RGE
4. CONGA CONGA CONGA
GRETCHEN—Copacabana
5. IMAGINE
JOHN LENNON—EMI
6. THE WINNER TAKES IT ALL
ABBA—RCA
7. SANTA MARIA DE LAMER
MIRIELE MATHIEU—Ariola
8. SHINE ON
L.T.D.—CBS
9. CEDO PRA MIM
KATIA—CBS
10. LADY
KENNY ROGERS—EMI

Nuestro Rincon

(Continued from page 46)

posibilidad de que Rinel Sousa se integre vigoramente a esta nueva empresa, que indudablemente, con la habilidad de Rinel y el respaldo económico de Caride, pudiera convertirse en una amenaza . . . Entregaron Buddy McCluskey, Oswaldo Burzoni y Jorge Pino, de RCA, Brasil, un "Disco de Oro" a Anders Moren, Manager de Polar Music, Monika Erikson, y M. Anderson tambien de la empresa, por las altas cifras alcanzadas en Brasil, que superaron los 300,000 ejemplares del tema "The winner takes it all" por el grupo ABBA . . . Se presentará el "Primer Festival de Jazz de San Juan" en Puerto Rico, del 15 al 20 del próximo Septiembre . . . Se presentarán los SAR All Stars en Miami el próximo 23 de Mayo, en el Dinner Key Auditorium, con los cantantes Roberto Torres, la India de Oriente, Mario Muñoz Salazar "Papaíto," Fernando Lavoy y Jorge Maldonado . . . Recibo fotografía de la firma del contrato entre Discos CBS de Estados Unidos y el cantante español Danny Daniel, en la cual aparecen Ron Chaimowitz, vicepresidente y Gerente General de Discos CBS, Sergio Rozenblat, Gerente de Operaciones creativas y D'Aldo Romano, Director A&R de la Operación Latinoamericana, y, por supuesto, Danny Daniel . . . Recibo carta de Dr. Eduardo Ibañez W., presidente de la Asociación Boliviana de Productores de Fonogramas y Videogramas y Miguel A. Dueri, su Secretario General, que dice: "Le quedamos infinitamente agradecidos por haber acogido nuestro oficio difundiendo en vuestra prestigiosa revista la noticia, dando a conocer la creación de la Asociación Boliviana de Productores de Fonogramas y Videogramas (ASBO-PROFON) y la constitución de su Primera Mesa Directiva. Nos per-

mitimos comunicarle que la Directiva de la Asociación, ha iniciado una lucha frontal contra la piratería o la duplicación ilícita de cassettes, cuya actividad se ha proliferado en forma alarmante en nuestro territorio, a cuyo efecto las Autoridades Policiales han procedido al decomiso de los aparatos duplicadores y de cassettes duplicados ilegalmente; además, estamos tramitando ante los Poderes Públicos, la adhesión de Bolivia a la Convención de Ginebra de 1971, para proteger los derechos del productor Fonográfico. Con este motivo y en espera de seguir contando con vuestra valiosa colaboración, aprovechamos la oportunidad para hacerle llegar un cordial saludo." ¡Muy buenas noticias que provocarán satisfacción a la industria en general . . . ¡Y eso es todo por hoy!

I recently received a letter from Gerhard Haltermann of Discos Columbia in Spain, which states: "We want to inform you that we have just signed a distribution contract with Pablo Records Inc., considered one of the best jazz catalogues in the world. Jazz music is enjoying some popularity right now in Spain, where it had been almost ignored in the past. There are several radio stations that are broadcasting weekly jazz programs. Considering all of this, we believe we have acquired the right catalogue, which is owned by Norman Granz, and we will work hard in our market with jazz releases and offers." . . . Alhambra Records, Discos Columbia's affiliated company in the states, has just appointed the dynamic Argentinean Carlos Maharbiz to its executive staff. Carlos was formerly with Microfon America, which, since the closing of its offices in the states, is now represented by TH Records (led by Tony Moreno) for new product and by Latin Interna-

(Continued on page 48)

Nuestro Rincon (Continued from page 47)

tional for their catalogues series. **Enrique Inurrieta**, Alhambra's top executive, is working hard to add new people and develop new strength within his company, which has assumed new responsibilities with the acquisition of the factory in Hialeah, Fla, that was previously owned by **Mateo San Martín**. Alhambra Records is also facing new responsibilities regarding promotion and distribution of Discosa International product.

CBS International invited me to a dinner on April 22, which will be attended by all of CBS's Latin executives. Thank you, **Nick Cirillo**, for the invitation. It will be a pleasure to be with you all... I was recently visited by **Pedro Caride**, Sonido Latino's president, who announced releases by **David Bass** and **Damian**. Pedro also told me there is a possibility that **Rinel Sousa** will join his company... **Buddy McCluskey**, **Oswaldo Burzoni** and **Jorge Pino**, RCA Brazil, delivered a golden award to **Anders Moren**, manager, **Monika Erikson** and **M. Anderson** of Polar Music, for sales reached by **ABBA** with their rendition of the tune "The Winner Takes It All" in Brazil... The First Jazz Festival of San Juan will be presented in Puerto Rico from September 15-20... SAR All Stars will perform in Miami on May 23 at the Dinner Key Auditorium, with performances by **Roberto Torres**, **La India de Oriente**, **Mario Muñoz Salazar "Papaíto"**, **Fernando Lavoy** and **Jorge Maldonado**... CBS has signed Spanish singer **Danny Daniel**... I received a letter from **Dr. Eduardo Ibañez W.**, president of the Bolivian Association of Record Producers, and **Miguel A. Dueri** general secretary, which stated: "We thank you for your note in *Record World* about the creation of ASBOPROFON and its staff. We have just started a fight against piracy and cassette duplication, which has been very active in our territory. Our local police authorities have orders to seize all duplicating equipment and close factories where bootlegged product has been duplicated. We are also seeking Bolivia's becoming a member of the 1971 Geneva Convention in order to protect the rights of record producers." And now, that's it!

Mexico (Continued from page 46)

sentación de Zafiro, **José María Guevara** por Movieplay y **Enrique Garea** representando a Columbia española. A estos tres personajes, se agregó el siempre respetado **Carlos Camacho** Director General de Helix... Bajo la protección y el vigoroso apoyo de Discos Gamma, **Juan Pardo** incursiona con el tema "No me hables." Los primeros reportes de difusión a nivel nacional, hacen acumular esperanzas de que con esta canción ("No me hables"), el talentoso Juan puede alcanzar su primer éxito en el mercado mexicano... Interesante convenio entre Ariola mexicana y el sello SAR, cuya característica principal es la de poseer un hermoso y atractivo catálogo de 22 élepes

de música antillana. El entusiasmo, por parte de los promotores del sello que dirige **Fernando Hernández** por dar a conocer cuanto antes estas producciones, se hizo sentir después de que escucharon el material, que hasta hoy no se conocía en México; por lo que seguramente muy pronto comenzará la difusión de **Roberto Torres**, **Papito**, **Linda Leyda**, **Henry Fiol** y los grupos **Charanga Casino**, **Chocolate**, **Charanga de la A** y el **Conjunto Crema** por citar algunos. Firmaron el convenio **Adriano García** y **Guillermo Diez** por SAR y **Fernando Hernández** por Ariola... Y ahora ¡Hasta la próxima desde México!

PRESENTA SU EXITO

ALEJANDRO JAEN




...otra vez
ALEJANDRO

Distribuido por:
Musical Records Co.
P.O. Box 75
Hialeah, Fla.
33010
Musart 14522

Latin American Album Picks



HERNALDO

Alhambra AZS 3209

Con arreglos de Jesus Gluck y en producción de Manuel Alejandro, el nicaraguense Heraldo va camino del éxito internacional con "Procuró olvidarte" incluida aquí. Otros temas impresionantes son "Insoportablemente bella," "Ven con el alma desnuda" y "Amor de tantas veces." Temas de M. Alejandro y A. Magdalena.

■ With "Procuró Olvidarte" on the charts, Heraldo con Nicaragua is making it big with this production by the talented Manuel Alejandro, arranged by Jesus Gluck. Other heavies are "Insoportablemente bella," "Ven con el alma desnuda" and "Ese beso que me has dado."

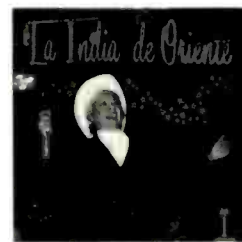


POR COBARDE

DAVID BASS—Sonido Latino SLP 5011

Comienza David Bass a mover fuerte este álbum en Español, llevado por el éxito de "Por cobarde," (R. Pérez-R. Perez Sr.) y "Oye tú." (R. L. Ramos) Arreglos de Louis de la Torre a gran orquestación. Otros temas son "Como pudiera decir que te amo," (R. Pérez-T. Fundora) "Qué importa," (F. Lecuona) y "Bella Juventud." (F. Lecuona)

■ David Bass is enjoying good sales with this album in Spanish, which includes his current hits "Por cobarde" and "Oye tú." Also good are "Lucero" (F. Lecuona), "Recuerdos" (R. Perez-T. Fundora) and "Sin tí así soy yo" (R. Perez). Arrangements by Louis de la Torre. Produced in Miami.



LA INDIA DE ORIENTE

Guajiro GLP 4004

Llena de ritmo y sabor, La India de Oriente se luce con arreglos de Alfredo Valdés y excelente labor de músicos salseros neoyorkinos. "Guajira Guantanamera," (J. Fernández) "A bailar el son," (L. "Tata" Cole) "El Fiel enamorado." (P. Portela) y "Consolación del Sur." (N.P. Cruz)

■ La India de Oriente has been the top guajira singer out of Cuba for a long time. Here she is at her best, full of spicy, swinging rhythm. "A bailar el son," "Romance campesino" (R. Cole) and "Canción de la serranía" (R. Cole). Recorded in New York with top salsa musicians.



TE AMARÉ DE MIL MANERAS...

LUCHA VILLA—Musart 1800

Acompaña el Mariachi Vargas a la muy talentosa interprete ranchera Lucha Villa en un repertorio muy comercial y vendedor. Se destacan los temas "A la medida," (J. Moreno-J. E. Piña) "Ponme la mano aquí," (J. Montana) y "Para empezar el año." (R. Fuentes)

■ Mariachi Vargas backs the top female ranchera singer Lucha Villa in a superb, commercial package. "Te amaré de mil maneras" (J. J. Pericón), "Tu nuevo amor" (E. Coki Navarro) and "A la medida" (J. Moreno-J. E. Piña).

Radio Action

Most Added Latin Record

(Tema más programado)

(International)
"Querer y Perder"
(Ray Girado)
DYANGO
(ODEON)

(Regional)
"Piquetes de Hormiga"
(Magdaleno Oliva Molina)
CONJUNTO MICHOCAN
(ODEON)

Record World Classical

Two Singers Interpret Ravel

By SPEIGHT JENKINS

■ NEW YORK—The poetic songs of Maurice Ravel can never be performed too much. They offer so much interpretive variety that any great singer can find a meaningful approach which is highly personal yet within the song's context. Such is the case with two fine recordings issued simultaneously, with both Jessye Norman and Frederica von Stade singing, among other selections, Ravel's cycle *Sheherazade*. In addition, Miss Norman sings Berlioz, *Nuits d'Ete*, and Miss von Stade sings more Ravel: "Melodies Hebraïques," "Melodies Populaires Grecques" and the familiar "Chansons Madecasses."

Miss Norman's record, a Philips release, is one of the best so far in 1981. The American soprano, still in her mid-30s, has one of the more voluptuous instruments in the world. As she works and develops her art, vocal problems which used to take away from her total appeal have largely vanished. She easily covers an abnormally wide vocal compass with a lower register that is extremely rich and full, a majestic middle voice and a clear, ringing top. If the top is not quite as large as the rest, it seems to be growing each time she records or appears in person.

Miss Norman's voice has additionally an individuality and a wonderfully controlled vibrato. Her communication is very direct, and her recording of the songs of Ravel has both intensity and extraordinary exoticism. To say that she mesmerizes with her sound is only the half of it; her singing is supremely musical and involving, relying not at all on effect to make its points. The same can be said for her rendition of Berlioz' *Nuits d'Ete*, moving but less intense songs than the Ravel. Each one has a different color, with the "La spectre de la rose" light and delicate and "Sur les lagunes" an image of mourning. Throughout the performance Colin Davis conducts the London Symphony Orchestra with a feeling for the work of both composers, a sensitivity that brings out the colors in the orchestra suggested by Miss Norman's remarkable voice.

Those in the northeast, incidentally, should be alerted now that one of the events of this summer will be Miss Norman's singing the second act of *Tristan und*

Isolde at Tanglewood on August 1. Her Tristan will be Jon Vickers, and Seiji Ozawa will conduct.

Frederica von Stade's Ravel, recorded for CBS, follows more traditional lines for the composer's work. Though Miss von Stade has always described herself as a mezzo-soprano, she has less darkness of voice than Miss Norman. In fact, Miss von Stade sounds more and more like a soprano, not a mezzo. Her lyric instrument shades the *Sheherazade* cycle with great subtlety and expression. At times more inflected than Miss Norman's, her reading has less variety of vocal color and more variety in word delivery. Particularly effective is her "Asie." The "Five Popular Greek Melodies" give her a chance to sing with abandon and fun, while the "Two Hebraic Melodies" are sad and very exotic. Miss von Stade brings to her singing on this excellent record more intensity and passion than she sometimes has, and she is helped at every point by Seiji Ozawa and the Boston Symphony. The record concludes with an exquisite version of the "Chansons Madecasses," full of the flavor of the Orient as interpreted by Ravel.

Karajan's Parsifal



Recording a Wagner opera in this day of tighter finance is far more of a rarity than was the case even five years ago. All the more reason, then, to anticipate eagerly the Deutsche Grammophon digital recording of *Parsifal*, led by Herbert von Karajan (shown above receiving the first copy of the album from his producer, Guenther Breest). The opera, always associated with Easter because of a section in the third act known as the "Good Friday Spell," inaugurated this season's Salzburg Easter Festival on April 11. The recording, Karajan's first *Parsifal*, has Peter Hofmann (who sings the role next season with the Metropolitan) in the title role, Duja Vejzovic as Kundry, Kurt Moll as Gurnemanz and Jose von Dam as Amfortas. It will be released this week in the United States. All Wagnerians will be fascinated to hear Karajan's approach to Wagner's last opera.

Classical Retail Report

APRIL 25, 1981

CLASSIC OF THE WEEK



ISAAC STERN 60TH ANNIVERSARY CELEBRATION

STERN, PERLMAN, ZUKERMAN, MEHTA

CBS

BEST SELLERS OF THE WEEK*

STERN 60TH ANNIVERSARY—Stern, Perlman, Zukerman, Mehta—CBS
 ELLY AMELING: THINK ON ME—CBS
 MAHLER: SYMPHONY NO. 10—Levine—RCA Digital
 ITZHAK PERLMAN AND ANDRE PREVIN PLAY A DIFFERENT KIND OF BLUES—Angel
 VERDI: LA TRAVIATA—Sutherland, Pavarotti, Bonyng—London Digital

SAM GOODY/EAST COAST

ELLY AMELING: THINK ON ME—CBS
 BEETHOVEN: SONATAS—Bilson—Nonesuch
 BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—CBS
 BRAHMS: VIOLIN CONCERTO—Perlman, Giulini—Angel
 GLASS: EINSTEIN ON THE BEACH—Tomato
 MAHLER: SYMPHONY NO. 10—RCA Digital
 LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital
 PREVIN & PERLMAN: BLUES—Angel
 STERN 60TH ANNIVERSARY—CBS
 VERDI: LA TRAVIATA—London Digital

KING KAROL/NEW YORK

CORIGLIANO: ALTERED STATES—RCA
 CORIGLIANO: CLARINET CONCERTO—Mehta—New World Records
 PLEASURE SONGS FOR FLUTE—Wilson—Angel
 KORNGOLD: VIOLANTA—Marton, Jerusalem, Janowski—CBS
 MAHLER: SYMPHONY NO. 10—RCA Digital
 MARTINU: SYMPHONIES NOS. 3, 4, 5—Supraphon
 NEW YEAR'S GALA IN VIENNA—Maazel—DG Digital
 STERN 60TH ANNIVERSARY—CBS Digital
 VERDI: FALSTAFF—Taddei, Karajan—Philips
 VERDI: LA TRAVIATA—London Digital

CUTLER'S/NEW HAVEN

BARTOK: COMPLETE STRING QUARTETS—Tokyo String Quartet—DG
 CHOPIN: SELECTED WORKS—Pollini—DG
 MAHLER: SYMPHONY NO. 10—RCA Digital
 MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital
 PERLMAN & PREVIN: BLUES—Angel
 SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London
 STERN 60TH ANNIVERSARY—CBS Digital
 VERDI: AROLD—Caballe, Queler—CBS
 VERDI: FALSTAFF—Taddei, Karajan—Philips
 VERDI: LA TRAVIATA—London Digital

HARMONY HOUSE/DETROIT

ELLY AMELING: THINK OF ME—CBS
 BARTOK: CONCERTO FOR ORCHESTRA—Maazel—DG
 HAYDN: CELLO CONCERTOS—Ma—CBS Digital
 GREATEST HITS OF 1790—CBS
 KREISLER, VOL. III—Perlman—Angel
 MAHLER: SYMPHONY NO. 10—RCA Digital
 PACHELBEL: KANON—Paillard—RCA
 STERN 60TH ANNIVERSARY—CBS Digital
 VERDI: LA TRAVIATA—London Digital
 WALTZ PROJECT—Nonesuch

STREETSIDE/ST. LOUIS

ELLY AMELING: THINK ON ME—CBS
 BARTOK: CONCERTO FOR ORCHESTRA—Maazel—DG
 BREWER: GUITAR CONCERTO—Williams—CBS
 LISZT: LATE PIANO MUSIC—Brendel—Philips
 MOZART: IDOMENEO—Telefunken
 MUSSORGSKY: PICTURES AT AN EXHIBITION—Davis—Philips
 PAVAROTTI'S GREATEST HITS—London
 RAVEL: SHEHERAZADE, OTHER SONGS—Stade, Ozawa—CBS
 STERN 60TH ANNIVERSARY—CBS Digital
 VERDI: LA TRAVIATA—London Digital

TOWER RECORDS/LOS ANGELES

JANACEK: FROM THE HOUSE OF THE DEAD—Mackerras—London
 MAHLER: SYMPHONY NO. 3—Tennstedt—Angel
 MAHLER: SYMPHONY NO. 10—Rattle—Angel
 PACHELBEL: KANON—Paillard—RCA
 LUCIANO PAVAROTTI: O SOLE MIO—London
 PAVAROTTI'S GREATEST HITS—London
 PERLMAN & PREVIN: BLUES—Angel
 STERN 60TH ANNIVERSARY—CBS Digital
 STRAUSS: ELECTRA HIGHLIGHTS—Borkh, Reiner—RCA
 VERDI: LA TRAVIATA—London Digital

*Best Sellers are determined from retail reports of the stores indicated above, plus those of Record & Tape Collectors/Baltimore, Record & Tape, Ltd./Washington, D.C., Specs/Miami, Rose Discount/Chicago and Radio Doctors/Milwaukee.

Record World Gospel

Gospel Radio Network Formed

■ NEW YORK—Forty-one Christian radio stations from across the country have announced formation of the Gospel Radio Network (GRN), created to secure spot sales for member stations.

Radio Spot Sales, Inc. is an independent firm formed to represent the network. Activities will be coordinated by an executive committee of seven broadcasters. The committee and Anthony R. Patti, VP and sales manager for Radio Spot Sales, will select stations in each market, determine

spot rates, handle administration and develop special projects.

Committee members are Joseph Battaglia, general sales manager, WWDJ, Hackensack, N.J.; Fred Brakeman, public relations director, KWSO, Bakersfield, CA; Arnie McClatchey, VP and GM, KYMS, Santa Anna CA; Michael J. Sears, president and GM, WAEC, Atlanta; William Walters, GM, KXYZ, Houston; Keith Whipple, VP and GM, KBRN, Brighton, CO; and James W. Young, president and GM, KTOF-FM, Cedar Rapids.

Tree International Forms Gospel Division

■ NASHVILLE—Tree International has announced the formation of Meadowgreen Music (ASCAP), a company designed to meet the needs of composers of Christian music. Publisher Randy Cox and producer Joe Huffman will head the new company, which has signed its first staff writer/artist, Gary Chapman.

Meadowgreen will handle both a writer's Christian compositions as well as any non-Christian music the writer composes, according to Donna Hilley, VP, Tree International. Under the direction of Huffman, the production arm of the company will handle record production, seek record label affiliations for artists, and offer the use of its in-house 24-track recording studio.

Huffman, an independent producer since 1976, has worked with gospel artists Doug Oldham, Danny Gaither, Jimmy Swaggart, the Cruse Family, the Speers, Jeannie C. Riley, and the Goodman Family.

Cox, a producer and songwriter himself, will serve as GM of Meadowgreen Music. Cox was formerly director and GM of the Paragon / Benson Publishing Group.

A successful singer/songwriter in the gospel field, Chapman wrote "My Father's Eyes," nominated as song of the year in this year's Dove Awards and has won for songwriter of the year.

Meadowgreen Music officers are in Tree's headquarters at 8 Music Square West.

Soul & Spiritual Gospel

APRIL 25, 1981

APR. 25
APR. 11

- | | | | | | |
|----|----|--|----|----|--|
| 1 | 1 | THE LORD WILL MAKE A WAY
AL GREEN/Myrrh MSB 6661 (Word) | 22 | 22 | HEROES
COMMODORES/Motown 939 (20th Century) |
| 2 | 3 | JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS
Savoy SGL 7059 (Arista) | 23 | 8 | EVERYTHING'S ALRIGHT
CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14850 (Arista) |
| 3 | 4 | CLOUDBURST
MIGHTY CLOUDS OF JOY/Myrrh MSB 6663 (Word) | 24 | 31 | I'M A WITNESS TOO
VERNARD JOHNSON/Savoy SL 14606 (Arista) |
| 4 | 2 | RISE AGAIN
GOSPEL KEYNOTES/Nashboro 7227 | 25 | 15 | THE LORD IS MY LIGHT
NEW JERUSALEM CHURCH CHOIR/Savoy SGL 7050 (Arista) |
| 5 | 5 | TRUE VICTORY
REV. KEITH PRINGLE/Savoy 7053 (Arista) | 26 | 34 | NOBODY'S CHILD
THE ORIGINAL SOUL STIRRERS/Malaco 4369 |
| 6 | 6 | THE HAWKINS FAMILY
WALTER HAWKINS/Light LS 5770 (Word) | 27 | 19 | GOD CAN
DOROTHY NORWOOD/Savoy 14557 (Arista) |
| 7 | 10 | I'M COMING LORD
CANTON SPIRITUALS/J&B 8 0028 | 28 | 33 | THIS GOSPEL
REV. E. L. MCKINNEY/J&B 80026 |
| 8 | 11 | KEEP ON CLIMBING
PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista) | 29 | 24 | REMEMBER ME
REV. E. L. MCKINNEY/J&B 0005 |
| 9 | 25 | ONE DAY AT A TIME
REV. THOMAS L. WALKER/EGL 655 | 30 | 35 | LOVE ALIVE II
WALTER HAWKINS & LOVE CENTER CHOIR/Light LS 5735 (Word) |
| 10 | 13 | REJOICE
SHIRLEY CAESAR/Myrrh MSB 6646 (Word) | 31 | 29 | COME TO JESUS NOW
MYRNA SUMMERS/Savoy SL 14575 (Arista) |
| 11 | 17 | JESUS WILL NEVER SAY NO
FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista) | 32 | 36 | ALL ABOUT JESUS
SENSATIONAL NIGHTINGALES/Malaco 4398 |
| 12 | 12 | PLEASE BE PATIENT WITH ME
ALBERTINA WALKER/Savoy SL 14527 (Arista) | 33 | 7 | A PRAYING SPIRIT
JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista) |
| 13 | 16 | GOD SAID IT
SOUL STIRRERS/Savoy SL 14569 (Arista) | 34 | — | JUST ANOTHER CHILD GOING HOME
THE HIGHWAY QC'S/Savoy SL 14587 (Arista) |
| 14 | 14 | GOLDEN HITS
SLIM AND THE SUPREME ANGELS/Nashboro 7234 | 35 | — | GIVE IT UP
BIG NICK & THE GOSPEL HEAVYWEIGHTS/Nashboro 7233 |
| 15 | 20 | MIRACLE
JACKSON SOUTHERNAIRES/Malaco 4370 | 36 | 30 | I'LL BE THINKING OF YOU
ANDRAE CROUCH/Light LS 5763 (Word) |
| 16 | 18 | AMAZING GRACE
ARETHA FRANKLIN/Atlantic SD 2906 | 37 | — | WHERE I'M GOING (IT WON'T HURT ANYMORE)
REV. RICHARD WHITE/Savoy SL 14596 (Arista) |
| 17 | 9 | MOTHER WHY?
WILLIE BANKS & MESSENGERS/Black Label BL 3000 (HSE) | 38 | 32 | IT'S A NEW DAY
JAMES CLEVELAND & SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista) |
| 18 | 23 | NEW LIFE, NEW LOVE
INSTITUTIONAL RADIO CHOIR/Savoy SL 4596 (Arista) | 39 | 38 | RIDE THIS TRAIN
CANTON SPIRITUALS/J&B 0030 |
| 19 | 27 | CHANGED MAN
SWANEE QUINTET/Creed 3099 (Nashboro) | 40 | 26 | AIN'T NO STOPPING US NOW
WILLIE NEAL JOHNSON & GOSPEL KEYNOTES/Nashboro 27217 |
| 20 | 21 | TRAMAINÉ
TRAMAINÉ HAWKINS/Light LS 5760 (Word) | | | |
| 21 | 28 | GOD WILL SEE YOU THROUGH
WILLIAMS BROTHERS/New Birth 7948 | | | |

Gospel Time

By PAM LEE

■ Nashville has hosted a number of special gospel artists in recent weeks. Cynthia Clawson gave a moving performance at the Roy Acuff Theater at Opryland March 25. Leon Patillo treated fans to a high-energy show at the War Memorial Auditorium on March 27. And Pat Boone, the Bill Gaither Trio, and Sandi Patti gave a benefit concert April 6 at the Opry House. Proceeds from the show were divided among Teen Challenge, Campus Crusade, Young Life, Prison Fellowship, Intersarsity Christian Fellowship, Navigators and Fellowship of Christian Athletes.

Sonshine Concerts Ltd. has installed a national toll-free number to promote the Imperials' 1981 tour. Concert and ticket information may be obtained by calling 1-800-331-4466. Artists slated to appear with the Imperials on the 50-city tour which began April 7 are Joe English, Bonnie Bramlett, the Cruse Family, and David Meece. Speaking of Joe English and Bonnie Bramlett, they have taken gospel music into some top clubs on their recent western U.S. tour. The Roxy and the Palomiro Club in Los Angeles, and the Old Waldorf in San Francisco gave English and Bramlett a chance to bring their music to Christian as well as secular audiences.

Jessy Dixon backed by the jazz group Koinonia, will record a live album on July 17 at Melodyland in Anaheim, CA. The event is scheduled one day prior to the annual CBA Convention in Anaheim, so CBA members can attend the session. Dixon has just formed Dixon Music, his own publishing company. For information call (714) 772-3979 or write Dixon Music, 231 Evergreen, Anaheim, CA 92805.

Signings: Bob Thompson to Rainbow Sound, Inc. . . . David Stearman to an exclusive songwriter contract with Straightway Music, ASCAP division of Jubilee Communications, Inc.

Hal Sacks has joined the National Music Service company as recording engineer for their Womach Recording Studio . . . Linda Stone has been appointed national sales/marketing manager for BeeGee Records of Los Angeles.

New Life Records will release "Come Trust the Lord," the third album in the Scripture Praise Series, in June. Arranged and directed by Cam Floria, the album will feature the Continental Singers and Orchestra . . . In May, Star Song Records will release four albums featuring Christian "new wave" and British rock sounds. Selling under the name Star Song Special Products, the titles are "No Sham," the Bill Mason Band; "Charge of the Light Brigade," Ishmael; "Life Begins at Thirty," Rev. Counta & the Speedoze; and "The Alternative," Giantkiller.

Dove Awards

(Continued from page 3)

inspirational album of the year and gospel record album cover of the year. Artwork for the album was credited to Bill Barnes and Clark Thomas.

Hosts for the show were Pat and Shirley Boone, who entertained the audience with a medley of gospel standards composed by Shirley's father, Red Foley. Music was provided by the orchestra and chorus Bridge, under the direction of Greg Nelson with Jim Van Hook conducting.

Russell Taff claimed the Dove for male gospel vocalist of the year. As he accepted his award, Taff referred to the contribution of his former singing partners, the Imperials, who also acknowledged him when accepting their album award by asking him to join them on stage.

"Praise the Lord," by Brown Bannister and Mark Hudson (Home Sweet Home Music, BMI/Bug & Bear Music, ASCAP) was voted gospel song of the year, and Gary Chapman was named songwriter of the year. Dino

Kartsonakis garnered the Dove for gospel instrumentalist of the year.

Other Dove award winners include "Workin'" by the Hemp-hills, Heartwarming Records, (Jerry Crutchfield, producer), traditional gospel album of the year; "Give Me More Love in My Heart" by Larnelle Harris, Benson Records (Howard McCrary and Paul Johnson, producers), contemporary black gospel album of the year; "Rejoice" by Shirley Caesar, Myrrh Records (Tony Brown and Ken Harding, producers, inspirational black gospel album of the year; "Incredible" by Teddy Hugman and the Gems, Canaan Records (Ken Harding, producer), traditional black gospel album of the year; "Very Best of the Very Best for Kids" by the Bill Gaither Trio, Word Records (Robert MacKenzie, producer), gospel album of the year, Children's Music; "The Lord's Prayer" by various artists, Light Records (Dony McGuire, producer), gospel album of the year, Worship Music; "The Messiah," Sparrow Records (Billy Ray Hearn, executive producer, Irving Martin, producer); and "With My Song"

by Debby Boone, Lamb & Lion Records (Brown Bannister, producer).

In addition to the Dove Awards presentation, three members were named to the Gospel Music Hall of Fame: in the living category, John T. Benson, Jr. and Ira F. Stanphill, and in the deceased category, Mrs. J. R. "Ma" Baxter.

All styles of gospel music were represented in performance by artists Denny Correll, Tramaine Hawkins, Gary McSpadden, the Speers, Rev. Cleophus Robinson, Doug Oldham, Bobby Jones and New Life, the Gospel Keynotes, Bonnie Bramlett and Joe English, Dave Boyer, and Kathie Sullivan.

Presenters of the awards included Don Butler, Terry Bradshaw, Ralph Carmichael, Cynthia Clawson, Ragan Courtney, Shirley Caesar, Gov. and Mrs. Jimmie Davis, Micki Fuhrman, Amy Gaither, Gloria Hawkins, Edwin Hawkins, Billy Ray Hearn, Dino and

Debbie Kartsonakis, Skip Konte, Robert MacKenzie, Angela Moscheo, Rex Nelson, Kelly Nelson, Tom Netherton, Cheryl Prewitt, Jeannie C. Riley, Senator James Sasser, Terry Shepherd, and Ray Stevens.

The show was produced by Joe Moscheo, with musical arrangements by Don Hart and Joe Rosasco, and stage set and design by George Drescher of Personal Touch, New York, N.Y.

Following the presentation the annual Dove Awards Banquet was held at the Opryland Hotel.

Gospel Educators To Hold Seminar

■ NASHVILLE—Watkins and Mc-Eastland Associates has announced plans for the second interdenominational Gospel Music Educators Seminar, to be held at the Louisville Inn in Louisville, Kentucky, September 23-27.

Gospel Album Picks

THE LORD TAKES CARE OF EVERYBODY

REV. CLEOPHUS ROBINSON—Savoy SL 14601 (Arista)

Robinson's spirit-filled delivery leads his choir in exciting versions of all songs on this album. Blues-flavored piano highlights the soulful quality possessed by Rev. Robinson. "I'm Glad I Made Him My Choice," "Let the Devil Ride" and the title cut are prime.

60TH ANNIVERSARY CELEBRATION

THE SPEERS—Heartwarming R 3729 (Benson)

This two-record set contains live recordings and three never-released songs with Mom and Dad Speer. Combining exceptional vocals with high-spirited performances, these selections are sure to appeal to traditional gospel listeners.

THE NEW GAITHER VOCAL BAND

DaySpring DST 4024 (Word)

Featured in recent Gaither Trio concerts, Bill Gaither, Gary McSpadden, Lee Young and Steve Green won many fans with their excellent quartet abilities. This album shows them at their finest. "Have You Made Your Reservation," "He Came Down to My Level," "Your First Day in Heaven" and "I'm Yours" are standouts.

BORN AGAIN

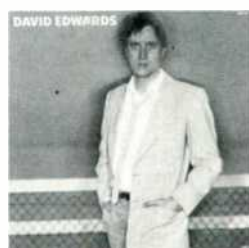
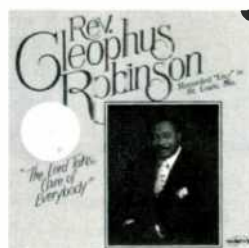
VIOLINAIRES—Jewel LPS 0162

Tight rhythms and slick production techniques complement this group's full vocal range. Robert Blair and Robert Arrington offer a soul-filled version of "Dr. Jesus." "When the Roll" and "Jesus I'll Never Forget" also demonstrate the Violinaires' talent.

DAVID EDWARDS

Myrrh MSB 6647

Edwards should gain attention with this album, which carries a distinct British rock sound on most songs. Several selections are potential competitors for contemporary/pop airplay. Top cuts include "Rather Be Wrong," "Kicks" and "The Tongue Is a Fire."



Contemporary & Inspirational Gospel

APRIL 25, 1981

APR 25	APR 11	
1	1	PRIORITY IMPERIALS/DaySpring DST 4017 (Word)
2	2	EVIE FAVORITES, VOL. I EVIE TORNUQUIST-KARLSSON/Word WSB 8845
3	8	IN HIS TIME, PRAISE IV MARANATHA SINGERS/Maranatha MM0064 (Word)
4	3	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)
5	11	BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)
6	6	FOR THE BRIDE JOHN MICHAEL TALBOT/Birdwing BWR 2021 (Sparrow)
7	4	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
8	9	WITH MY SONG DEBBY BOONE/Lamb & Lion LL 1046 (Benson)
9	7	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)
10	14	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson)
11	10	KIDS PRAISE ALBUM Maranatha MM0068 (Word)
12	12	NEVER THE SAME EVIE TORNUQUIST-KARLSSON/Word WSB 8806
13	13	COLOURS RESURRECTION BAND/Light LS 5783 (Word)
14	20	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Benson)
15	15	AMY GRANT Myrrh MSB 6586 (Word)
16	5	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
17	17	COME TO THE QUIET JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrow)
18	21	IN CONCERT B. J. THOMAS/MCA/Songbird 5155
19	28	DON'T GIVE IN LEON PATILLO/Myrrh MSB 6662 (Word)

20	18	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)
21	24	THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061
22	22	TEACH US YOUR WAY EVIE & PELLA KARLSSON/Word WSB 8848
23	23	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)
24	32	SAVED BOB DYLAN/Columbia JC 36553
25	19	DALLAS HOLD AND PRAISE LIVE Greentree 83441 (Benson)
26	—	SILVERWIND Sparrow SPR 1041
27	27	HIS LAST DAYS VARIOUS/Greentree R 3534 (Benson)
28	16	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
29	37	WELCOME TO PARADISE RANDY STONEHILL/Solid Rock/SRA 2002 (Word)
30	—	A PORTRAIT OF US ALL FARRELL & FARRELL/NewPax NP 33076
31	31	ARE YOU READY? DAVID MEECE/Myrrh MSB 6652 (Word)
32	30	LIVE ANDRUS BLACKWOOD & COMPANY/Greentree R 3570 (Benson)
33	33	SEEDS OF CHANGE KERRY LIVGREN/Kirshner NJZ 36567 (CBS)
34	34	FOR THE BEST B. J. THOMAS/MCA/Songbird 3231
35	—	PRAISE STRINGS IV Maranatha MM0066 (Word)
36	25	THE LORD'S SUPPER JOHN MICHAEL TALBOT/Birdwing BWR 2013 (Sparrow)
37	39	GOSPEL NIGHTS MARIA MULDAUR/Takoma TAK 7084 (Chrysalis)
38	36	LIGHTS IN THE WORLD JOE ENGLISH/Refuge R3764 (Benson)
39	29	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037
40	35	INSIDE JOB DION/DaySpring DST 4022 (Word)

Record World Country

Bennett Buys Burgess-Hale & Assoc. Publishing, Production Interests

By AL CUNIFF

■ NASHVILLE—Al Bennett, owner and president of the Los Angeles-based Cream-Hi Records and the Cream Music Publishing Group, has announced the acquisition of the major assets of Burgess-Hale and Associates from William H. Hale.

Bennett, who has renamed the new acquisition Music Publishing Corp., said the purchase included Singletree Music (BMI), Lariat (ASCAP), Doubletree (SESAC), a partnership in Sage and Sand Music (SESAC), administration of Hank Williams Jr.'s Bocephus Music (BMI), and the Doubletree Production Co.

Bob Todd

Bennett, former owner of Liberty Records, which he sold to Transamerica in 1968, has appointed Bob Todd president of MPC, a wholly-owned subsidiary of Cream Records. Dave Burgess

has been retained as VP and GM of southeastern operations, and will produce Liberty artists Bill Nash and Tom Grant, both of whom have production and publishing agreements with MPC. Chuck Howard Jr. is MPC's professional manager.

MPC has signed Kent Westberry and Eddie Burton as writers. Bennett also purchased MPC's building at 815 18th Avenue South here as part of his acquisition.

In 1977 Bennett bought East Memphis Music, formerly Stax (Continued on page 54)

E/A Signs Dave Rowland & Sugar



Country artists Dave Rowland and Sugar have signed an exclusive recording agreement with Elektra/Asylum Records. Rowland's first LP for the label, "Pleasure," was produced at Sound Stage Studios in Nashville by Jimmy Bowen, and is set for May release, while "Fool By Your Side," the album's first single, has just been released. Pictured after the agreement was signed are, from left: Michael Brokow, Kragen and Company; Vic Faraci, E/A executive vice president/marketing; Joe Smith, E/A chairman; Rowland; Jimmy Bowen, E/A vice president/Nashville division; and Jacque Wagnon, Kragen and Company.

Nashville Report

By AL CUNIFF

■ RCA group Alabama had a rip-roaring time when they played to an SRO crowd recently at the new Billy Bob's club in Ft. Worth, Texas. After their gig the band was treated to a live bullriding show and was given a \$2000 tip by the club's owners, according to band's lead singer, Randy Owen. Four bulls were also named after Alabama songs.

Speaking of Alabama, Jimmy Buffet's new MCA single, "Stars Fell on Alabama," is getting country airplay in that state and surrounding regions . . . One of the more exciting major-label projects in the works now is the White Sisters, who have backed Emmylou Harris, their father, Buck (on the Sugar Hill label recently), and others. Their blend of modern country technique and traditional influences is geared for today's country market.

Crystal Gayle and Kenny Rogers join for a 16-city concert tour starting April 30 in Knoxville . . . Crystal's video spot on "These Days" airs on "Solid Gold" May 1-5 . . . The TV film of Tammy Wynette's "Stand By Your Man," which was preempted by coverage of the recent assassination attempt on President Reagan, is now slated for May 13 on CBS.

WHN (New York) PD Ed Salomon and MD Pam Green were producer and associate producer, respectively, of the Easter weekend Mutual Broadcasting "Triple" radio show, featuring Barbara Mandrell, Larry Gatlin and Charlie Daniels . . . The Bellamy Brothers are slated to play New York's Lone Star Cafe Thursday (23) . . . The correct label credits on Elektra artist Kay T. Oslin's new single "Clean Your Own Tables" are: producer, Rick Loewus; writer, Chip Taylor; publisher, Blackwood/Back Road, BMI.

(Continued on page 55)

Talent Buyers' Seminar Set for October 9-11

■ NASHVILLE—The Country Music Association's 10th annual Talent Buyers' Seminar, the traditional kickoff event for Country Music Week, held in celebration of the Grand Ole Opry's birthday, has been slated for October 9-11 at the Hyatt Regency Hotel here.

According to CMA executive director Jo Walker, the theme for this year's seminar is "The Decade Ahead: Chapter II," a continuation and update of last year's theme, "1980 — The Decade Ahead."

Joseph E. Sullivan, president, the Sound Seventy Corporation, will chair the Talent Buyers' Seminar committee. Committee members include Bette Kaye, Bette Kaye Productions; Dick Blake, Dick Blake International; Don Light, Don Light Talent; Jack D. Johnson, Jack D. Johnson Talent; Jimmy Bowen, vice president, Elektra/Asylum Records-Nashville; Len Ellis, WLJE/WAKE

(Continued on page 54)

RCA Announces '9 to 5' Promotion

■ NASHVILLE — RCA Records-Nashville has announced a special promotion campaign for Dolly Parton's "9 to 5" album which ties in with National Secretaries' Week, April 20-24.

Radio Giveaways

The campaign will be coordinated through RCA-Nashville's five promotion regions, each of which will handle its own radio giveaways, which will include "9 to 5" LPs, "But You Know I Love You" singles, "9 to 5" paperback books, calendars, and autographed Dolly standups. Stations will also offer "secretarial items" for local winners, including lunch giveaways, special memo pads and stationery, and other items.

PICKS OF THE WEEK

SINGLES DON KING, "I STILL MISS SOMEONE" (prod.: Steve Gibson) (writers: J. Cash, R. Cash Jr.) (Rightsong, BMI) (3:21). King and Gibson reach way back for an early Johnny Cash song that is well styled to suit today's country programming needs. Sweet female backup vocals, acoustic guitars, and steel licks highlight the mid-tempo sounds here. Epic 19-02046.

SLEEPER DAVE ROWLAND AND SUGAR, "FOOL BY YOUR SIDE" (prod.: Jimmy Bowen) (writer: B. Cox) (Kelly & Lloyd, ASCAP) (2:34). This trio's Elektra debut is a bright, quick-paced stone-country cut with honky-tonk and western swing overtones. Rowland is backed by strong female harmony on a production open to all shades of country formats. Elektra E-47135.

ALBUM DONNA HAZARD, "MY TURN." Hazard's debut Excelsior LP is a package of strong tracks that touch several styles, all delivered with Donna's clear, commercial touch. Best tracks are her recent title single, her current "Go Home and Go to Pieces," and others, including "Love Never Hurt So Good," "A Lady Askin'," and "Slow Texas Dancing." Excelsior XLP-88008.



Ron Chancey Makes Hits Look Easy

By AL CUNNIFF

■ NASHVILLE—With his production of the Oak Ridge Boys' "Elvira" rocketing up *Record World's* Country Singles chart, MCA Records-Nashville VP of A&R Ron Chancey continues to do what he has done for the past 12 years: producing hits and making it look easy.

"I've been real fortunate, I'll tell you that. The success I've had has always happened right off the bat," Chancey said. After business studies at Tennessee Tech college he worked as an auditor, then for 12 years as a consultant to a textbook publishing house.

"I was doing real well there. A lot of people told me I was crazy when I left that job and took a two-thirds cut in pay to get into the music business," Chancey said. But quit he did, and, aided by a reference from Kelso Herston, who then headed Capitol Records' Nashville office, Chancey ran Buck Owens' newly-opened production and publishing office here.

"Buck folded the office after about a year, but while I was there I got to produce Freddie Hart, Rodney Lay, and others," Chancey recalled. Chancey again went to Herston, who teamed with him in a highly successful jingle production company, Jangle Jingles.

Chancey moved on in 1970 to form Cartwheel Records, a label which enjoyed a hit with its second release: Billy Crash Craddock's "Knock Three Times." Cartwheel also signed David Frizzell, Jeris Ross, and Johnny Darrell and Chancey signed Dale Morris to run sales and promotion. The label did well but was plagued by the persistent problem of most independents: money flow from distributors. So Chancey was happy to sell his label to

ABC Records, which retained him as a VP of A&R, a position he also kept after ABC's move into MCA.

At ABC Chancey continued to sign and produce hit-making talent, his biggest success coming with Johnny Carver ("Tie a Yellow Ribbon"), several Tommy Overstreet hits, and others.

Chancey, at the suggestion of Jim Halsey and MCA's Jim Fogle-song, traveled to Oklahoma City in 1975 to catch a show by a gospel group looking for country acceptance: the Oak Ridge Boys. "I wasn't all fired up about the project until I saw the group on stage, and they knocked me out," Chancey said. The "right off the bat" syndrome took hold again, as the Oaks soared to the number three spot with their first Chancey production, "Y'all Come Back Saloon."

Since then the ORB/Chancey combination, in 11 singles leading up to "Elvira," have never placed lower than number four, and have earned six number one records ("Beautiful You," "Trying to Love Two Women," "Leaving Louisiana in the Broad Daylight," "Dream On," "Sail Away," and "I'll Be True to You").

Chancey now co-produces Conway Twitty, and produces Brenda Lee, Twitty and Loretta Lynn, Faron Young, and John Wesley Ryles. "Conway and I like to screen songs together. We sit down and grade everything as we listen, then compare notes at the end. I might start that process with Brenda, too," Chancey said.

He still does a fair amount of jingle work, handling most of United Airlines' spots (with pop sounds), and the Nestle Crunch account (which he plans to feature Brenda Lee in). He and Morris co-own Creative Productions for their jingle work.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Tompall & The Glaser Bros. — "Lovin' Her Was Easier"

Cristy Lane — "Love To Love You"

Ricky Skaggs — "Don't Get Above Your Raising"

Don McLean follows his Top Ten "Crying" with another oldie, "Since I Don't Have You," already numbered at WHN, WDEN, KLZ, added at KENR, WIVK, KGA, WIRE. "Your Cheatin' Heart" is the side at KVOO, KEBC; both playing at WPNX, KCKC, KRMD, WTOS.



Tom T. Hall — "I Sold All of Tom T's Songs Last Night" is getting attention at WFAI, KFDI, WTOD, KSO, KWKH, WMAY, WKKN, KXLR, WDLW, WQQT, WPNX.

Cristy Lane's "Love to Love You" getting good initial play at KSO, WYDE, WDEN, WPNX, WLWI, KRAK, KVOO, KTTS, KD JW, KWKH, KSOP, KRMD, KEBC, KFDI, WMAY, WKKN, WSLR, KGA, WWVA, KUUY, KHEY, WQQT, WKDA.

Gary Gentry's novelty "I Sold All of Tom T's Songs Last Night" is getting attention at WFAI, KFDI,

Judy Bailey made her debut as Moe Bandy's singing partner, now she goes solo with "Slow Country Dancin'." It has good initial play at KIKK, KENR, KMPS, KEBC, WGTO, KVOO, WMZQ, WIVK, WCXI, KFDI, WMNI, WKHK, KTTS.



Cristy Lane — "Love to Love You" is getting attention at WFAI, KFDI, WTOD, KSO, KWKH, WMAY, WKKN, KXLR, WDLW, WQQT, WPNX.

Heyt Axton praises a hit TV sitcom in "Flo's Yellow Rose" already playing at WYDE, WLWI, WFAI, KEBC, KRMD, KSOP, KSO, KVOO, KSOP, WDLW, WPNX, WLWI. David Houston's "Texas Ida Red" is spinning at KMPS, WCXI, WSLC, KEBC, KVOO, KRMD, KFDI, KUUY.

Jerry Reed is moving with "The Testimony Of Soddy Hoe" at KRMD, KEBC, WIRK, WPNX, KVOO, WDLW, KSOP, KFDI.

Super Strong: Sylvia, Willie Nelson, Moe Bandy, Tom Jones, Randy Barlow.

Sami Jo Cole has play on "One Love Over Easy" at WESC, KRMD, KEBC, KVOO, KBUC, KKYX, WKKN, KTTS.

Terry Gregory is moving with "Just Like Me" at KSOP, WDEN, WMNI, KFDI, KEBC, KMPS, KVOO, KWKH, WXCL, KGA, KEEN, WLWI, KTTS.

Tom T. Hall's "The All New Me" playing at KSO, KRMD, KSOP, KEBC, KFDI, KKYX, KGA, WWVA, WIVK, KUUY, WWOL, KWMT, WPNX, WLWI, KTTS, KD JW.

SURE SHOTS

Don King — "I Still Miss Someone"

LEFT FIELDERS

Jimmy Buffett — "Stars Fell on Alabama"

Gary Goodnight — "Tell Me So"

Gary Lumpkin — "The Best Kept Secret (Here in Greenville)"

AREA ACTION

John France — "Don't Leave This Fire Burning" (KSO, KVOO, KWMT)

Gary Goodnight — "Tell Me So" (KFDI, KYNN, WTOD)

Pure Prairie League — "Still Right Here in My Heart" (WDEN, KCKC, WMZQ)

Music City News Awards



"He Stopped Loving Her Today" writers Curly Putman, left, and Bobby Braddock, right, are congratulated by artists George Jones and Tanya Tucker at the recent taping of the "Music City News Top Country Hits of the Year" awards show. The songwriter awards, voted on by the magazine's readers, were hosted by Tucker and Jim Stafford in a two-hour presentation. Jones had the hit single on the Putman/Braddock tune, which took the song of the year honors in the Jim Owens/Multimedia TV production.

Country Single Picks

COUNTRY SONG OF THE WEEK

EDDY ARNOLD—RCA JB-12226

BALLY-HOO DAYS/TWO HEARTS BEAT BETTER THAN ONE (prod.: Bob Montgomery) (writers: S. Pippin, I. Henley, R. VanHoy, L. Keith/D. Hoffman, R. Page, M. A. Kennedy) (Tree/Windchime, BMI & St. Jude/First Lady/Window, BMI) (3:31/3:02)

"Bally-Hoo" is a melancholy ballad drawn from a faded star's memories; the sweet hook sounds great from first listen. The flip side is a positive, mid-tempo tune that will garner airplay of its own.

JIM ED BROWN AND HELEN CORNELIUS—RCA JK-12220

DON'T BOTHER TO KNOCK (prod.: Tom Collins) (writers: K. Fleming, D. W. Morgan) (Pi-Gem, BMI) (2:21)

Electric keyboard sounds lead the high-energy instrumental backing on this happy, upbeat cut by this distinctive country duo.

GARY LUMPKIN—Soundwaves 4633 (NSD)

THE BEST KEPT SECRET (HERE IN GREENVILLE) (prod.: Carmol Taylor & Joe Gibson) (writer: D. Wayne) (Broken Lance/Sun Belt, ASCAP) (2:25)

Lumpkin presents a catchy story/song about a pretty "widow" in a small town who's quite active—in a quiet way.

JOHNNY ROWLAND—Churchill 7768

I'M STILL FEELING YOU (prod.: Bob Millsap) (writer: J. Rowland) (Dobbins, BMI) (2:32)

Rowland's husky voice stands out on this bluesy, intimate ballad about a man who still thinks of his previous love when he touches the woman he's with now.

STEVE SNYDER—Super Productions 647

BEAUTIFUL LADY (prod.: Allen Cash) (writer: N. Haughey) (Foxtail/Sir Dale, ASCAP) (3:15)

Snyder's light, pleasant vocal highlights this well-orchestrated, soft ballad with a pure and simple lyric and a classy chord structure.

EDGEL GROVES—Silver Star 20

FOOTPRINTS IN THE SAND (prod.: Buckner & Garcia) (writers: J. Buckner, G. Garcia) (BGO/Southfield, ASCAP) (4:02)

Groves' unusual recitation record is an inspirational story that has already met a strong regional success. It appeals to country as well as gospel markets.

CHUCK HOWARD—Warner Bros /Curb 49719

A THING CALLED SADNESS (prod.: Chuck Howard) (writer: C. Howard) (Tree, BMI) (2:48)

Howard's ballad with classic styling is a down-and-out country song about a man haunted by memories of the woman he lost.

ERNIE ROWELL—Grass 63-07 (NSD)

MUSIC IN THE MOUNTAINS (prod.: Ernie Rowell) (writers: E. Rowell, F. Anderson, V. Warner) (Blue Creek, BMI/King Cleo, ASCAP) (3:12)

This rockin', bluegrass-flavored cut features a fast, foot-stompin' beat and a lyric that says there's nothing wrong with big cities, but this guy loves the mountains and their music.

BILLIE JO SPEARS—Liberty 1409

WHAT THE WORLD NEEDS NOW IS LOVE (prod.: Larry Butler) (writers: H. David, B. Bacharach) (Jac/Blue Seas, ASCAP) (3:00)

Spears' emotion-packed vocal adds a country flavor to this easy-paced cover of the 1960s pop smash.

HENSON CARGILL—Copper Mountain 204

(WILD AS THE) WEST TEXAS WIND (prod.: Ron Manning & John Fisher) (writer: B. Emerson) (Bull Mountain/Copper Mountain, ASCAP) (2:15)

The deep-voiced Cargill paints the picture of a self-described rugged westerner in this all-country cut spiced with tasty dobro licks.

LEE CUMMINS—Stargem 2088

LAY OFF MY MIND (prod.: Wayne Hodge) (writer: V. Baron) (Timestar, ASCAP) (2:59)

I was hurt by my last love, so you can lay close to my body, but lay off my mind, Cummins sings in this smooth but direct ballad.

Country Album Picks



I'M JUST AN OLD CHUNK OF COAL... BUT I'M GONNA BE A DIAMOND SOMEDAY

BILLY JOE SHAVER—Columbia FC 37078

Shaver's rough-edged country sound comes across well in this collection of self-penned tunes, the best of which are the title song (currently a strong single by John Anderson), "Blue Texas Waltz" (Shaver's own current single) and "Fit to Kill and Going Out in Style."

GREATEST HITS

JIM ED BROWN & HELEN CORNELIUS—RCA AHL1-3999

RCA presents this classic duo's best tracks, including "Lying in Love With You," "I Don't Want To Have To Marry You," "If the World Ran Out of Love Tonight," "Saying Hello, Saying I Love You, Saying Goodbye" and others.



Bennett-Burgess-Hale

(Continued from page 52)

Records' publishing company. He later bought Hi Records and its publishing entities. Those deals brought him such copyrights as "Dock of the Bay," "Knock on Wood," "Woman to Woman" and many others. Bennett's Nashville purchase brings such country titles as "Burning Bridges," "Ever-lovin'" and "Don't the Girls All Get Prettier at Closing Time."

"I'm very excited by my first big move into Nashville," Bennett told *Record World*. "My philosophy in the music business has always been that a hit record must start with a hit song. The right song can be done by any one of 10 or 15 artists and still be a hit."

Bobby Weiss, VP and director of international operations in Los Angeles, will pursue foreign publishing and record licensing agreements for MPC.

Talent Buyers' Meet

(Continued from page 52)

Radio; and Tom T. Hall, Hallnote Music.

Walker also announced the formation of four subcommittees for the seminar, including:

Program and Participants: Bette Kaye, chairman. Members are Blake, Steven J. Greil, president, Greilworks, Inc.; Andrea Smith, senior vice president, Top Billing, Inc.; Don Romeo, Don Romeo Agency; Ellis; Hall; and Bowen.

Showcase: Don Light, chairman. Members are Tony Conway and Dave Barton.

Publicity: Elizabeth Thiels, chairman. Member is Billy Deaton.

Registration: Jack D. Johnston, chairman. Members include Jack Norman, Jr. and Ray Pilzszak.

Seminar coordinators for CMA are Helen Farmer, director of programs and special projects; and Debra Towsley, program assistant.

First Generation Launches LP Series



First Generation Records president Pete Drake (third from left) has announced plans for a full-scale reactivation of the label with this month's release of the "Stars of the Grand Ole Opry" record series. Initial product will include nine LPs by Justin Tubb, Jan Howard, Ray Pillow, Billy Walker, Jean Shepard, Charlie Louvin, Stonewall Jackson, the Viv Willis Trio, and the Wilburn Brothers as well as two Ernest Tubb albums. Shown with Drake celebrating the record series, which will use TV and mail order as well as conventional marketing, are, from left: Justin Tubb, Del Wood, Howard, Willis, Walker, Billy Grammer, C. W. Mitchell and Curtis Young.

Record World Country Albums

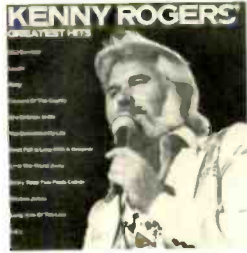


APRIL 25, 1981

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

APR. 25
APR. 18

1 1 KENNY ROGERS' GREATEST HITS
Liberty LOO 1072
(25th Week)



WKS. ON
CHART

27

2	2	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON/ Columbia FC 36883	6
3	3	HORIZON	EDDIE RABBITT/Elektra 6E 276	41
4	4	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AAL1 3852	20
5	5	LEATHER AND LACE	WAYLON & JESSI/RCA AAL1 3931	6
6	7	FEELS SO RIGHT	ALABAMA/RCA AHL1 3772	6
7	6	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3772	27
8	8	EVANGELINE	EMMYLOU HARRIS/Warner Bros. 3508	10
9	9	GREATEST HITS	ANNE MURRAY/Capitol SOO 12110	29
10	10	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 5137	12
11	12	JUICE	JUICE NEWTON/Capitol ST 12136	5
12	11	ROWDY HANK	WILLIAMS, JR./Elektra/Curb 6E 330	12
13	13	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	27
14	14	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	102
15	15	GREATEST HITS	OAK RIDGE BOYS/MCA 5150	24
16	17	HEY JOE, HEY MOE	MOE BANDY & JOE STAMPLEY/ Columbia FC 37003	5
17	19	COCONUT TELEGRAPH	JIMMY BUFFETT/MCA 5169	7
18	18	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752	33
19	20	SEVEN YEAR ACHE	ROSANNE CASH/Columbia JC 36965	5
20	16	GUITAR MAN	ELVIS PRESLEY/RCA AAL1 3917	10
21	21	WILD WEST	DOTTIE WEST/Liberty LT 1062	8
22	22	STARDUST	WILLIE NELSON/Columbia KC 35305	153
23	25	BACK TO THE BARROOMS	MERLE HAGGARD/MCA 5236	30
24	23	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002		49
25	26	BEST OF EDDIE RABBITT/Elektra 6E 235		74
26	24	MY HOME'S IN ALABAMA	ALABAMA/RCA AHL1 3644	44

CHARTMAKER OF THE WEEK

27 — OUT WHERE THE BRIGHT LIGHTS ARE GLOWING
RONNIE MILSAP
RCA AAL1 3932



1

28	30	LOCKIN' FOR LOVE	JOHNNY LEE/Full Moon/Asylum 6E 309	24
29	29	MR. HAG TOLD MY STORY	JOHNNY PAYCHECK/Epic FE 36761	2
30	—	ROLL ON MISSISSIPPI	CHARLEY PRIDE/RCA AHL1 3905	1
31	31	LOVE IS FAIR	BARBARA MANDRELL/MCA 5136	24
32	33	ENCORE	MICKEY GILLEY/Epic JE 36851	23
33	28	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/Warner/Viva HS 3499		19
34	43	THAT'S ALL THAT MATTERS TO ME	MICKEY GILLEY/Epic JE 36492	42

Nashville Report

(Continued from page 52)

The Statler Brothers have signed Marshall Grant as a special coordinator and tour manager. Grant was associated with Johnny Cash for about 25 years . . . Pete Drake has hired Rachel Brooks as national sales coordinator for his First Generation Records "Stars of the Grand Ole Opry" LP series . . . Judy Knight has joined the Buddy Lee Attractions New York staff to handle press, TV appearances, and talent acquisition for the firm.

IN THE STUDIO: Audio Media (Mickey Gilley, Johnny Lee), Columbia (Jan Gray, George Jones, Jimi Cannon, Steve Davis, John Reeves), Fireside (Freddie Quinn, Roy Head, Porter Wagoner, Opryland Singers), RCA (Donna Fargo), Scruggs Sounds (Linda K. Lance, Randy Matthews), Sound Emporium (Dottie West, the Chipmunks), Sound-

35	35	SAN ANTONIO ROSE	WILLIE NELSON & RAY PRICE/ Columbia JC 36476	44
36	—	I LOVE 'EM ALL	T. G. SHEPPARD/Warner/Curb BSK 3528	1
37	27	I AM WHAT I AM	GEORGE JONES/Epic JE 36586	31
38	38	THE GAMBLER	KENNY ROGERS/United Artists LA 934 H	122
39	32	REST YOUR LOVE ON ME	CONWAY TWITTY/MCA 5138	35
40	34	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia KC 2 35642	124
41	39	TEN YEARS OF GOLD	KENNY ROGERS/United Artists LA 835 H	173
42	49	BEST OF THE STATLER BROTHERS	Mercury SRM 1 1037 (PolyGram)	271
43	36	BEST OF DON WILLIAMS, VOL. II	MCA 3096	78
44	40	STRAIGHT AHEAD	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	79
45	41	SONGS I LOVE TO SING	SLIM WHITMAN/Epic/Cleveland Intl. JE 36786	27
46	42	GREATEST HITS	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	107
47	53	TEXAS IN MY REAR VIEW MIRROR	MAC DAVIS/ Casablanca NBLP 7239 (PolyGram)	28
48	37	WHO'S CHEATIN' WHO	CHARLY McCLAIN/Epic JE 36730	20
49	45	FULL MOON	CHARLIE DANIELS BAND/Epic FE 36571	37
50	44	GREATEST HITS	DAVE & SUGAR/RCA AHL1 3915	8
51	48	THESE DAYS	CRYSTAL GAYLE/Columbia JC 36512	31
52	46	URBAN COWBOY II (ORIGINAL SOUNDTRACK)	Epic/Full Moon SE 36921	16
53	51	THE BEST OF THE KENDALLS	Ovation OV 1756	18
54	50	HELP YOURSELF	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	27
55	47	JUST GOOD OLE BOYS	MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	78
56	54	MUSIC MAN	WAYLON JENNINGS/RCA AHL1 3602	46
57	52	DREAMLOVERS	TANYA TUCKER/MCA 5140	25
58	55	CLASSIC CRYSTAL	CRYSTAL GAYLE/United Artists LOO 982	76
59	56	BEST OF BARBARA MANDRELL	MCA AY 1119	114
60	57	TWO'S A PARTY	CONWAY & LORETTA/MCA 5778	8
61	58	24 GREATEST HITS	HANK WILLIAMS, SR./MGM SE 4755	36
62	59	GIDEON	KENNY ROGERS/United Artists LOO 1035	53
63	64	I HAVE A DREAM	CRISTY LANE/Liberty LT 1083	2
64	61	MILLION MILE REFLECTIONS	CHARLIE DANIELS BAND/ Epic KE 35751	101
65	62	CLASSICS	KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	105
66	63	OAK RIDGE BOYS HAVE ARRIVED	MCA AY 1135	106
67	60	SONS OF THE SUN	BELLAMY BROTHERS/Warner/Curb BSK 3491	19
68	65	HARD TIMES	LACY J. DALTON/Columbia JC 36753	29
69	66	ROSES IN THE SNOW	EMMYLOU HARRIS/Warner Bros. BSK 3422	48
70	67	TOGETHER	OAK RIDGE BOYS/MCA 3220	59
71	70	10TH ANNIVERSARY	STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)	36
72	71	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II	Mercury SRM 1 5024 (PolyGram)	65
73	72	BLUE KENTUCKY GIRL	EMMYLOU HARRIS/Warner Bros. BSK 3318	101
74	73	FRIDAY NIGHT BLUES	JOHN CONLEE/MCA 3246	42
75	69	BETWEEN THIS TIME AND THE NEXT TIME	GENE WATSON/ MCA 5170	6

shop (Sesame Street Records, Cynthia Clawson), Woodland (Terry Bradshaw, Slim Whitman), Island (Nightstreets, Donna Cooper, Larry Burton), Marty Robbins (Marty Robbins), LSI (Terry Hart), Koala (Del Reeves, Jack Grayson, Liz Lyndell), Music City Recorders (Jacky Ward). Also, recently at Muscle Shoals Sound Studios (Muscle Shoals Rhythm Section, Jerry Jeff Walker, Steve Forbert).

Roy Clark, injured in a fall from his horse in Kansas, had to cancel his April 16 Las Vegas show. He expects to be concert-ready by early May, though . . . Freddy Fender recently taped "That Nashville Music" here . . . RCA's Sylvia recently taped the Merv Griffin show for the second time . . . CBS's Crystal Gayle has put her name on a new line of classy sportswear that was recently introduced at a Dallas trade show . . . Willie Nelson is to tape a 90-minute "Austin City Limits" special on Friday (24).



Record World

Country Singles

APRIL 25, 1981

TITLE, ARTIST, Label, Number

APR. 25	APR. 18		WKS. ON CHART
1	2	A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) MICKIEY GILLEY Epic 19 50973	11
2	5	FALLING AGAIN DON WILLIAMS/MCA 51065	10
3	3	PICKIN' UP STRANGERS JOHNNY LEE/Full Moon/Asylum 47105	11
4	7	REST YOUR LOVE ON ME/I AM THE DREAMER CONWAY TWITTY/MCA 51059	10
5	6	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram)	10
6	1	OLD FLAME ALABAMA/RCA 12169	11
7	13	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690	7
8	12	ROLL ON, MISSISSIPPI CHARLEY PRIDE/RCA 12178	8
9	9	LEONARD MERLE HAGGARD/MCA 51048	11
10	14	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	11
11	15	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	8
12	17	AM I LOSING YOU/HE'LL HAVE TO GO RONNIE MILSAP/RCA 12194	6
13	4	TEXAS WOMEN HANK WILLIAMS, JR./Elektra/Curb 49102	12
14	8	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062	12
15	19	HEY JOE (HEY MOE) MOE BANDY & JOE STAMPLEY/Columbia 11 60508	7
16	21	PRIDE JANIE FRICKE/Columbia 11 60509	7
17	22	SOMEBODY LED ME AWAY LORETTA LYNN/MCA 51058	9
18	20	IF I KEEP ON GOING CRAZY LEON EVERETTE/RCA 12177	8
19	10	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436	12
20	24	FRIENDS/ANYWHERE THERE'S A JUKEBOX RAZZY BAILEY/RCA 12199	5
21	25	I DON'T THINK LOVE OUGHT TO BE THAT WAY REBA McENTIRE/Mercury 57046 (PolyGram)	7
22	26	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON/MCA 51039	9
23	27	COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) TAMMY WYNETTE/Epic 19 51011	7
24	30	I'M JUST AN OLD CHUNK OF COAL JOHN ANDERSON/Warner Bros. 49699	5
25	28	ALICE DOESN'T LOVE HERE ANYMORE BOBBY GOLDSBORO/CBS/Curb 5 70052	8
26	29	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	8
27	31	LOUISIANA SATURDAY NIGHT MEL McDANIEL/Capitol 4983	5
28	32	ELVIRA OAK RIDGE BOYS/MCA 51084	4
29	33	A MILLION OLD GOODBYES MEL TILLIS/Elektra 47116	5
30	35	CHEATIN'S A TWO WAY STREET SAMMI SMITH/Sound Factory 427	8
31	36	THE BARON JOHNNY CASH/Columbia 11 60516	6
32	37	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	4
33	38	IT'S A LOVELY, LOVELY WORLD GAIL DAVIES/Warner Bros. 49694	4
34	41	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	3
35	39	HEART OF THE MATTER THE KENDALLS/Ovation 1169	6
36	40	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	4
37	49	WHISPER LACY J. DALTON/Columbia/Sherrill 01036	4
38	50	FIRE AND SMOKE EARL T. CONLEY/Sunbird 7561	4
39	42	IN THE GARDEN STATLER BROTHERS/Mercury 57048 (PolyGram)	5
40	45	I CAN'T HOLD MYSELF IN LINE PAYCHECK & HAGGARD/Epic 19 51012	6
41	56	BY NOW STEVE WARINER/RCA 12204	3
42	44	HIDEAWAY HEALING STEPHANIE WINSLOW/Warner/Curb 49693	6
43	48	HOLD ME LIKE YOU NEVER HAD ME RANDY PARTON/RCA 12137	8
44	46	FIRE IN YOUR EYES GARY MORRIS/Warner Bros. 49668	8
45	47	NO ACES PATTI PAGE/Plantation 197	6
46	51	EVIL ANGEL ED BRUCE/MCA 51076	5
47	53	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic 19 01045	4
48	54	GETTING OVER YOU AGAIN RAY PRICE/Dimension 1018	5
49	59	DO I HAVE TO DRAW A PICTURE BILLY SWAN/Epic 19 51000	4
50	43	JUST A COUNTRY BOY REX ALLEN, JR./Warner Bros. 49682	7
51	58	I WANT YOU TONIGHT JOHNNY RODRIGUEZ/Epic 19 01033	4

52	60	LOVIN' ARMS/YOU ASKED ME TO ELVIS PRESLEY/RCA 12205	2
53	16	STORMS NEVER LAST WAYLON & JESSI/RCA 12176	10
54	65	MONA LISA WILLIE NELSON/Columbia 11 02000	2
55	61	YOUR WIFE IS CHEATIN' ON US AGAIN WAYNE KEMP/Mercury 57047 (PolyGram)	5
56	66	MY WOMAN LOVES THE DEVIL OUT OF ME MOE BANDY/Columbia 11 02039	2
57	11	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650	15
58	18	LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN/MCA 51050	13
59	69	FRIDAY NIGHT FEELIN' RICH LANDERS/Ovation 1166	5
60	67	A LITTLE BIT OF HEAVEN ROGER BOWLING/Mercury 57049 (PolyGram)	4
61	62	I'M ALMOST READY LEONA WILLIAMS/Elektra 47114	4
62	77	DARLIN' TOM JONES/Mercury 76100 (PolyGram)	2
63	87	LOVE DIES HARD RANDY BARLOW/P.A.I.D. 133	2
64	74	SOME LOVE SONGS NEVER DIE B. J. THOMAS/MCA 51087	3
65	75	MAGIC EYES JACK GRAYSON & BLACKJACK/Koala 331	4
66	76	SPREAD MY WINGS TIM REX & OKLAHOMA/Dee Jay 111 (NSD)	3
67	71	IF I SAY I LOVE YOU (CONSIDER ME DRUNK) WHITEY SHAFER/Elektra 47117	4
68	78	YOU'RE CRAZY MAN FREDDIE HART/Sunbird 7560	2
69	73	DOES SHE WISH SHE WAS SINGLE AGAIN BURRITO BROTHERS/CBS/Curb 6 01011	4
70	70	WHY DON'T WE JUST SLEEP ON IT TONIGHT GLEN CAMPBELL & TANYA TUCKER/Capitol 4986	4

CHARTMAKER OF THE WEEK

71	—	THF MATADOR SYLVIA RCA 12214	1
72	82	HERE'S TO THE HORSES JOHNNY RUSSELL/Mercury 57050 (PolyGram)	2
73	23	CRYING DON McLEAN/Millennium 1799 (RCA)	13
74	55	FOOL'S GOLD DANNY WOOD/RCA 12181	7
75	63	WASN'T THAT A PARTY ROVERS/Epic/Cleveland Intl. 19 51007	9
76	—	LEARNING TO LIVE AGAIN BOBBY BARE/Columbia 11 02038	1
77	34	IT DON'T GET NO BETTER THAN THIS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 11438	11
78	52	THIRTY-NINE AND HOLDING JERRY LEE LEWIS/Elektra 47095	15
79	81	LET'S FORGET THAT WE'RE MARRIED GARY STEWART/RCA 12203	3
80	—	LOVE KNOWS WE TRIED TANYA TUCKER/MCA 51096	1
81	57	DRIFTER SYLVIA/RCA 12164	15
82	89	RODE HARD AND PUT UP WET JOHNNY LEE/Epic/Full Moon 19 02012	2
83	88	MY HEART CRIES FOR YOU MARGO SMITH/Warner Bros. 49701	2
84	64	SOMETHIN' ON THE RADIO JACKY WARD/Mercury 57044 (PolyGram)	14
85	—	GOOD OL' GIRLS SONNY CURTIS/Elektra 47129	1
86	72	PERFECT FOOL DEBBY BOONE/Warner/Curb 49652	12
87	97	UNTIL THE BITTER END FARON YOUNG/MCA 51088	2
88	79	BRIDGE OVER BROADWAY CAPITALS/Ridgetop 01281	8
89	68	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic 19 50972	15
90	80	LOOKIN' AT THINGS (IN A DIFFERENT LIGHT) NIGHTSTREETS/Epic 19 51004	7
91	85	WHAT I HAD WITH YOU JOHN CONLEE/MCA 51041	14
92	98	MAKING THE NIGHT THE BEST PART OF MY DAY LINCOLN COUNTY/Soundwaves 4629 (NSD)	3
93	84	ARE WE DREAMIN' THE SAME DREAM CHARLIE RICH/Elektra 47104	11
94	91	IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES/Epic 19 50968	15
95	96	FRIENDS BEFORE LOVERS GABRIEL/Ridgetop 01381	2
96	83	DOESN'T ANYBODY GET HIGH ON LOVE ANYMORE THE SHOPPE/NSD 80	9
97	86	SOMEWHERE TO COME WHEN IT RAINS JOHN WESLEY RYLES/MCA 51080	6
98	—	SHE SINGS AMAZING GRACE STAN HITCHCOCK/Ramblin' 1711	1
99	—	OLD FAMILIAR FEELING WYVON ALEXANDER/Gervasi 644	1
100	90	GUITAR MAN ELVIS PRESLEY/RCA 12158	14

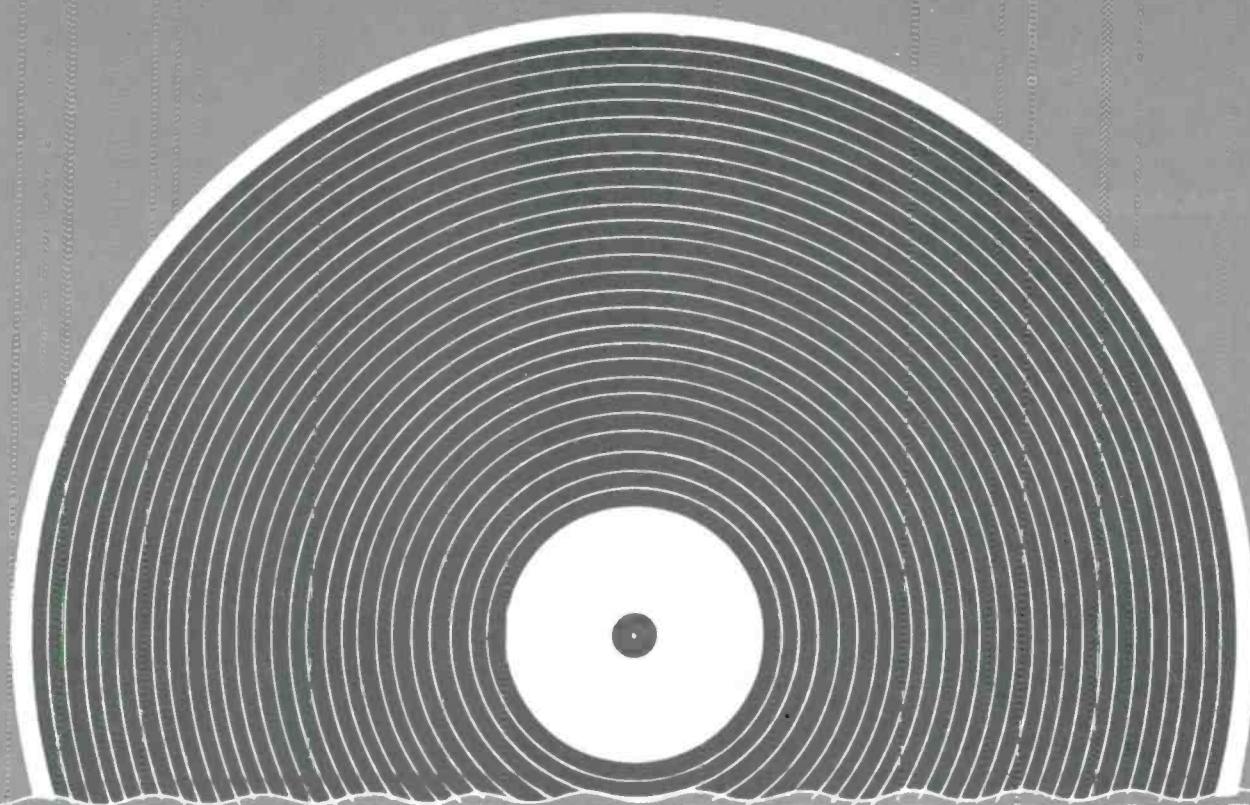


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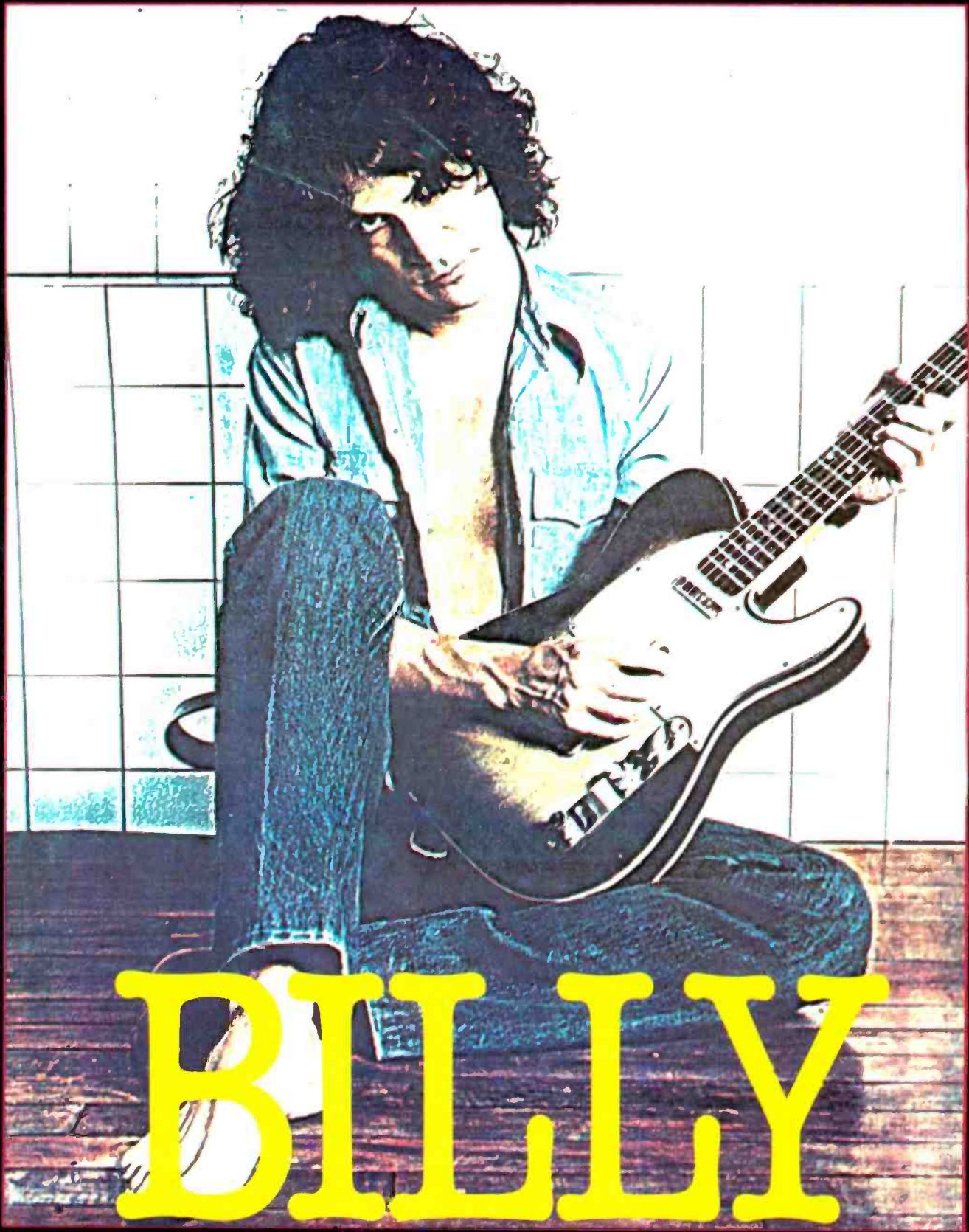
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