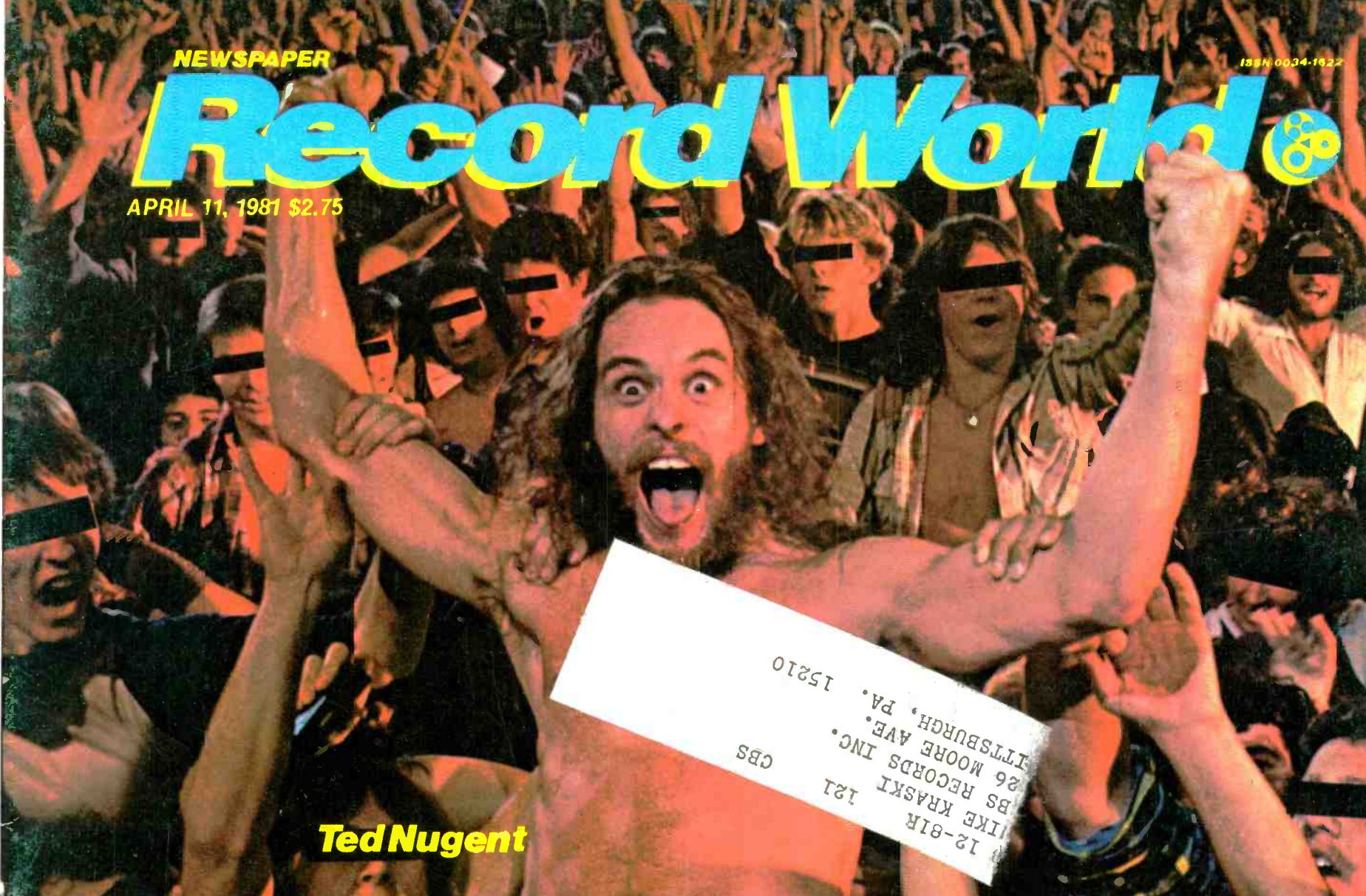


Record World

APRIL 11, 1981 \$2.75



Ted Nugent

Hits of the Week

SINGLES

DON McLEAN, "SINCE I DON'T HAVE YOU" (prod. by Butler) (writers: Beaumont - Vogel - Verscharen - Taylor-Lester) (Bonnyview/Southern, ASCAP) (2:32). McLean's top 10 "Crying" made his comeback cause for celebration. This remake of the classic will prolong the party. Millennium 11804.

CLIFF RICHARD, "GIVE A LITTLE BIT MORE" (prod. by Tarney) (writers: Hodge-Hill) (Paper, PRS) (3:33). Here's another sugar-coated cut from Richard's hit-making "I'm No Hero" LP. The beat pounds while Cliff's prototype pop vocals deliver the platinum hook. EMI-America 8076.

THE ALAN PARSONS PROJECT, "TIME" (prod. by Parsons) (writers: Woolfson-Parsons) (Woolfsongs/Careers/Irving, BMI) (4:11). Parsons and chief collaborator Eric Woolfson construct a rich, textured ballad to follow the top 15 "Games . . ." Primed for instant pop-A/C adds. Arista 0598.

CHANGE, "PARADISE" (prod. by Petrus-Malavasi) (writers: Romani-Malavasi-Willoughby) (Little Macho, ASCAP) (3:57). Diva Gray's heavenly vocal — embellished by a breathtaking chorus — combines with synthesizer magic and unrelenting rhythm spirit. Atlantic/RFC 3809.

SLEEPERS

GREG KIHN, "SHEILA" (prod. by Kaufman) (writer: Roe) (Low-Twi, BMI) (2:45). One of rock's better-kept secrets is about to score his first pop hit with this exuberant remake of Tommy Roe's #1 record from 1962. Celestial keyboards, a driving beat & Kihn's innocence glow. Beserkley 47131 (E/A).

STANLEY CLARKE / GEORGE DUKE, "SWEET BABY" (prod. by Clarke-Duke) (writer: Duke) (Mycenae, ASCAP) (3:46). Throw your preconceptions away, as jazzmen Stan and George hit the pop mainstream full stride with this delicious, loving ballad. A multi-format sleeper. Epic 19-01052.

BRENDA RUSSELL, "IF YOU LOVE (The One You Lose)" (prod. by Levine) (writer: Russell) (Almo/Rutland Road, ASCAP) (3:58). From the new "Love Life" LP comes this engaging mid-tempo ballad that's a cinch to cross from black to pop radio. Luscious vocals highlight. A&M 2326.

LIFE, "COOL DOWN" (prod. by Terry-Klein-Haayen) (writers: Terry-Woodson) (Terrytunes/Myjah, BMI) (3:38). The Florida-based sextet — headed by George Terry & Kitty Woodson — debuts with this pop-rocker. Striking harmony vocals & a lyrical guitar break shoot for the top. Elektra 47128.

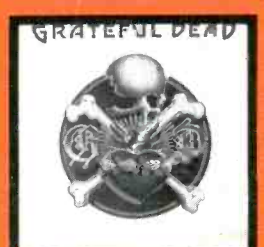
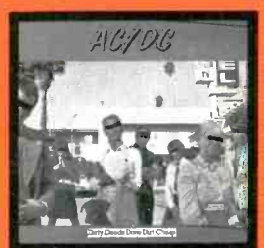
ALBUMS

SANTANA, "ZEBOP." Imaginative interpretations of great songs like Cat Stevens' "Changes" and Russ Ballard's "Winning," strong originals such as "Searchin'" and several sizzling guitar solos by Carlos are the reasons AOR is several cuts deep into this one. Columbia FC 37158 (8.98).

JEFFERSON STARSHIP, "MODERN TIMES." From the rumbling guitars of "Find Your Way Back" to the upbeat rock 'n' roll irreverence of "Stairway to Cleveland," this Ron Nevison production is class all the way. Grace Slick often joins in for the full vocal sound. Grunt BZL1-3848 (RCA) (8.98).

AC/DC, "DIRTY DEEDS DONE DIRTY CHEAP." Never released in the U.S., this 1976 LP should satisfy increased demands for wattage until these platinum-certified Aussie madmen release a new one. With the late Bon Scott singing, it's full of the exuberant ribaldry they're famous for. Atlantic SD 16033 (8.98).

GRATEFUL DEAD, "RECKONING." Recorded live in New York and San Francisco last fall, this double LP of acoustic songs precedes an electric LP coming later in '81. Includes mellow versions of Deadhead favorites like "Ripple," "It Must Have Been the Roses," and "Dire Wolf." Arista A2L 8604 (13.98).





The New
Album From
Paul Anka

**"Both Sides
Of Love"**
AQLI-3926

Love songs. Paul Anka sings them
and sells them like no one else. His latest
album is a great collection of love songs
with a beautiful **new single,**
**"I've Been Waiting For You
All Of My Life"** PB-12225

Paul Anka...celebrating his 25th year
as one of pop music's premiere
singers, composers and performers.

Produced by Larry Butler for Larry Butler Productions



Record World

APRIL 11, 1981

Pop Music, via 'Fame,' Scores Big at Oscars

By SAMUEL GRAHAM
 ■ LOS ANGELES—The big winner at last Tuesday's (31) Academy of Motion Picture Arts and Sciences annual awards ceremony here was Paramount Pictures' "Ordinary People," with Oscars in four major categories, including best
(Continued on page 48)

RIAA Survey Finds Record Releases Down

■ NEW YORK — The combined total of U.S. album and single releases declined for the second consecutive year, according to the third annual survey of the Recording Industry Association of America. An estimated 6700 new LPs and singles were released in 1980—down three percent from the
(Continued on page 48)

RSO Makes Major Cutbacks, Plans U.S. Restructuring

By ELIOT SEKULER
 ■ LOS ANGELES — RSO Records trimmed its personnel drastically as of Friday, March 27, laying off all but approximately 12 of its 48 employees. On the Monday (30) following the mass layoff, the label issued a press release aimed at countering widely circulated reports that the company had shuttered its doors completely, terming the cut-back a "restructuring of U.S. operations" due to "changing market conditions."

According to the press statement, label president Al Coury and David Braun, chief executive of PolyGram Record Operations, were "finalizing arrangements for an RSO/PRO collaboration

Indictment Against Levy Dropped; Jury Weighs Goody Inc., Stolon Charges

By JEFFREY PEISCH
 ■ NEW YORK—The jury for the Sam Goody Inc. trial began its deliberations last Thursday (2) after Federal District Judge Thomas Platt had dismissed all charges against Goody president George Levy and a portion of the charges against vice president Samuel Stolon and the corporation. The jury will deliberate from 9:30 a.m. to 5:30 p.m. each weekday until they reach a verdict.

Three interstate transportation of stolen property (ITSP) charges and six copyright infringement charges remain against Stolon and Goody Inc. In addition, a racketeering charge is still pending against Stolon.

After U.S. prosecutor John Jacobs rested his case on Monday

(30) morning, defense attorneys Kenneth Holmes, Martin Gold and Barry Singer, representing Goody Inc., Stolon and Levy respectively, argued several motions in an attempt to dismiss the entire indictment. Singer requested that the charges against Levy be dropped because "there is no testimony whatsoever from which a jury could conclude beyond a reasonable doubt that (Levy) either knew that any product purchased by Sam Goody Inc. was counterfeit or that he participated knowingly in the interstate transportation of counterfeit product."

Platt granted this motion on Tuesday, and Levy and his wife promptly left the courtroom. Although Levy would not answer reporters' questions, he did re-

lease a statement that said, in part, "After 13 months of carrying an almost unbearable burden, brought about by irresponsible charges, I am extremely happy to experience my total vindication." The statement also addressed "those (who were) convinced that I never could have been guilty of the charges made, but who stayed on the sidelines because of fears of governmental or industry pressures. For them, I feel only sorrow."

Levy's lawyer Robert Fischer indicated that the statement had been written the evening before Platt had made his decision.

Platt also granted on Tuesday a motion by Holmes to dismiss the RICO (racketeering influenced corrupt organization) charge
(Continued on page 34)

RSO Makes Major Cutbacks, Plans U.S. Restructuring

where RSO will be utilizing all the PRO resources in America to contribute to the servicing of RSO's artists but at Al Coury's decision."

Contacted by *Record World*, Al Coury asserted that the status of the label's relationships with artists on its roster remains unchanged. "We're still going to provide all the services that were provided for in the contracts we signed with our artists, such as promotion, marketing, sales and distribution," Coury said. "The only difference is that instead of having my own staff, I'll work through PolyGram Records; I'll stay in communication with them and they'll work my product as if it were their own." Coury in-

sisted that he plans to remain in his post as RSO label chief.

Remaining staffers include Bob Edson, who runs the label's New York operation, publicity director Ronnie Lippin and some accounting personnel and secretaries.

"When I came to RSO five years ago, we started out the same way," said Coury. "We were distributed by Polydor Records and I had a minimal staff; so now we're just back to ground zero, because I can't justify the overhead of having a large staff at this point. We have a high regard for PolyGram's promotion and marketing staff, and obviously we have a high regard for their dis-

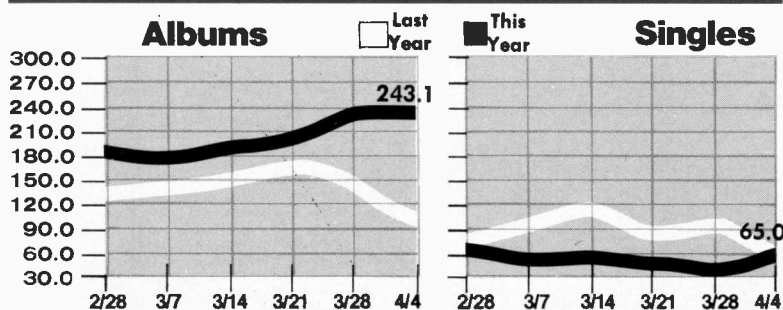
(Continued on page 28)

Nolans Win First Prize In Tokyo Music Fest

■ TOKYO — The Nolans, a Dublin-based sister quartet, captured first prize at the tenth annual Tokyo Music Festival last Sunday (29). The Nolans' "Sexy Music" outdistanced a field of 19 finalists from nine countries to make them only the third group from outside the United States to finish first in the festival.

Other winners at the annual event staged in the Nippon Budokan Hall in Tokyo were: Billy and the Beaters for their song "At This Moment," and Jermaine Jackson for his "First You Laugh, Then You Cry," both from the U.S.,
(Continued on page 39)

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.

Gold, Platinum and Diamond

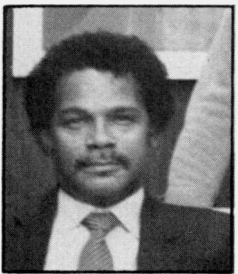


Don Zimmermann, president, Capitol/EMIA/Liberty Records Group (left) and Bhaskar Menon, chairman, EMI Music Worldwide (right), present Neil Diamond with gold and platinum discs for the soundtrack from "The Jazz Singer." The album, the most successful soundtrack in Capitol's history, has spawned two hit singles thus far, "Love on the Rocks" and "Hello Again (Love Theme)." A third—"America"—is being released this week.

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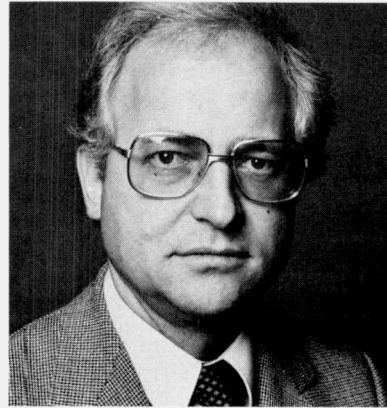
■ **Page 17.** One of the unexpected dividends of the introduction of mid-line product has been the renewed interest shown by label A&R departments in product currently cut out of catalogues. That product may soon be brought back into the fold at a budget price. The facts of the matter are presented in this week's issue.



■ **Page 23.** As head of Chi-Sound Records, music business veteran Carl Davis keeps busy drawing from a seemingly-bottomless well of Chicago talent. In a profile in this week's RW, Davis discusses the special allure of the Windy City's music scene.

Guenter Hensler Named PolyGram Executive VP

■ **NEW YORK** — Guenter Hensler, president, PolyGram Classics, has been named executive vice president, operations, PolyGram Records, Inc., it was announced by David A. Braun, president and chief executive officer of the company. While retaining his position with PolyGram Classics, Hensler will now also be in charge of finance and distribution for PolyGram Records, Inc.



Guenter Hensler

In his new post, Hensler will be an executive vice president of PolyGram Records, Inc., co-equal with Bob Sherwood, executive vice president and general manager. Sherwood will remain in charge of all marketing and promotion operations of the company.

Both Sherwood and Hensler will report directly to Braun. John Frisoli, president, PolyGram Distribution, Inc., and Wingolf Mielke, senior vice president, finance, PolyGram Records, Inc., will report to Hensler. Irwin Steinberg, chairman, PolyGram Records, Inc., Chip Taylor, vice president, A & R, PolyGram Records, Inc., and Ekke Schnabel, senior vice president, legal and business affairs, PolyGram Records, Inc., will all report to Braun. Russ Regan, vice president and west coast general manager, PolyGram Records, Inc., will continue reporting to Sherwood and Braun.

Hensler joined PolyGram in
(Continued on page 36)

Varnell Johnson Named Capitol VP

■ **LOS ANGELES** — Varnell Johnson has been promoted to divisional vice president, black music A&R, Capitol Records, it was announced by Rupert Perry, vice president, A&R. Johnson had been general manager, black music A&R.

Johnson began his career in the music industry 12 years ago, and came to Capitol Records from EMIA/Liberty Records in February 1980. He was appointed general manager, black music A&R at Capitol in October 1980.

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Powerhouse Picks

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

Kim Carnes (EMI-America) "Bette Davis Eyes"

Major debuts at the primary and secondary levels are coming through. Programmers across the country are talking about this one.

A black and white photograph of Stephanie Mills, a Black woman with dark hair, wearing a light-colored, short-sleeved top. She is looking directly at the camera with a neutral expression. The background is a plain, light color.

Grammy Award Winner
(Best R&B Vocal Performance, Female)

*Stephanie
Mills*

—new single—

"Two Hearts" TC-2192

Featuring Teddy Pendergrass*

Written and produced by the Grammy Award winning
team for Best R&B Song:

James Mtume & Reggie Lucas

from her forthcoming album

Stephanie T-700



*Teddy Pendergrass appears through the courtesy of
Philadelphia International Records and Teddy Bear Productions, Inc.
Produced by James Mtume & Reggie Lucas
for Mtume/Lucas Productions

Manufactured and Distributed by RCA Records



Congressional Committee Hearings Offer Little Support for Public Broadcasting

By BILL HOLLAND

■ WASHINGTON — Officials of public broadcasting received a lot of Congressional sympathy for their budget cuts, but precious little support, at oversight hearings before the House telecommunications subcommittee last week.

Throughout the hearing, subcommittee chairman Tim Wirth (D-Colo.), and the other members tossed out suggestions to officials of the Corporation for Public Broadcasting about how they might make up the difference between their current budget and the administration's proposed new budget, which represents a cut of \$72 million.

The answers, invariably, were that the suggestions would not raise enough money to make up the difference.

Wirth finally asked Lawrence Grossman, head of the Public Broadcasting Service, "It's a wash?"

"It's a wash," Grossman answered.

Among of the suggestions advanced at the hearing were: the possibility of institutional advertising, increased listener and viewer subscription campaigns, and more program guide magazines with advertising. To each suggestion, Grossman, as well as Frank Mankiewicz, National Public Radio president and other members of the public broadcasting community replied with a similar answer: Not enough money can be raised, and initiating advertising would rouse the ire of commercial broadcasters.

CPB's budget is protected by Congress through the so-called "advance funding" law, the Public Telecommunications Financing Act of 1978. The subcommittee has already gone on record in support of renewing the act, which expires this year.

CPB's budget is funded in advance—the fiscal 1983 budget had already been set at \$172 million under the Carter administration—and Congress is now deliberating over the financial 1985 and 1986 budgets, both of which Reagan's people would like to be about \$100 million. Advance funding protects and "insulates" CPB from any possible political pressure as a result of its programming decisions.

There was a small instance of this sort of pressure at the meeting when Rep. James Collins (R-Tex), attempted to question Grossman about last year's controversial broadcast of "Death of a Princess," which had nettled the Saudi Arabian government.

Collins began to ask Grossman

why "taxpayers' money" was being used on programs that antagonized allies from an "adversary" point of view.

Wirth interrupted Collins' questioning, saying that the subcommittee "has been extremely careful about not going into specific programming. That is not our responsibility in this Congress." He added that it is "dangerous for us to assume we have any right to question what Mr. Grossman or CBS or a Washington paper or a Dallas newspaper does."

Collins, who left the hearing shortly afterwards to "attend a quorum call" for another committee, returned later and did not resume his line of questioning.

This week the Senate will hold its oversight hearing on CPB, and Senate communications subcommittee chairman Barry Goldwater (R-Ariz.) has indicated his new Public Telecommunications Bill will also advocate the advance funding principle as well as budget cuts for fiscal 1984 through 1986.

"With the current need to reduce the Federal budget in every way possible, I believe we can do so while continuing to foster excellence in programming by public broadcasters," Goldwater said in his introduction.

The Goldwater bill would:

Provide funds for CPB authorized at \$110 million for fiscal
(Continued on page 47)

UN Reception for Kampuchea LP



A reception was held on March 25 at the United Nations in New York to celebrate the release by Atlantic Records of the album "Concerts for the People of Kampuchea." Representing the artists who performed at the four nights of benefit concerts documented on the album were Laurence Juber of Wings and Swan Song recording artist Dave Edmunds. The highlight of the reception was the presentation to the UN by Atlantic of a \$400,000 check, an advance against future sales of the album, towards the Kampuchean relief effort. Atlantic chairman of the board Ahmet Ertegun presented the check to actress Liv Ullman, who accepted on behalf of UNICEF. Pictured from left are Edmunds, Ullman and Ertegun.

RKO To Launch Two New Networks, Aiming One At Older Demographic

By PHIL DIMAURO

■ NEW YORK — In his talk before a press conference here last Monday (30), Thomas F. Burchill, vice president and general manager of the RKO Radio Network, observed that listener trends were moving "away from the issues-oriented rock of the 60s" toward a "mellower" approach to popular music in the '80s. In the same speech, Burchill announced that the RKO Radio Network, formed one and a half years ago, will launch two new networks, one of which will be aimed at an older demographic. All transmission will be via satellite.

While the present RKO Radio Network (henceforth called RKO I) has done well programming news, information and features

addressing the needs of the 18-49 demographic, with a special emphasis on 25-34, Burchill said that the time had come to create an "older version of RKO I," dubbed RKO II. The new network will be aimed at the 25 to 54 broad demographic, with the focus on the "35-44 lifestyle," according to Burchill.

RKO II will also feature hourly newscasts with "older anchors" and features on "business, consumerism, economic and health" issues. Burchill said that the programming elements of RKO II would have a "less produced"
(Continued on page 47)

A&M Announces Pricing Changes

■ NEW YORK — A&M Records announced a number of increases in suggested list prices last week. Going to from \$7.98 to \$8.98 are: LPs with series numbers 3000 to 3099; series number 3500; and series number 3600. A&M releases with numbers above 4800 retain a suggested list of \$7.98. Releases bearing the numbers 4101 to 4799 are now \$8.98.

Also, the 700 series of Horizon albums have been increased to \$8.98, the lone exception being a Dave Brubeck live, two-record set, which has been increased to \$9.98 list.

Double-pocket 10-inch releases by the Police and Joe Jackson have been given new numbers and increased in price to \$9.98. The Police set, formerly SP 3713, is now SP 6018. The Joe Jackson release, formerly SP 3660, is now SP 6017.

A new two-record LP by Chuck Mangione, due for release on April 28, will list at \$11.98 with a 6500 series number.

A&M will continue to release albums by new and developing artists at \$7.98.

Regional Breakouts

Singles

East:

John Cougar (Riva)
Gino Vannelli (Arista)
John Lennon (Geffen)
Phil Collins (Atlantic)
Dottie West (Liberty)
Christopher Cross (Warner Bros.)

South:

Franke & The Knockouts (Millennium)
Gino Vannelli (Arista)
Climax Blues Band (Warner Bros.)
Kim Carnes (EMI-America)
Christopher Cross (Warner Bros.)

Midwest:

REO Speedwagon (Epic)
Who (Warner Bros.)
Franke & The Knockouts (Millennium)
Phil Collins (Atlantic)
Kim Carnes (EMI-America)
John O'Banion (Elektra)

West:

Gino Vannelli (Arista)
John Lennon (Geffen)
Raydio (Arista)
Kim Carnes (EMI-America)

Albums

East:

Gino Vannelli (Arista)
Robert Fripp (Polydor)
Phoebe Snow (Mirage)
Brenda Russell (A&M)

South:

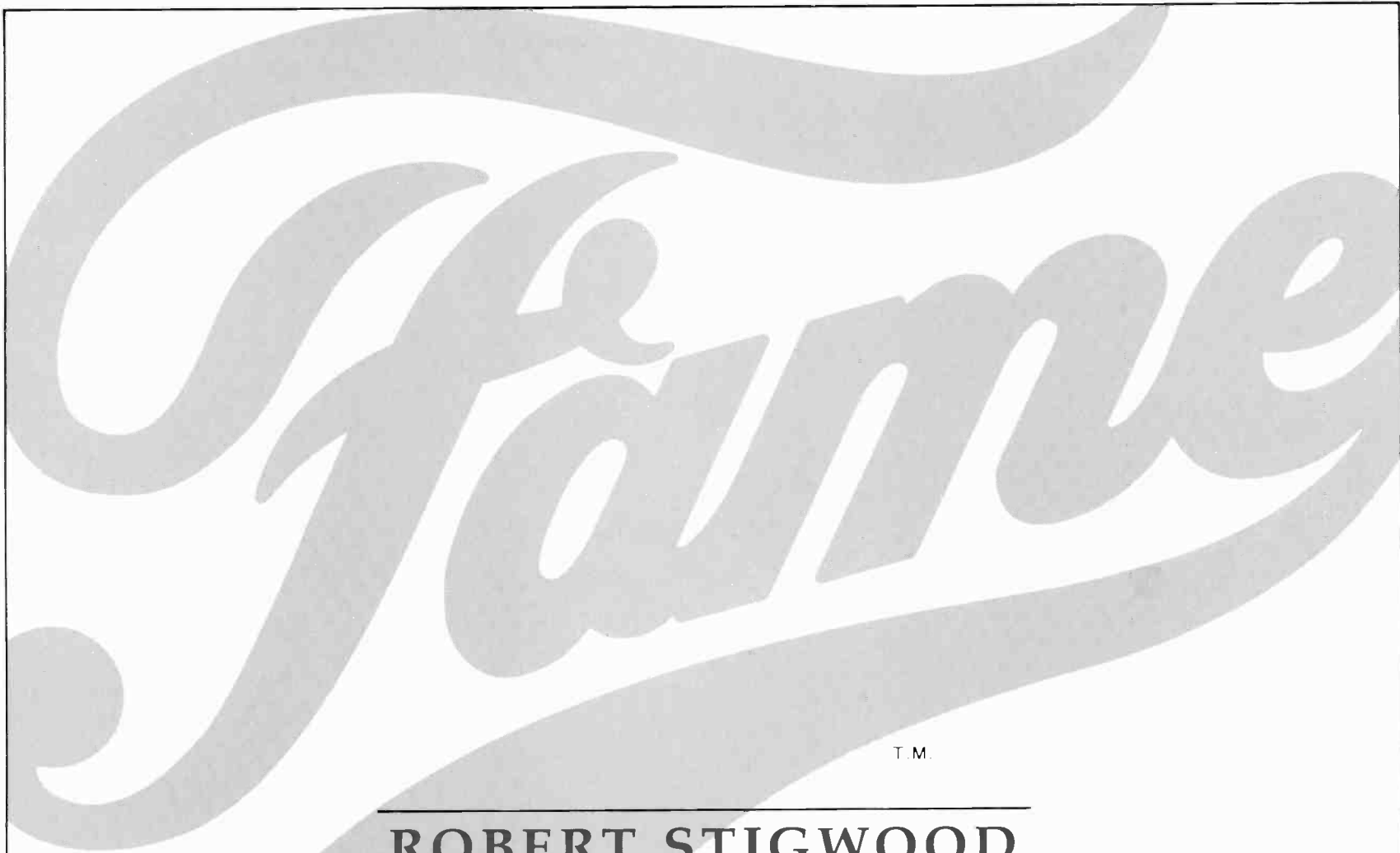
Gino Vannelli (Arista)
Phoebe Snow (Mirage)

Midwest:

Gino Vannelli (Arista)
Robert Fripp (Polydor)
Deniece Williams (ARC/Columbia)
Krokus (Ariola)

West:

Gino Vannelli (Arista)
Deniece Williams (ARC/Columbia)
Phoebe Snow (Mirage)



T.M.

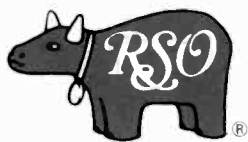
ROBERT STIGWOOD
and the
RSO FAMILY

**CONGRATULATE
OSCAR WINNERS
MICHAEL GORE and DEAN PITCHFORD**
Best Song "FAME" Best Song (Lyrics) "FAME"

(Performed by **IRENE CARA**)

MICHAEL GORE
Best Original Score "FAME"

AN RSO RECORDS SOUNDTRACK



AL COURY, PRESIDENT



Columbia is a trademark of CBS Inc.

Produced by Tom Albin

 Give the gift of music.

Management: Arnakata Management. 

JUDAS PRIEST

HAVE MADE THEIR



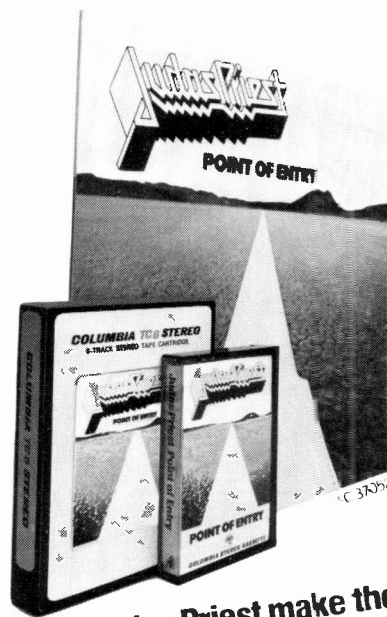
“POINT OF ENTRY”

AND YOU'RE ON THE RECEIVING END!

Consider: Judas Priest have sold over a million and a quarter albums and tapes in the U.S. alone, with over 40% of total sales on tape. Their last album, “British Steel,” is nearing gold and still is selling 5,000 weekly. Their first album, “Sin After Sin,” sold 47,000 in 1977 and today stands at 152,000. The rate of return is 1% nationally. This is a band that sells catalog!

AOR radio loves the Priest, whipping their audiences into a frenzy. And as a live concert attraction, Judas Priest can take on all comers, selling out from Buffalo to Bakersfield.

Their new album, “Point Of Entry,” will be supported by one of the most extensive marketing campaigns in Columbia's history. A video of “Don't Go,” a key killer cut, just went out to the branches and will be scorching the national airwaves shortly. Point of Purchase material will include a 3' x 3' cover blow-up, a header card for generic dump displays (ideal for catalog too), front and back album flats and die cuts of the Judas Priest logo. And month-long advertising campaigns are planned concentrating on radio and print in selected markets to support their tour.



Once Judas Priest make their “Point Of Entry,” there's no turning back! On Columbia Records, 8-Tracks and Cassettes.

The Priest's pulpits:

4/30 Erie, PA
5/1 Cleveland, OH
5/2 Louisville, KY
5/4 Columbus, OH
5/5 Springfield, IL

5/6 Indianapolis, IN
5/7 Rockford, IL
5/9 Chicago, IL
5/10 Evansville, IN
5/12 Milwaukee, WI
5/13 Des Moines, IA
5/14 Minneapolis, MN
5/15 Omaha, NE

5/16 St. Louis, MO
5/17 Kansas City, MO
5/19 Salt Lake City, UT
5/21 San Bernardino, CA
5/22 Oakland, CA
5/23 Long Beach, CA
5/24 Bakersfield, CA
5/25 San Diego, CA
5/27 Fresno, CA

5/29 Portland, OR
5/30 Seattle, WA
6/3 Las Vegas, NV
6/4 Phoenix, AZ
6/5 El Paso, TX
6/6 Lubbock, TX
6/7 Odessa, TX
6/9 McAllen, TX
6/10 Laredo, TX
6/11 San Antonio, TX
6/12 Austin, TX

6/13 Dallas, TX
6/14 Houston, TX
6/19 Puerto Rico
7/1 Largo, MD
7/2 Asbury Park, NJ
7/3 Salisbury, MD
7/4 Norfolk, VA
7/5 Allentown, PA
7/7 Pittsburgh, PA
7/9 Myrtle Beach, VA
7/10 Atlanta, GA
7/11 Johnson City, TN
7/12 Memphis, TN

(More East Coast dates to follow)

Listener Groups, Stations React to Format Decision

By PHIL DIMAURO

■ NEW YORK—While broadcasters involved in format changes breathed a sigh of relief following the Supreme Court's March 24 ruling that the FCC need not consider formats in any dispute involving the transfer or renewal of a radio station's license, (*Record World*, April 4) representatives of listener groups contacted by RW maintained their opposition to various format changes which have occurred. For them, the fight isn't over yet.

One of the most outspoken among them is Bob Shack of the WNCN Listeners Guild, the group that won a decision in the U.S. Court of Appeals in 1979. That ruling, which instructed the FCC to consider whether format changes served the public interest in disputed license transfers, was overturned by the Supreme Court's recent decision. "Before this decision, it was the public that owned the airwaves . . . but this (decision) represents a complete reversal of thought . . . Now we (the public) get our broadcasting on the sufferance of the broadcasters," Shack said. The WNCN Listener's Guild's original complaint arose as a result of the New York station's sudden dropping of a classical music format. The station was subsequently purchased by a firm that reinstated classical music on the station, but Shack remains involved in other format fights around the country, and he said he was assured that there are "other grounds" on which listeners can challenge a format change, besides the Communications Act.

Shack explained that in the case of some license transfers, the contracts involved include clauses which guarantee that the station maintain its current format for a certain period of time. If the new owner jumps the gun on such a clause, listeners have legal grounds upon which to dispute the format change, according to Shack.

Shack says that listeners also have the option of checking into the past history of a station's new owner. "If the guy who's doing this sort of thing (effecting a sudden format change) has performed "similar acts in the past (violating the terms of a transfer contract)," Shack also says listeners might have a legal grounds to complain.

WONO, Syracuse, was a classical station until it adopted a "beautiful music" format about four years ago, and since then, the Friends of WONO have been trying to have it changed back. David Griffin, the organization's treasurer, remains skeptical of the FCC's deregulatory stance, which

maintains that the marketplace will support those formats which are in the public interest. "This leaves the consumer hanging," said Griffin. "What does the consumer do when he doesn't have a station to listen to? What's his decision then?"

On the radio side of things, management at stations which have undergone format changes were, needless to say, pleased. At WTIC, Hartford, which changed from classical to popular music three years ago, general manager Perry Ury simply said, "We are delighted that the Court's coming to grips with this major broadcast problem." WTIC is still enmeshed in a license dispute launched by

Aucoin Ups Aliberte

■ NEW YORK — William Aucoin, president of Aucoin Management, Inc., has announced the promotion of Ric Aliberte to the position of vice president of marketing and promotion worldwide.



Ric Aliberte

Aliberte has been with Aucoin Management for the past three years. From 1971 to 1977 he worked for Elektra/Asylum Records, where his last position was director of northeast regional promotion.

RCA Signs the Chipmunks



RCA Records has announced the signing of the Chipmunks to a long-term, exclusive recording contract. The first album slated under the new agreement, "Urban Chipmunk," is scheduled for release in May. The Chipmunks were created by songwriter Ross Bagdasarian (a.k.a. David Seville) in 1958. Ross Bagdasarian, Jr., and his wife, Janice Karman, became the creative team behind the Chipmunks when Bagdasarian, Sr. died in 1972. Pictured watching Alvin, Simon and Theodore in the act of signing the contracts are, from left: Ed DeJoy, chairman of the board, Dain & DeJoy Music; Marty Olinick, division vice president, business affairs, west coast, RCA Records; Jack Craig, division vice president, RCA Records-U.S.A. and Canada; Bagdasarian; Bud Dain, president, Dain & DeJoy Music; and Janice Karman.

a group called Classical Radio for Connecticut.

At WZAK, Cleveland, which recently switched from ethnic programming to TM's Alpha I "urban contemporary" format, assistant general manager Lee Zapis was equally pleased. In Cleveland, both WZAK and WZZP, another station which dropped the ethnic programming, are involved in license challenges.

"We're waited with bated breath for this decision," said Zapis.

A confident constitutional opinion was offered by Kent Burkhart, president of Burkhart/Abrams and Associates, the radio consulting firm, who stated, "I'm happy to see that the U.S. government has finally reacted properly to its own first amendment."

MCA Distributing Names Three Branch Managers

■ LOS ANGELES — MCA Distributing has appointed three branch managers, it was announced by John Burns, vice president of branch distribution.

George Collier, who has been with the MCA Records Group over two years, takes over as branch manager of the New York office. Collier was MCA Records' promotion manager in Philadelphia prior to joining MCA Distributing as salesman.

Carl Michelakos has been named Atlanta branch manager. He comes to Atlanta from Denver, where he held a similar position. He has been with MCA Distributing for four years.

John Frie joins MCA Distributing as Denver branch manager. He had been product procurement manager for Pickwick in Los Angeles.

Atlantic Names Carson Senior Vice President

■ NEW YORK — Ahmet Ertegun, chairman of the Board of Atlantic Records, in a joint statement with label vice chairman Sheldon Vogel and president Doug Morris, has announced the promotion of Phil Carson to the position of senior vice president/international operations for the company.



Phil Carson

Carson joined Atlantic in London in 1969 as label manager. In 1970, he was named European general manager for Atlantic, and in 1977 he became the label's vice president/international operations.

While with Atlantic, Carson has worked with Led Zeppelin, the Rolling Stones, Yes, Genesis, and others. He has signed such major acts as AC/DC, ABBA and Gary Numan, and brought Mike Oldfield's "Tubular Bells" to the label.

Carson will continue to be based at Atlantic's London office.

EMI America/Liberty Bolsters Promo Staff

■ LOS ANGELES—Dick Williams, vice president, promotion, EMI America/Liberty Records has announced the expansion of the two labels' album promotion department. Howard Lesnick and Mavis Mackoff Brody have been named regional album promotion managers in the midwest and northeast respectively, and Jack Dougherty and Linda Vitale have been named local promotion managers in Boston and Detroit.

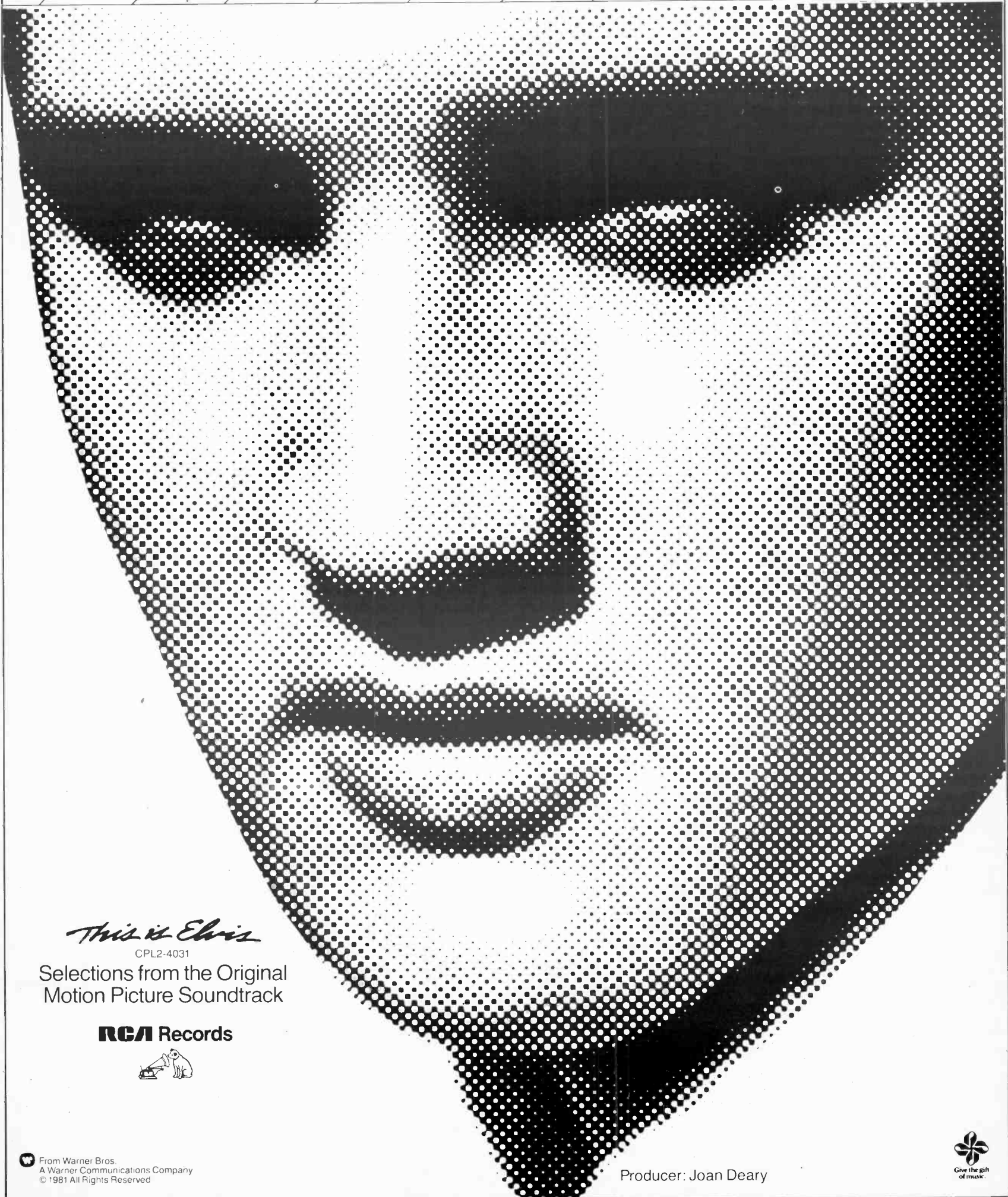
Lesnick, who will be based in Detroit, was most recently local promotion manager for EMIA/Liberty there.

Brody, who will be headquartered in Boston, had been music director and an air personality at Seattle radio station KZOK from 1976-79 before joining EMIA/Liberty as local promotion manager in Boston.

Dougherty, an eight-year Capitol Records employee, began his career as a customer service representative in 1973 and has served as special accounts manager for the Boston branch of Capitol.

Vitale has served for two years as promotion co-ordinator for EMIA/Liberty.

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CPL2-4031

Selections from the Original
Motion Picture Soundtrack

RCA Records



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Producer: Joan Deary



Record World Single Picks

Pop

JESSE WINCHESTER—Bearsville 49711 (WB)

SAY WHAT (prod. by Mitchell) (writer: Winchester) (Fourth Floor/Hot Kitchen, ASCAP) (3:06)

Jesse sings and writes from the heart—the only source that could produce such rapturous vocal inflections and flights into the upper registers. A sparkling single from his new "Talk Memphis" LP, it's ready for several audiences.

THE DILLMAN BAND—RCA 12206

LOVIN' THE NIGHT AWAY (prod. by Hall) (writers: Seamans-Frederick) (Songs of Manhattan Island/Whitehaven/ZIB, BMI) (3:49)

A raging sax intro works as the attention-grabber and then mellows as a chorus bridge on this well-crafted pop debut from the Midwestern quintet. A big hook and strong vocals give multi-format appeal.

RY COODER—Warner Bros. 49704

CRAZY 'BOUT AN AUTOMOBILE (Every Woman I Know) (prod. by Cooder) (writer: Emerson) (Conrad, BMI) (4:20)

Cooder's wry humor and unparalleled guitar technique are captured "live" on this recording from a London concert. His stellar band maintains a feverish pitch throughout.

PAUL ANKA—RCA 12225

I'VE BEEN WAITING FOR YOU ALL OF MY LIFE (prod. by Butler) (writers: Kimball-Sherrill) (Al Gallico, BMI) (2:50)

Paul Anka hasn't sounded this good in years. The bouncy mid-tempo pace and an imaginative string/backing vocal arrangement create a suspenseful setting for his smooth, relaxed tenor. From the "Both Sides Of Love" LP, it's right for pop and A/C listeners.

STARK & MCBRIEN—Lifesong 45085

HOME AGAIN . . . AGAIN (prod. by McBrien-Stark) (writers: Stark-McBrien-Irving-Hackady) (Star-Spangled/Eleven Eggs, ASCAP/Hackady, BMI) (3:59)

Fred Stark and Rod McBrien have won numerous awards individually for their songwriting talents. They debut here as a team with this dramatic ballad. A plush arrangement and their soft, warm tenors will open pop and A/C ears.

NICOLETTE LARSON—WB 49710

WHEN YOU COME AROUND (prod. by Templeman) (writers: Larson-Kastner-McNally) (Nick of Time/McNally ASCAP/Kaye/Geffen & Lata, BMI) (2:49)

The cool southern California keyboards and spicy south-of-the-border percussion that blend so well with Larson's spunky vocal are evident on this cute pop-rock.

BILLY IDOL and GEN X—Chrysalis 24888

DANCING WITH MYSELF (prod. by Forsey) (writers: Idol-James) (Rare Blue, ASCAP) (3:19)

The pounding beat and electronic waves of infectious keyboards have already been enormously successful in pleasing dancers from Britain to N.Y. Billy's hectic vocals should earn pop radio acceptance.

TAFFY McELROY—MCA 51090

WHO'S THAT LOOK IN YOUR EYE (prod. by Galbraith) (writers: Brasfield-Byrne) (I've Got The Music, ASCAP) (3:35)

The 13-year-old Nashville-based artist debuts with this lavish ballad from her new "The Heartbreak Kid" LP. Sporting a huggable vocal dressed in a stylish arrangement and Rob Galbraith's production, it's right for pop-A/C audiences.

WILLIE NELSON—Col 11-02000

MONA LISA (prod. by Nelson-Buskirk-Powers) (writers: Livingston-Evans) (Famous, ASCAP) (2:28)

The golden tenor and brilliant acoustic guitar stylist brings this chestnut to life like no one else can. Savory sounds for any format.

PERE UBU—Rough Trade 004

NOT HAPPY (prod. not listed) (writer not listed) (pub. not listed) (3:31)

The label debut single by this unique Ohio/British band is full of discontented squawking vocal complaints and affecting keyboard/bass riffs that keep the ears affixed for repeated listenings.

B.O.S./Pop

MYSTIC MERLIN—Capitol 4992

SIXTY THRILLS A MINUTE (prod. by Abrahams) (writers: Gonzales-Strutt-Bullard-Anderson-Randolph) (pub. not listed) (3:40)

The dynamic contingent makes wise use of a potent horn section, vigorous percussion, funky boss bass and loose vocal carousing on this entertaining dancer and title track from their latest LP.

DEE DEE SHARP GAMBLE—Phila. Intl. 6-02041 (CBS)

BREAKING AND ENTERING (prod. by Butler-Wilson) (writers: Hanks-Massey) (Mighty Three, BMI/Jahmila, ASCAP) (3:18)

Currently at the top of the Disco File Top 40 Chart, this energetic dance spin has Dee Dee's tough mid-range vocal adorned by a sweet chorus. The driving rhythm owes to several influences, but has a unique pulse all its own.

BOOTSIE—WB 49708

IS THAT MY SONG? (prod. by Bootsie) (writers: Bootsie-Spradley) (Mash-A-Mug, BMI) (3:40)

Need a new outlook on life? Have tired blood? Whatever your ills, this rejuvenating cut from the "Ultra Wave" LP is the answer. Action-packed and fun-filled, the vocals are everywhere, along with the omnipresent bass and percussion.

ESTHER PHILLIPS—Mercury 76103

CRY TO ME (prod. by Golson) (writers: Dees-Camon) (Moonsong, BMI) (3:57) Phillips leaves the listener emotionally exhausted after one round of her unforgettable phrasing, cries and screams. A cool guitar/keyboard backdrop keeps the vocal fire under control.

THE JEFF LORBER FUSION—Arista 0595

MONSTER MAN (prod. by Lorber-Pekkonen) (writers: Lorber-Clarke) (Kuzu/Clarke, BMI) (3:12)

Stanley Clarke's signature bass lines open this funky fusion piece from the new "Galaxican" LP. Donnie Gerrard offers the vocal plea, while Lorber lays down some inventive keyboard riffs and Marlon McClain dazzles on guitar.

THELMA HOUSTON—RCA 12215

IF YOU FEEL IT (prod. by Tobin-Piccirillo) (writers: Scroggins-Brown) (Brookshore, BMI) (3:45)

From the "Never Gonna Be Another One" LP comes this irresistible funky dancer. Houston never sounded better—with her sultry coos upfront — thanks to the Tobin-Piccirillo production. A bonus for black radio, clubs and even pop crossover.

RAMSEY LEWIS—Col 11-11428

COME BACK JACK (prod. by Dunn) (writer: Poret) (Persuky, BMI) (3:38)

Inspired by Larry Dunn's production and Allen Toussaint's arrangement, Lewis delivers a challenging performance. His fluid right hand glides over the deep rhythm drive with something to offer AOR, pop and black radio audiences.

SWITCH—Gordy 7199

YOU AND I (prod. by DeBarge) (writers: DeBarge-Williams) (Jobete, ASCAP) (3:59)

Bobby DeBarge's feathery falsetto floats over a delicate string/key-board arrangement on this ballad from the "This Is My Dream" LP. Subtle chorus backing adds depth and A/C crossover potential.

JACKIE MOORE—Kayvette 5140 (TK)

WHO'S NEXT, WHO'S NOW (prod. by Shapiro) (writer: Toussaint) (Warner-Tamerlane/Marsaint, BMI) (3:45)

Sparking percussion colors an exciting bass while Moore's lively vocal gives an appropriate reading to this Allen Toussaint-penned tune. The gospel-like chorus and hook make strong radio impressions.

VICTOR TAVARES—Polydor 2162

FIRST HOUSE ON THE RIGHT SIDE (prod. by F. Tavares-Wright, Jr.) (Echo-Rama/Rotosonian/Lofu, ASCAP) (3:29)

Victor steps out from his talented family on this debut from his namesake LP. A shimmering, soulful chorus supports his strong vocal lead, and the bouncy rhythm gives pop appeal.

Country/Pop

JOHNNY LEE—Full Moon/Epic 19-02012

RODE HARD AND PUT UP WET (prod. by Boylan) (writer: Chapman) (Enoree, BMI) (2:45)

From the opening rollicking piano runs, this Marshall Chapman-penned rocker lets off loads of good-time steam. Lee's carefree vocal fits the honky-tonk mood perfectly.

BOBBY BARE—Col 11-02038

LEARNING TO LIVE AGAIN (prod. by Crowell) (writer: McDill) (Hall-Clement/Welk, BMI) (2:59)

In looking for that elusive pop crossover hit, Bare's enlisted Rodney Crowell's production know-how and Bob McDill's writing talents. The sound is crisp, clean and pop-oriented, with strong country appeal in the vocal and lyrics.

TANYA TUCKER—MCA 51096

LOVE KNOWS WE TRIED (prod. by Crutchfield) (writers: Crutchfield-Chater-Bourke) (Duchess/MCA/Red Angus/Chappell & Co., BMI/ASCAP) (3:48)

From the "Dreamlovers" LP comes this heartfelt ballad spotlighting one of Tucker's most mature vocal performances. The full string arrangement is right for pop-A/C airplay and a country natural.

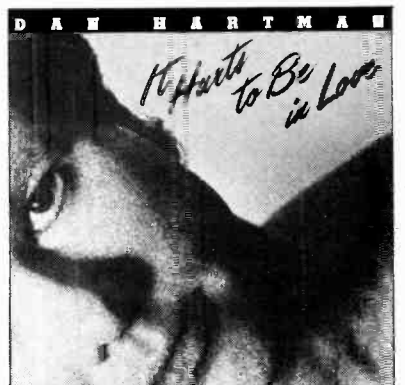
D A N H A R T M A N



It Hurts to Be in Love

The new Dan Hartman album. A new direction tailor-made for what radio is playing today.

Pop music penned, produced and painlessly performed by the man who made "Instant Replay" instant gold.



"It Hurts To Be In Love." Dan Hartman knows the score. On Blue Sky Records and Tapes.



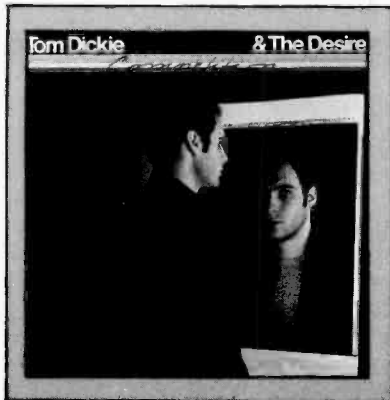
Give the gift of music.



Produced by Dan Hartman

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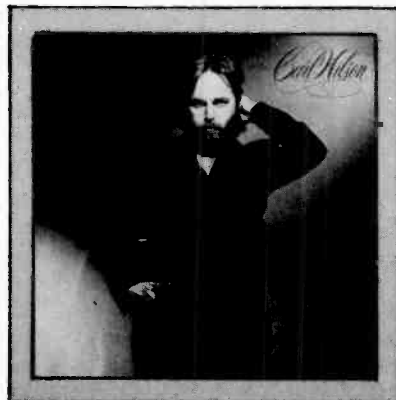
Record World Album Picks



COMPETITION

TOM DICKIE & THE DESIRES—Mercury SRM1-14018 (PolyGram) (8.98)

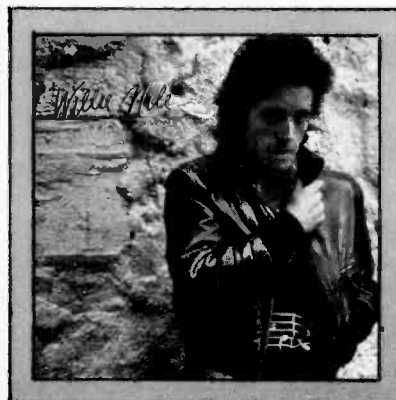
Let the competition beware: this New York quintet bristles with hooks, yet avoids the common cutesy pitfalls. They play and sing with urgency on "You've Lost" and "On The Other Side" (both masterful examples of the call/response chorus), while the rippling guitars and fluted harmonies of "Waiting, Waiting" could soothe even the most savage PD.



CARL WILSON

Caribou NJZ 37010 (CBS) (7.98)

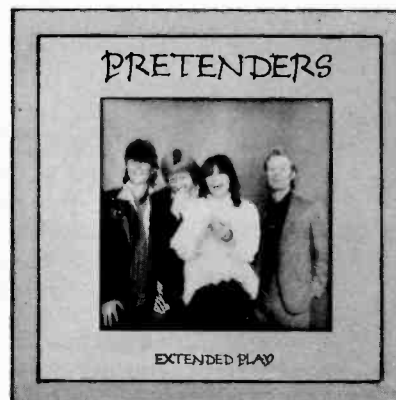
The former Beach Boy's first solo LP, produced by James William Guercio (who also plays guitar on the tracks), is a triumph of simplicity that highlights his smooth, supple vocals and familiar hooks. With the lyrics of Myrna Smith (ex-Sweet Inspirations), songs like "Hurry Love," "Hold Me" and "What Cha Gonna Do About Me" are pure delights.



GOLDEN DOWN

WILLIE NILE—Arista AB 4284 (7.98)

Nile's second LP has enough emotion-packed songs and variety of sound to get it onto major album stations and keep it there a long time. The crashing drums of the title cut (courtesy the Patti Smith Group's Jay Dee Daugherty), the melody of "Shine Your Light" and the way he transforms "Les Champs Elysees" into a rock 'n' roll catch-phrase are three examples.



EXTENDED PLAY

PRETENDERS—Sire MINI 3563 (WB) (5.99)

Chrissie and the boys haven't finished cooking up their new LP, so here's something to tide you over 'til then. The menu: "Message of Love," their latest U.K. hit, with its B-side, "Porcelain;" "Talk of the Town," which got lots of play as an import and as a cut on the "Times Square" LP, and its B-side, the bopping "Cuban Slide;" and a live version of "Precious."

BOTH SIDES OF LOVE

PAUL ANKA—RCA AQL1-3926 (7.98)



With production by Larry Butler, Anka takes a bit of a country turn with "You're Still a Part of Me," and covers more familiar turf with "What's Forever For" and "I've Been Waiting . . ." A natural for pop-A/C lists.

FAST FONTAINE

EMI-America SO 17044 (7.98)



A former associate of Bob Seger, Fontaine Brown fronts a big, soulful band, setting the pace on rhythm guitar and singing his heart out. Gary Johnson's boogie-woogie piano adds a blue tint to "Is Your Heater Hot Tonight," and "I Put My Heart . . ." is fetching rock 'n' roll.

UNsung HEROES

THE DREGS—Arista AL 9548 (7.98)



Allen Sloan's electric and acoustic violin continues to be the distinctive sonic feature in this quintet's instrumental repertoire. They're all fancy musicians, and they can hoedown ("I'll Just Pick") or play beautiful, near-classical melodies ("Day 444").

JAH MALLAH

Modern MR 38-135 (Atco) (7.98)



Without any obvious attempts at "pop fusion," Jah Mallah is one of the most commercially accessible reggae bands around. "Wisdom" and "I'll Be Around" are beautifully crafted songs by any definition, and "Bad Moon Rising" is a whole new phase.

SNAP! SNAP!

THE CRETONES—Planet P-15 (E/A) (7.98)



The Cretones following up the critically acclaimed "Thin Red Line" with another collection of Mark Goldenberg gems, produced by bassist Peter Bernstein. "Empty Heart" and "Hanging on to No One" sound like finely aged classics before their time.

ITSACONDITION

ROMEO VOID—415 415A-0004 (7.98)



An artistic album from a Bay Area group on a label small enough to be artistic. With a steady rhythm section anchored by drummer John Stench (from Pearl Harbor, etc.), vocalist Deborah Lyall's lyrical flights are mesmerizing.

BETTY WRIGHT

Epic JE 36879 (7.98)



Best known for her hit, "Clean-Up Woman," Wright proves she's capable of many more with this label debut. "What You Gonna Do With It," written and produced by Stevie Wonder, is the LP's showpiece.

PASSAGE

A&M SP-4851 (7.98)



Louis Johnson, bassist of the Brothers Johnson, is producer/vocalist/writer on this highly contemporary, black-oriented LP with an inspirational message. The vocal interplay is marvelous on "Have You Heard the Word."

CALLINGS

PAUL WINTER—Living Music LMR-1 (15.00)



Continuing his exploration of the common ground between man and beast, composer/reedman Winter issues this boxed two LP set mixing sounds of sea creatures and his own timbres. Write Living Music Records, P.O. Box 68, Litchfield, Conn. 06759.

THE PRODUCERS

Portrait NJR 37097 (CBS) (7.98)



Utilizing familiar pop/rock elements and seamless vocal harmonies, this Atlanta-based quartet lends a refreshing bounce to everything they play. Hook-laden cuts like "Sensations" sparkle with the production of Tom Werman (Cheap Trick).

THE PET CLAMS

Handshake JW 37130 (7.98)



After paying their dues at CBGB and other New York clubs, this imaginative quartet debuts on major vinyl. The swooping horn runs of "Riding in My Car" and energetic guitar jabbing of "Gonna Get Fooled Again" are radio appetizers.

POTATOLAND

SPIRIT—Rhino RNSP 303 (7.98)



Tripping through Idaho one day, Randy California contracted incurable Tuberculosis and made this concept LP. A major label tried to nip it in the bud in '72, but the folks at Rhino have unearthed it. "Turn to the Right" is ripe for any season.

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WE'VE ALWAYS HAD THE GREATS.

New York, N.Y.

By DAVID McGEE

■ **Pete Townshend** is everywhere these days, what with the new **Who** album, "Face Dances," and a live **Who** side on the "Concerts for the People of Kampuchea" set. In many respects, though, his most intriguing appearance of late is on the soundtrack from "The Secret Policeman's Ball," now available only as an import but scheduled for domestic release by Island later this month. Townshend appears sans Messrs. Daltrey, Entwistle and Jones, playing acoustic guitar and singing "Pinball Wizard," "Drowned" and dueting with **John Williams** (the classical guitarist and founder of Arista recording group Sky) on a six-minute version of "Won't Get Fooled Again." Appearing with Townshend on the music album (there is also a comedy LP from the concert) are **Tom Robinson**; Williams solo in a Bach selection and the haunting "Deer Hunter" theme, "Cavatina"; and **Neil Innes** with an hilarious spoof of big-band music entitled "Spontaneous."

"The Secret Policeman's Ball" was in fact the 1979 Amnesty International Comedy Gala, which took place over four nights in June of that year at Her Majesty's Theater in London. Amnesty International's avowed purpose is to work for the rights of those who have been imprisoned for their beliefs, as long as violence has not been used or advocated by the people in question. The '79 fundraiser was the third such one for the organization and, like the other two, prominently featured some of England's better-known comedians/satirists (**John Cleese**, **Innes**, **Peter Cook**, **Billy Connolly**, et al). The producer of the show is one **Martin Lewis**, an ebullient Englishman who's had a long and debatably illustrious career which has found him employed as a freelance music critic; a jack-of-all-trades for Transatlantic Records (a now-defunct English label that numbered among its artists **Bert Jansch**, **John Renbourn**, **Ralph McTell**, **Pentangle** and **Gerry Rafferty**); a press office writer for Warner Bros.; and manager of the infamous **Portsmouth Sinfonia**, a ragtime assemblage of amateur and professional musicians who, in Lewis' words, "embrace the entire range of musical competence, from players who are of symphony orchestra standard to people who don't know which end of a violin to blow." To put the Sinfonia in perspective, be advised that the estimable **Frank Rose**, writing in "The Rolling Stone Record Guide," termed the group's two U.S. releases "perhaps the worst record(s) ever made; best dismissed as an intellectual joke not worth repeating."

Lewis' friend Cleese got him involved in the first Amnesty fundraiser in 1976. The one was supposed to be called "An Evening Without **David Frost**," "because all of the performers had either worked with (Frost), written for him or performed for him. They had all had their lives wonderfully enhanced by the God-like phenomenon that is Frost." But it had to be retitled when Frost objected to such blasphemy. "An Evening Without the Secret Police" was Cleese's suggestion for the title of the '79 show, and Lewis shortened it to "Secret Policeman's Ball."

It was Lewis who called Townshend and asked him to play, and the conversation went something like this:

Lewis: "Pete, we're doing another show for Amnesty, and I'd like you to come along and play."

Townshend: "The Who?"

Lewis: "Ah. No, not the Who. Just you."

Townshend: "I don't know. Maybe. I'll have to have time to rehearse and get some sidemen."

Lewis: "Ah. Now, it's a legitimate theater. They finish at 10:30, and we go in at 11, we start at 11:30. There's no time for PA, amps or anything like that. We have two microphones, one for your voice, one for your guitar."

"Maybe I just steamrollered him into it," Lewis said last week during a visit to New York. "He was very tempted because Cleese was in it, and I told him it would be fun backstage. He said he'd never performed like that anywhere, except at a friend's house around the corner from him one Christmas. He deliberately delayed saying yes until we had printed the posters and program, which was fine because we didn't need his name to sell the tickets; they were selling out on the comedy anyway. It also meant the audience had no idea when he was going to be on. You won't believe this: he was shy, convinced no one would know who he was. He ambled onstage in his white jacket—'shambled' really is the word—and this huge roar went up when he was recognized. And he was genuinely heartened by it. You can't believe how self-effacing someone like Pete Townshend can be."

Lewis agreed that as good as Townshend's songs sound in a group

(Continued on page 48)

Report Says NAB Offered Speaking Fees to Congressmen

By BILL HOLLAND

■ WASHINGTON — A dozen key Congressmen serving on communications subcommittees have been offered fees of \$1000 to \$2000 to speak at the National Association of Broadcasters' annual convention in Las Vegas this week, according to a published report in the Washington Star.

The story says that the list of Congressmen includes three subcommittee chairmen who have a direct interest in broadcasting legislation. Twelve of the seventeen congressmen invited to attend serve on committees slated to consider major broadcast and communications legislation this year.

Of those invited, the story states, only two have indicated they won't accept the fee. One Congressman could not attend.

The three subcommittee chairmen attending the convention are Sen. Barry Goldwater, chairman of the Senate commerce communications subcommittee; Rep. Tim Wirth, chairman of the House commerce telecommunications, consumer protection and finance subcommittee; and Rep. Robert W. Kastenmeier, chairman of the House judiciary subcommittee on courts, civil liberties and the administration of justice.

Only Wirth and House minority leader Robert H. Michel have turned down the honorarium. Wirth, the story said, decided to decline the fee because he is the new chairman of his subcommittee. "It would not be proper," a Wirth aide told the Star "to accept funds from groups that have a direct interest in legislation he oversees."

Michel is giving his fee to charity, the story said.

Goldwater, who, like Wirth, had attended the convention before and had accepted the honorarium, is "undecided" about accepting the fee.

When *Record World* contacted Goldwater's office two days after the story appeared, the Senator's administrative assistant, Judy Eisenhower, said that a fee "had not even been discussed" when the NAB contacted him to appear, but came short of saying whether or not Goldwater would accept one.

Such honorariums, including all paid expenses, are permitted under Senate and House rules. NAB officials have said they have "been doing this for 40 years" so their members can meet with Congressmen to see "what we have to deal with in town."

Most of the FCC commissioners have also been invited to appear, but under Federal law they are not permitted to accept fees.

Other key Congressmen attending the Las Vegas convention include Rep. Jim Wright, the House majority leader and a member of the communications subcommittee; Rep. Thomas Foley, the House majority whip; Sen. Ernest F. Hollings, the ranking minority member of the Senate commerce communications subcommittee; and Sen. Ted Stevens, the Senate majority whip.

Several media consumer groups have already criticized the speaker fees. "This is a blatant conflict of interest," said David Cohen, president of Common Cause, the consumer lobbying group.

Several of the Congressmen told the Star they didn't feel the fee would affect their positions on the issues.

April/Blackwood Hosts Conference



April/Blackwood Music recently held a U.S. creative conference in their Century City headquarters. The meeting, run by Denny Diante, director of creative services for the firm, was the meeting to be held since Michael Stewart was appointed president of the CBS publishing division. Pictured at the conference are, from left: Diante; Mrs. Lamont Dozier; Lamont Dozier, producer and April/Blackwood composer; and Stewart.

The Oldies Market: Time Is On Our Side

By BRIAN CHIN

NEW YORK — "Where all the good songs have gone," runs an oldies radio ID jingle, and it's quite true that the oldies-formatted stations operating in most major U.S. markets make up a dependable, accessible repository for the 30-odd years of rock and R&B history. But when both record labels and retailers depend heavily on the new superstar releases, one has to wonder how high a priority is assigned to keeping available the significant recordings of the past. *Record World* contacted sales and A&R personnel around the industry in an open-ended discussion on the management of the priceless legacy contained in old catalogue masters and its availability to collectors and casual listeners.

The largest major labels have kept the most essential of their rock releases in print over the past decade, despite generally sluggish sales. The recent success of the midpriced \$5.98 lines, besides shoring up the disappearing multiple sale, has resulted in renewed interest in back catalogue product pulled from nearly dormant full price and underpromoted "budget" categories.

Even if, as a CBS spokesman said, the primary purpose of the midprice line is to put sales viability into product otherwise sitting on the shelf, feedback from salespeople in the field is encouraging on going review of label catalogue for reactivation in their "tremendously successful" "Nice Price" line. RCA national field merchandising manager Frank O'Donnell also reports that, for the most part, the label's "Best Buy" line consists of in-print titles repriced to spur sales. Presently, only two percent of the line's titles are reinstated cutouts, but O'Donnell said he believes that many of the albums by David Bowie, the Kinks, Lou Reed and the Guess Who that have racked up one to five years' worth of full-price sales as midpriced titles in a few months, would have ultimately been cut out of the catalogue.

PolyGram marketing and special projects VP Jim Lewis, who is in charge of that company's newly-instituted midprice line, sees the researching of cutout and unreleased material as the next major step in adding to that catalogue. Such recovered material, he says, is most likely to be re-released in original form to keep the cost of repackaging and compiling from absorbing the already thin profit margin of the \$5.98 album. Among PolyGram's first batch of midprice albums are several Capricorn titles that had been out of circulation recently, as well as albums by Jerry Lee

Lewis, Lesley Gore, Chuck Berry and the Platters. The rights to the enormous James Brown catalogue remain with PolyGram and are among the titles being considered for reissue. (Brown's "Live and Lowdown at the Apollo, Vol. 1" had been licensed last year for re-release by the Solid Smoke label.)

Other labels already involved in the repackaging and compila-

Isaac Hayes, and albums released in their original formats. "We treat them as true classics," Kaffel states. "We try to annotate as extensively as possible . . . (with) the same approach we use to market jazz." Of the label's 1000-title jazz, blues, rock and R&B catalogue, he concludes, "it's almost impossible to keep it all in print unless you know it intimately, know what sells. It

age it correctly."

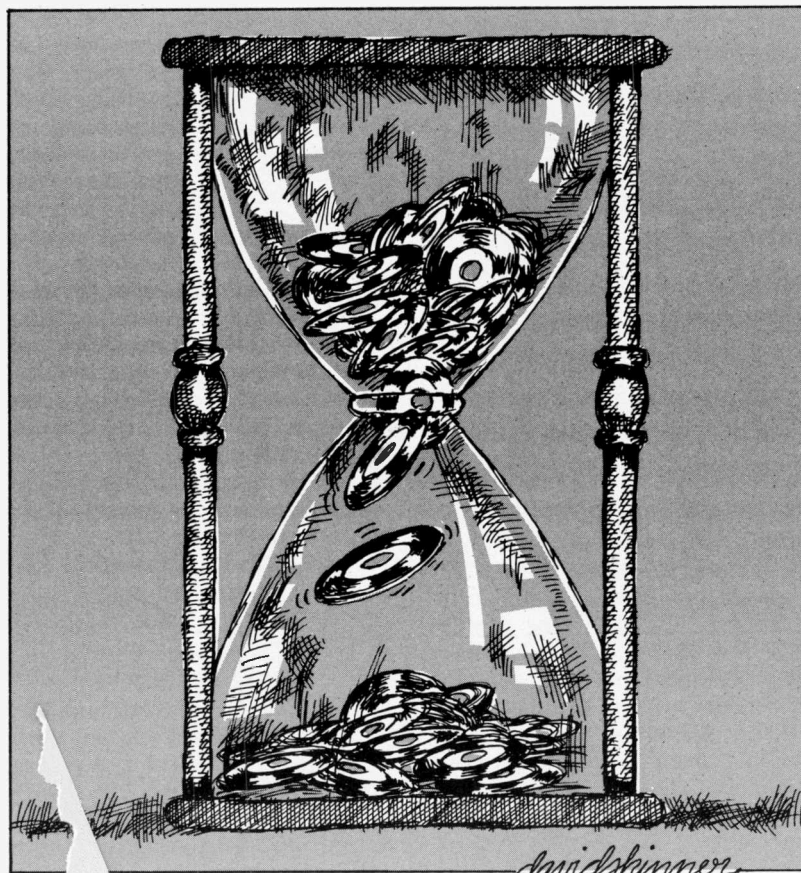
Location and reissuing of material released on the hundreds of independent labels of the early rock era becomes a convoluted and fascinating issue, for the most part the realm of the devotee and collector. Increasingly, even reissued albums, with the passing of time, become sought-after rarities, especially overseas.

The Chess/Checker catalogue, for example, has been in and out of print through New Jersey's All Platinum label, which became Sugarhill with the advent of the company's rap successes. Worldwide demand for current rap material and the construction of a new studio have put the reissue of Chess and All Platinum product on the back burner, but international manager Cookie Rufino, a devoted jazz and blues fan, reports that the company will reorganize its master vault, which contains over 25,000 tapes, and computerize the catalogue to facilitate future domestic release and international licensing.

One ambitious repackage, from Capitol's international department, is in fact set for release in most major territories except the United States. According to Alan Warner, a Los Angeles-based independent producer, an extensively documented set of 42 albums will be released between now and early next year, which will present rock, MOR, country and film/soundtrack material. A collector himself who recently compiled a similarly comprehensive sheet music directory for United Artists Music, Warner explains that the series was intended primarily to familiarize the foreign label manager with the history of the labels (Capitol, EMI, Liberty and United Artists) involved. The enthusiasm for vintage American music abroad, he notes, has resulted in a brisk re-issue business in Britain, Japan, France and the Netherlands. Because such compilations fit into regular radio formats abroad, best-of albums, released by the original label or by packagers such as K-Tel or Ronco often sell in sufficient quantities to top charts around the world.

Of the independents that were central in bringing new music to American youth in the face of resistant majors decades ago, at least two survive to the present, still producing new music but doing substantial business in reissues: Roulette and Laurie. Vintage sides from the End and Gone labels join Roulette's own catalogue in a series of "Golden Goodies" double-A-side singles; in addition, the hits of the Jubilee and Josie labels remain available on Roulette's Virgo singles line.

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and MG's, Albert King and tion back catalogue material also is careful marketing as key to successful reappearance. Capitol's divisional A&R VP David Cavanaugh consults with executives in both the marketing and A&R departments in choosing new titles. Each successful mid-line title, Cavanaugh says, may encourage the release of further packages by the same artist, whether in or out of current print: in the last five years, he has brought back a substantial number of formerly deleted albums based on such sales performance.

According to Fantasy president Ralph Kauter, pricing was critical to the success of albums reissued from the label's catalogue, acquired by Fantasy in 1977. "We started reissuing albums at full price, (but have since reduced them to \$5.98 and added ten new reissues, with much more success. There's a resistance to older black music at \$98, but the buyers are there." Fantasy's Stax reissues include 15 newly-released hits packages of 15 tracks apiece, including greatest-hits albums by Booker T.

requires ongoing research derived from regional and national sales figures over a period of time."

Arista artist development senior VP Rick Dobbis adds that initial research into back catalogue material invariably raises legal and technical questions that must be resolved before release can even be considered. "We're seriously looking at a couple of (back catalogue) possibilities, but finding tapes of sufficient quality to reproduce and discovering the rights we have to repackage is a problem. The amount of work needed to assemble pieces and clearances is considerable . . . you have to give credit to the legal department for coming up with the facts." In Arista's current catalogue, a seven-volume series of Savoy material, "The Roots of Rock and Roll," is described by Dobbis as "not an enormous commercial success, but a fabulous historical document. It's hard to find evidence concerning retail sales of this sort of material at any price," he notes, "but it's worth the risk if we can pack-

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ OSCAR'S MAYOR: Ought to be **Johnny Carson**, based on last week's Academy Awards telecast. Would that the Grammys could come close to providing a host of this stature, skill and appeal—and hell, Johnny's not even in the film game, right? He is one of the main reasons (along with superior production values), as **Bob Hope** was, that the Oscar show is better entertainment than the Grammys, regardless of who wins and loses. But let's not write off the Grammys yet; after all, the movie people have a 30-year head start.

Carson, by the way, is reported in the March 28-April 3 issue of TV Guide to be earning an estimated \$15 million annually, including \$5 million from "The Tonight Show" and income from his line of clothes, gigs in Las Vegas and investments in stock and real estate. But lest we assume that Carson is King Midas reincarnated, let's remember that he was one of the folks on the losing end of one of the record business' most notorious stiffs, the Casablanca album "Here's Johnny... Magic Moments from the Tonight Show." Although that record earned gold certification, it was also reported to have returned platinum.

LOCK ON: You're no doubt familiar with those floppy discs (Evatone is the proper name) that are occasionally enclosed in magazines and such; one of our favorites was the immortal "She Got a Nose Job," which came in an issue of Mad magazine many moons ago. Well, just last week we were the lucky recipients of a new floppy disc, this one a single containing two tracks ("Diamond Head" and "Peace") from the first Island album by a Japanese group called the **Plastics**. These guys (and gal) are pretty hilarious, with a sound something akin to M meeting the B-52s, and the Evatone disc carries a great catalogue number: NIP 1. It is, as a fellow of our acquaintance put it, a corrector's item.

PEOPLE: We're gonna miss **Connie Rea** (formerly Connie Plimsoul, formerly Connie Geller), who's leaving her gig as Capitol's west coast publicity manager. But bigger and better things are in store for Rea/Plimsoul/Geller, because she'll now be managing two of our favorite bands, the internationally-acclaimed **Hornets Attack Victor Mature** and the newly-formed **Girls With No Clothes On**. Incidentally, there is apparently no truth whatsoever to the rumor that such acts as the **Embryo Patrol**, the **Watermelon Perversion** and **Leadfoot and the Accelerators** will also join the Rea management stable... We know that the media coverage of **Earvin "Magic" Johnson's** return to the L.A. Lakers after a debilitating knee injury was, shall we say, extensive, but this is ridiculous: One writer noted that after Magic's first game back, against the New Jersey Nets, he was singing a credible version of **Teddy Pendergrass' "Love TKO"** in the shower. Right... And did you know that **John Denver's** carpenter is the country's leading exponent of the art of Extreme Skiing? Yup, right there in Sports Illustrated are photos of **Chris Landry** skiing from the tip of Colorado's Pyramid Peak (over 14,000 feet) right to the bottom; Landry's ski slopes, we're told, averaged 55 degrees, whereas the normal U.S. slope is around 30 degrees. Landry didn't show for Denver's Lake Tahoe Ski Tourney, however—too tame, probably.

OTHER PEOPLE: You'll be glad to know that the record industry's supply of new artists shows no immediate signs of slackening. According to the Starship news service, **Rita Jenrette**, the former Congressman's wife who recently bared all (or just about all) for Playboy after her husband was caught up in the Abscam scandal, will soon be recording her first album. She'll be produced, says Starship, by **Charles Koppelman**... Sports fans will surely remember the great **Ernie Banks**, shortstop and first baseman for the Chicago Cubs and now a Hall of Famer. Banks, Starship, tells us, has now made a record as well, called "Teamwork," which will be released on April 7, Major League Baseball's opening day this year. He's backed on the single by the Chicago Bears and Chicago Bulls cheerleaders, which sounds like the best part... There have been several sports heroes who've attempted to make the move into recording stardom, of course; prominent among them would have to be Pittsburgh Steelers quarterback **Terry Bradshaw** and former boxer **Joe Frazier**. One of our favorite sports records came out last year on the Platinum Records label (a little presumptuous, maybe, but that's nothing new). It's a 45 featuring **Phil Esposito** and the (N.Y.) Ranger Rockers doing "Hockey Sock Rick" and (Marcel) Dionne and the Puck-Tones (members of the L.A. Kings) working out on "Please Forgive My Misconduct Last Night." Great title, guys, but it's a lucky thing you can skate better than you can sing, or your careers would be on thin ice... The Dionne record, by the way, was arranged by **Bill Champlin**, and pro-

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Gap Band, Yarbrough & Peoples Go Gold



Mercury/PolyGram Records recording artists the Gap Band and Yarbrough & Peoples each received a RIAA-certified gold album recently for their albums, "The Gap Band III" and "The Two of Us," signifying over 500,000 units sold. Pictured at the presentation, are, from left: Robert Wilson of the Gap Band; Bill Haywood, vice president, black music marketing, PolyGram Records, Inc.; Bob Sherwood, executive vice president and general manager, PolyGram; Lonnie Simmons, president of Total Experience and producer of the Gap Band and Yarbrough & Peoples; Lou Simon, senior vice president, marketing, PolyGram; Tommy Young, director of field promotions, black music, PolyGram; Alisa Peoples; Cavin Yarbrough; Ronnie Wilson of the Gap Band; and Charlie Wilson of the Gap Band.

MCA Files Countersuit Against Elton John

■ LOS ANGELES — A countersuit has been filed by MCA Records here against Elton John, denying John's recently-filed charges of breach of contract and other improprieties and seeking declaratory relief.

Elton John, John Reid Enterprises and the U.K.-based Sackville Productions had filed suit against MCA on March 19, claiming breach of contract, anticipatory breach of contract and tortious breach and seeking over \$11 million in various damages (*Record World* March 28). John's suit stemmed from MCA's reported refusal to accept the sixth and final album due them under a current distribution agreement with the label, due to expire in March 1981. The refused LP was "The Complete Thom Bell Sessions," three tracks of which ("Mama Can't Buy You Love," "Are You Ready For Love" and "Three Way Love Affair") had been released by MCA as an EP in 1979. John has since signed with Geffen Records.

MCA's counterclaim, while conceding that John did deliver "The Complete Thom Bell Sessions" on March 13 of this year, asserts that the label's refusal to accept the album was justified, based on the previous release of the three-song EP. ("Mama Can't Buy You Love" was also released as a single). MCA claims that according to the John-MCA contract, signed in 1976, each of the six masters due the label was to include material not contained in any previously-delivered master; thus "The Complete Thom Bell Sessions," according to MCA, does not fulfill the contract, under which John was to receive \$1.3 million for each delivered album.

Eric Carmen Sues CAM-USA

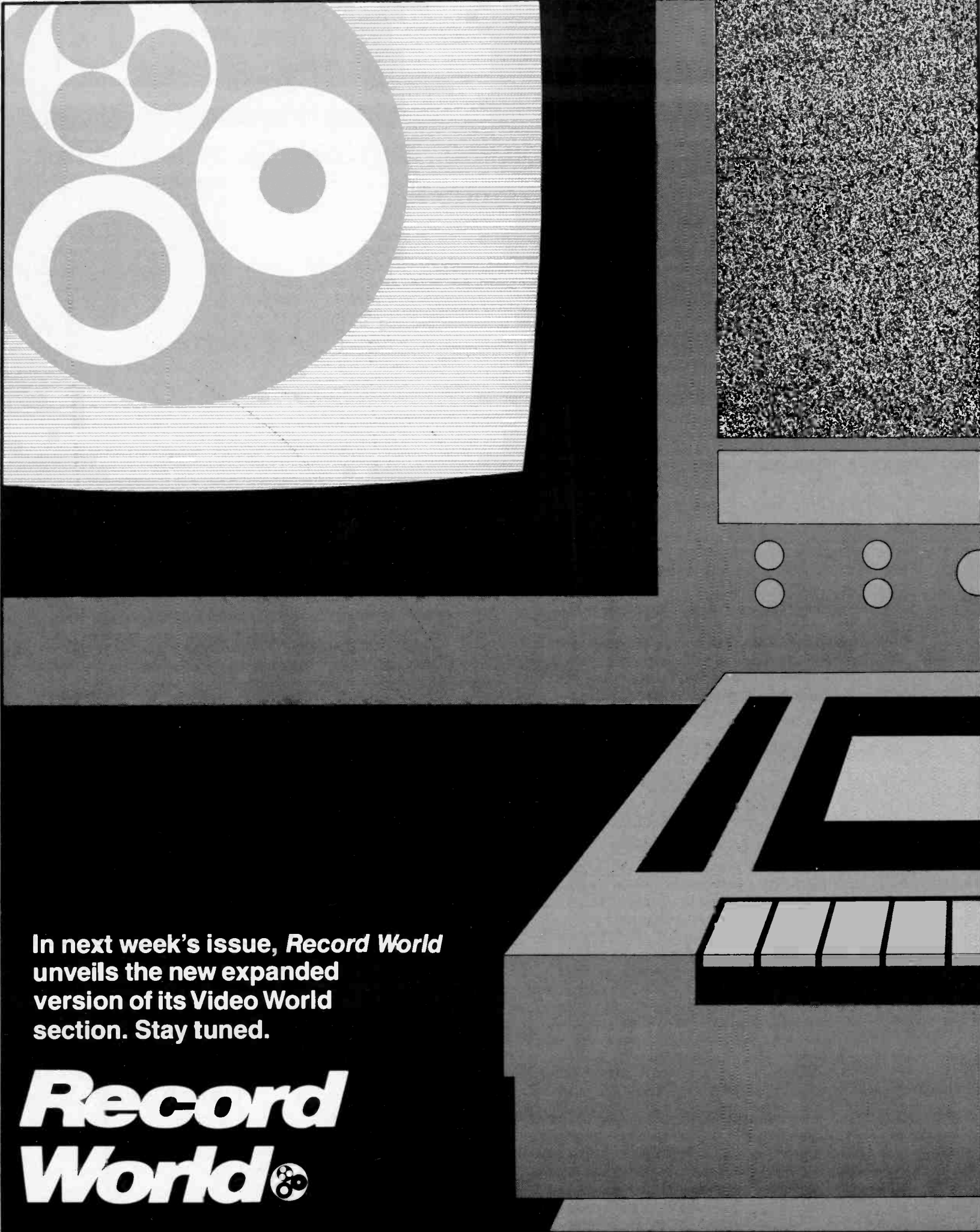
■ NEW YORK — Singer/songwriter Eric Carmen has filed suit in U.S. District Court against CAM-USA Productions and Vittorio Benedetto, seeking a total of \$20 million in general and punitive damages, termination of Carmen's contract with CAM-USA, an accounting of record royalties and publishing income and reassignment of copyrights to Carmen.

According to the complaint dated March 30, Carmen claims that CAM has failed to account properly and pay recording and copyright royalties for his records and songs and refused to let Carmen audit its records. The suit also alleges that CAM withheld producer fees and increases in royalties due Carmen which were to have applied to sales of the 1975 "All By Myself" album in excess of 250,000. CAM also, according to the complaint, improperly assigned nine of Carmen's songs to Camex Music in violation of Carmen's agreement with CAM. Carmen is calling for \$10 million in damages and interest and an equal amount in punitive damages from CAM and Benedetto.

Carmen also alleges in the complaint that Benedetto "induced (the CAM) defendants (to) divert potential royalty income due Carmen to Benedetto's personal use or to that of his companies over which he maintains control."

Claiming that CAM has not accounted for worldwide recording, publishing, cover version and sheet music royalties since July, 1975, Carmen is calling for an accounting, and the complaint charges, will prove "a large sum

(Continued on page 47)



In next week's issue, *Record World* unveils the new expanded version of its Video World section. Stay tuned.

***Record
World*** 

we're not just records anymore.

Video World

Video Visions

By SOPHIA MIDAS

■ **FLUX & CHANGE:** RCA's debut of the SelectaVision disc and disc-player has had a pervasive impact on the video industry, including video dealers who are not carrying the line. Some dealers are a little hot under the collar because RCA has decided to distribute its software only to those dealers who carry the hardware. RCA executives believe that the best way to introduce a new line of hardware and software is to merchandise the two together. Although this makes sense to a lot of people, many software dealers feel as though they are being slighted, especially those software dealers who also merchandise records.

Ann Leif of the Florida-based Specs chain said, "This is just about the last straw. First we've had to deal with rentals—and rentals can really drain the merchandiser who carries dual inventories. But this RCA thing is annoying—record retailers are a natural for disc, and the fact that we can't get them almost makes me want to pull out of the video market altogether."

Meanwhile, Strawberries, a Boston-based video & record chain which does not carry discs, reported that RCA SelectaVision has had an effect on its videotape sales. "Ever since the RCA campaign was launched, we've noticed that customers seem to be holding back on tapes," said manager **Neil Levy**. He said he believes the consumers are confused by having yet another new technology presented to them.

The RCA SelectaVision system is having its greatest impact on authorized dealers, and a number of these dealers are miffed over the limited amount of product they have received from the company. RCA spokesman **Frank McCann** stated that allocation was "perfectly natural" for the launch of a new product line, but dealers are saying that RCA is not living up to promised shipments. One dealer told *Record World* that the Leechmere department store ran a full-page ad in a local newspaper announcing the RCA discplayer, but at the bottom of the ad the store blocked off a section warning customers that they had not received full shipment of the line. The real question retailers have to ask themselves, according to one dealer, is whether the industry is making unrealistic demands on RCA's production capabilities, or whether the company should have waited a little longer before launching their disc system. Perhaps the answer lies somewhere between the two.

UP AND COMING: MCA has announced the release of "Flash Gordon," "Sergeant Pepper's Lonely Hearts Club Band," "The Island," "Somewhere in Time" and two **Ronald Reagan** films, "Bedtime For Bonzo" and "The Killers"... MGM/CBS will be releasing "My Fair Lady"... **Blood, Sweat & Tears** recently completed a concert which will be made available on disc... **Melissa Manchester's** recent concert at the Wilshire Theater in Beverly Hills will be made available in both tape and disc form... Nostalgia Merchant has acquired the rights to 39 classics, including "The Count of Monte Cristo," "The Man in the Iron Mask," and "The Last of the Mohicans." Other features include films starring **Orson Welles, Charlie Chaplin, Gloria Swanson, Shirley Temple** and **Jack Benny**. Nostalgia has also announced the release of the original "Invasion of the Body Snatchers"... Pacific Arts Video Records will be releasing **Michael Nesmith's** "Elephant Parts"... Televista Projects and **Paul Burlison** have announced the release of a videotape which is a tribute to **Johnny and Dorsey Burnette**. The tape will be made available for home use through mail order, and current plans are to market the product to museums, universities, etc, through Electronic Arts Intermix, N.Y. The tape is an actual recording session featuring original Sun Records musicians, including **Burlison, Jim Van Eaton, Jim Dickinson** and **Al Hobson**. The program is in color.

Cash Helps Launch Nashville Video Firm

■ **NASHVILLE** — Celebration Productions, a video production company, was recently formed to film anything ranging from a studio demo to a complete television program. The firm's debut project has been completed: the filming of a video version of Johnny Cash's new single for Columbia, "The Baron."

The two partners of the Nashville-based company, **Jim Martin** and **Randy Hale**, bring impressive credentials to their new venture. Martin is an audio engineer who recently helped design and build an audio/video studio complex in Venezuela. Hale is a producer/director whose work has been shown on network and cable television.

Hale recently noted that the company "can go into the studio and come out with a video cassette demo for an artist. We can also go out on location and do a television special for any length the client desires."

"The Baron," the Cash single, is about a pool shark who unknowingly challenges his long-

Warner Amex Looking For 'Video Jockeys'

■ **NEW YORK**—MTV, the Warner Amex Satellite Entertainment Company's 24-hour all-music cable TV channel set to begin on Aug. 1, has begun holding auditions for on-air "video jockeys."

Talent Search

According to Warner Amex programming vice president **Bob Pittman**, the company is "looking for talent whose on-air presence and delivery will complement the total environment of MTV and enhance the star of the channel—the music." Both established radio disc jockeys and inexperienced performers are being sought, Pittman said.

Auditions

Those interested in auditioning for one of the five "VJ" positions on MTV must contact: MTV Auditions, c/o Warner Amex Satellite Entertainment Company, 1211 Ave. of the Americas, New York 10036. Phone (212) 944-4250. Photo, resume, and a means to reach the respondent should accompany all written inquiries. Deadline for contacting MTV is April 15.



Johnny Cash (left) and Randy Hale

lost son to a match. Shot on location in a World War II vintage pool room, the video segment turned out so well that Cash plans to use it as part of his upcoming spring television special.

Pioneer Sets First Music Disc Release

■ **MOONACHIE, N.J.** — The first laser-optical musical videodiscs from Pioneer Artists will reach dealers in April, according to an announcement made by **Barry Shereck**, president of Pioneer Artists. The discs are "Paul Simon in Concert" and "Liza Minnelli in Concert."

"We are extremely excited about these discs," said Shereck, "and we feel that the public will greet them with equal enthusiasm. Naturally, both discs take advantage of the stereophonic capabilities of the LaserVision videodisc system."

Both discs will initially be distributed through Pioneer dealers now carrying the LaserDisc videodisc player. Ten thousand copies of each disc are being pressed, and the company plans to release 10 more titles in 1981.

MGM/CBS Sets Six New Releases

■ **NEW YORK** — MGM/CBS has announced a list of titles scheduled for release sometime in April. They are: "The Formula," "Cabaret," "The Champ," "Tarzan, The Ape Man," "Forbidden Planet," and "One Night Stand—A Keyboard Event."

In addition, MGM/CBS has just shipped "The Hostages: From Capture To Freedom," the latest addition to the CBS News Collectors Series.

Nostalgia Merchant Thriving on Catalogue of Film Classics

By ELIOT SEKULER

■ LOS ANGELES — With a rapidly expanding catalogue that already includes over 150 titles, Nostalgia Merchant, a subsidiary of Garrett Music Enterprises, is among the largest independent videocassette manufacturers in the industry.

As the firm's name implies, Nostalgia Merchant's line of tapes consists entirely of material produced prior to 1960, with the majority dating back to the '30s and '40s. Included in their catalogue are some 75 titles from the RKO Pictures vaults; a good deal of Republic Pictures material (including a dozen vintage John Wayne pictures); the Laurel and Hardy series; seven Fred Astaire and Ginger Rogers musicals, and a wide assortment of old serials, "B" westerns and horror, science fiction and fantasy genre films. Their tapes are priced from \$54.95 for most single films to \$139.95 for a few double cassette serial compilations, and according to the firm's principal, Snuff Garrett, and president, Nick Draklich, sales are brisk, running at 107 percent over last year's figures. The market for vintage films is undoubtedly booming.

"I always collected films," explained veteran record producer Garrett, who formed Nostalgia Merchant in 1975. "I used to watch them when I came home at night from the studio. And then

I met some people who owned a lot of old westerns—National Television Associates—and I made a deal with them to release the films on what I thought would be an up-and-coming thing, videocassettes." Garrett, along with Draklich, a former associate from his days at Liberty Records, began manufacturing videocassettes about four years ago. Another old friend, Earl Blair, who published a nostalgia buff's journal called the Film Collectors Registry, was brought in as VP of marketing, and the company was off and running in a brand new industry. (Aside from Draklich and Garrett, an additional staffer, sales manager Chuck Thagard, has a record company background as a long-time promotion man with Columbia and other labels.)

From the company's earliest days, there was never any intention of releasing current film titles. "We knew we couldn't vie with the majors who had new product to release, and we've always wanted to specialize in classic films anyway," said Garrett. "We're into the titles that the majors have no interest in releasing." According to Draklich, even with the entry of virtually all the major film studios into the home video market, Nostalgia Merchant has found no problem in obtaining product. "We've become so well known for our line of classic films that companies often ap-

proach us; we've found a niche for ourselves in the industry."

Far from proving to be an obstacle to the firm's growth, the entrance of the majors into the home video market has helped bring about a boom in Nostalgia Merchant's business, according to Draklich. "The new companies have brought a lot of traffic into the stores," he said, "and when they walk in, they see our films, films they had no idea were available." Recently, Nostalgia Merchant has repackaged its entire line, utilizing a cardboard sleeve that shows each film's original key art; the sides of each package have the spine copy printed vertically on one side, horizontally on the other, to accommodate any retailer's display system. Since a good deal of Nostalgia Merchant's sales are the result of impulse buying, the new packages, they reason, are well worth the investment. In addition, the firm has produced lavish catalogues for its product. "We've always tried to sell quality material in a good-looking package," said Garrett. "Our customers get a very good quality print of a film that they know they're going to enjoy."

According to Garrett, Nostalgia Merchant owns the videodisc rights to a high percentage of the material it handles but will probably wait until that market has grown significantly before seek-

custom videodisc pressing of its product. At present, Nostalgia Merchant's duplicating services are handled by the southern California-based Video Associates and, per Garrett and Draklich, they're very happy with the latter firm's quality control. All Nostalgia Merchant product is available in VHS and Beta II formats, with sales of VHS running between three and four times that of the Sony format.

Nostalgia Merchant's product is carried by some 25 distributors around the country, and the firm also maintains individual accounts with outlets ranging from mom-and-pop stores to such major chains as Integrity Entertainment's Warehouse stores. While much of their product is sold in video specialty stores, the number of record outlets that are now carrying video is on the rise. "I think some of the record stores had better wake up," said Garrett, "and when they do, they'll find that this is a very viable business. Many of the same people who buy records are also buying video."

Warner Amex Names Binford

■ NEW YORK — Sue Binford has been appointed manager of program publicity for Warner Amex Satellite Entertainment. She is responsible for the development and coordination of publicity efforts for all WASEC programming services: Nickelodeon, the Movie Channel, and the recently announced Music Channel.

Background

Before joining WASEC, Binford was director of press and public relations for CBS Records in Nashville, Tenn. Prior to joining CBS, she was a divisional sales coordinator for Opryland USA/Grand Ole Opry, and spent three years as a tour director and performer with "Up With People," the international musical troupe.

Stiff America Bows Midline Series

■ NEW YORK — Stiff America Records has inaugurated a new midline series. The initial release in the series will be by British ska band the Equators, on April 16, coinciding with the band's spring tour.

Cheap

The new midline series will carry the catalogue designation of CHEAP. The prefix will remain constant, with the number increasing by one for each successive release.

ITA Seminar Highlights



Pictured above are some of the highlights of the recent International Tape/Disc Association seminar in Hollywood, Florida. In the top left photo, ITA executive vice president Henry Brief (left) welcomes Dr. Vladimir Zworykin, considered the father of television because he invented the iconoscope tube, to the seminar. In the top center photo, Motion Picture Association president Jack Valenti speaks on the subject of home video. In the top right photo, NBC newsman John Chancellor (second from left), the seminar's keynote speaker, is joined by (from left): Gordon W. Bricker, vice president, operations, RCA SelectaVision VideoDiscs and a member of the ITA board; Sidney Diamond, former commissioner of patents; and Irwin Tarr of Matsushita Electric Corp. of America, board chairman of ITA. In the bottom left photo, a 15-by-20-foot screen gives the audience a better view of Ken Tamiya, vice president of Sony Corporation of America, addressing the home video seminar. The next photo shows John Messerschmitt, vice president, North American Philips Corp., discussing videodiscs as (from left) Dick Komiyama, vice president, Sony Corp. of America; Bob Whitehouse, general manager, TV-VTR, Sharp Electronics; Alfred Markim, president, Video Corp. of America; and Richard F. O'Brien, executive vice president, U.S. JVC Corp., listen. The final photo shows MCA DiscoVision president Jim Fiedler addressing the seminar on the subject of the interactive videodisc.

Record World Disco

Disco File

BY BRIAN CHIN

■ IT MUST BE SPRING FEVER . . . but just about all of the recent releases sounded like hits.

Last year's **Change** album was such a success commercially and artistically that one might have expected it to be impossible to follow, but "Miracles" (Atlantic/RFC) stands up to it, with its own very coherent viewpoint and style. The strange compulsion of "Searching" is gone; so, too, are kinkiness of "Girls' Affair" and the introspection of "Angel in My Pocket." Obviously, then, "Miracles" doesn't speak the way "The Glow of Love" did, but what's left is a concentration on romance that makes it a real lovers' album. Again, the trick is to listen for the words: American **Tanyette Willoughby** and Briton **Paul Slade** achieve a lyric density in all of their songs that outdoes by far **Change's** Chic and Bionic Boogie prototypes. The best cuts, "Heaven of My Life" (5:34) and "Miracles" (5:17), recapture the lushly erotic feel of "Glow" and "Lover's Holiday," while "Your Move" (4:23) and "Hold Tight" (4:23) are seductive songs that also manage to suggest the real-life challenges of love. "On Top" (5:13), a gentle sermon on the responsibilities of success, makes some subtle changes in the sound mix; at first listen it stands out for this, but all of the songs distinguish themselves with melodious rhythm tracks and "Miracles" as a whole proves that there are exciting possibilities left in a familiar form. **Quincy Jones**, producer of a hot streak of pop/R&B hit singles over the past years, has carved out his own niche: he's the setter of high standards nowadays in production, arrangement and choice of material. As always, "The Dude" (A&M) finds Jones in the best of company, and the DJs who like "Ai No Corrida" so much have immediately dived into the album and come up with several favorites. We've been hearing a lot of "Betcha Wouldn't Hurt Me" (3:33) on the radio; it's another **Stevie Wonder** song that digs in on the first listen. **Patti Austin** leads vocally, with some great slip-and-slide phrasing at the chorus—we'll hear more of her on an upcoming Qwest solo album—and she's also featured on a jazzy, bouyant "Razzamatazz" (4:20). A limited disco disc of "The Dude" (5:35) has been shipped; that cut is slow, serious funk, sung and spoken in rap style by **James Ingram**, and certain to be a particular pick on the street. In general, "The Dude" is a delight—Jones' margin of sophistication and musicianship advances every song and singer it's applied to.

Just off the year's longest-running club hit so far, **Fantasy** has been grouped as a touring act and turns in its first album this week, on Pavillion. This seven-cut self-titled album takes advantage of the group's multi-lead flexibility to bring surprising variety of tone to **Tony Valor's** economical production; each song is built around clean, full rhythm playing, no-nonsense hooks and prominent keyboard signatures. Notable in this versatile, easy-going bunch: "Too Much Too Soon" (5:05), a plaintive near-ballad; and "You Can't Lose What You Never Had" (5:23), both of them hitting stride in fine jam passages. Harder edged: "(Hey, Who's Gotta) Funky Song" (6:16), semi-rap in the style of "Fantastic Voyage" and "Love Explosion" (5:25), which breaks from a ballad to an uptempo gallop in a drizzle of synthesizer effects. Our favorite was "Now I Have Everything," combining a Caribbean-inflected sway with a '50-ish melody—very tasty. "Fantasy" is strong club and radio material, right in the hit category of "You're Too Late."

The new album by **Ray Parker Jr. and Raydio**, "A Woman Needs Love" (Arista), contains their strongest disco tracks yet: "You Can't Fight What You Feel" (5:45) opens on an ingenious, grabby drum figure and swings into some really fine riffing, Parker trading vigorous lines with a female chorus. "Still in the Groove" (6:18) refers, of course, to last year's "For Those Who Like To Groove," and is a similarly textured followup, original enough to tell the difference, but good fun in any case. **Fern Kinney** is the voice of 1979's "Groove Me;" her second album, "Fern" (Malaco), shows off her intriguing high voice quite well, in alternately vulnerable and sensual moods. We hear a couple of singles in "I Want You Back" and "No One But You," along with two remakes of "Groove Me" caliber: they are a bouncy electronic version of "Let the Good Times Roll" (6:30) and a sleaze-tempo "I've Been Lonely For So Long" (7:52), the Frederick Knight hit. "Love Me Tonite"

(4:30) is another fine song, one that would make a strong disco disc in lengthened form with its socking drumbeat and synthesizer glitter. **Aurra's** first album did a respectable number on the black and pop charts last year; their new "Send Your Love" (Salsoul) is more tough, polished playing from this up-and-coming young band. Note, aside from the disco "Are You Single," four album cuts: "Keep On Doin'" (4:57), awash in synthesizer; the self-explanatory "Party Time" (3:44), unison chanting in the style of Skyy; "Nasty Disposition" (5:55) one of a small rush lately of preachy "be-for-real" songs, featuring snappy guitar work; and a dreamy, Solar-slick "Send Your Love" (4:35)—very soothing on the ear.

DISCO DISCS: Funk, mostly in a variety of styles. We're especially fond of **Lamont Dozier's** "Cool Me Out" (5:10), in Columbia, promotionally; it's a real down-home slice of R&B that speaks of total surrender: "Soak me up like a sponge/Come on, take the plunge . . ." Dozier's raw singing competes with the rhythm excitingly, and a number of sudden moves, stops and edits make "Cool Me Out" an unexpected find for break fans. **Thelma Houston's** new single, "If You Feel It" (RCA, commercially), is also heavily edited to bring it to 5:57 length, and it's solid, thrusting bass and guitar interplay all the way, Houston singing and upfront. Label credit readers shouldn't be surprised to see **George Tobin's** name listed as producer; while his greatest pop successes have been A/C material, he also put together the two fine Deborah Washington albums on Ariola and the currently breaking Smokey Robinson cut, "Can't Fight Love," which itself rates disco disc repressing.

Webster Lewis' "Let Me Be the One" (Epic, promotionally) has been talked about a bit lately; it's a tough uptempo piece of R&B, sparked by rousing choruses and solos by an entourage of top-grade sidemen (see the album cover). It's over all too soon at 3:47, but a blessing just the same; recommended highly. **Esther Williams' "I'll Be Your Pleasure"** (RCA, commercially) is a furiously pumping don't-stop-the-funk track, picked up from Brooklyn's Bullseye Productions with a characteristically forceful **Larry Levan** mix. The muscular rhythm is a

(Continued on page 36)

Disco File Top 40

APRIL 11, 1981

- BREAKING AND ENTERING**
DEE DEE SHARP GAMBLE/Phila. Intl.
(12"*) JZ 36370 (CBS)
- LOVE (IS GONNA BE ON YOUR SIDE)**
FIREFLY/Emergency (12") EMDS 6515
- GET TOUGH**
KLEER/Atlantic (12"*) SD 19288
- BODY MUSIC**
STRIKERS/Prelude (12") PRLD 608
- YOUR LOVE**
LIME/Prism (12") PDS 409
- HEARTBEAT**
TAANA GARDNER/West End (12") WES
22132
- RAPTURE**
BLONDIE/Chrysalis (LP cut) CHE 1290
- LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (12"*) SD 17023
- ALL AMERICAN GIRLS**
SISTER SLEDGE/Corillion (12"*) SD
16027 (A+)
- WALKING ON THIN ICE**
YOKO ONO/Geffen (12"*) 49683 (WB)
- AI NO CORRIDA**
QUINCY JONES/A&M (12"*) SP 3721
- DON'T STOP**
K.I.D./Sam (12") S 12337
- PARADISE**
CHANGE/Atlantic/RFC (12"*) SD 19301
- HILLS OF KATMANDU/WISHBONE**
TANTRA/Importe/12 (LP cuts) MP 310
- IT'S A LOVE THING**
WHISPERS/Solar (12"*) BZL1 3578 (RCA)
- MAKE THAT MOVE**
SHALAMAR/Solar (12"*) BZL1 3577
(RCA)
- WON'T YOU LET ME BE THE ONE**
MICHAEL MCGLOIRY/Airwave (12")
AW12 94964
- I HEAR MUSIC IN THE STREET/
SEARCHING TO FIND THE ONE**
UNLIMITED TOUCH/Prelude
(12"*/LP cut) PRL 12181
- CAN YOU HANDLE IT**
SHARON REDD/Prelude (LP cut) PRL
12181
- HIT 'N' RUN LOVER**
CAROL JIANI/Ariola (12") OP 2208
- WIND ME UP**
R.J.'S LATEST ARRIVAL/Buddah (12")
DSC 144
- FEEL IT**
REVELATION/Handshake (12") 4WB 5309
- THIGHS HIGH (GRIP YOUR HIPS AND
MOVE)**
TOM BROWNE/Arista/GRP (12"*) 5503
- SET ME FREE**
THREE DEGREES/Ariola (LP cut) OL
1501 (Arista)
- DYIN' TO BE DANCIN'**
EMPRESS/Prelude (12") PRLD 609
- BURN RUBBER**
GAP BAND/Mercury (12"*) SRM 1 4003
(PolyGram)
- YOU'RE TOO LATE**
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
- SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134
- PULL UP TO THE BUMPER**
GRACE JONES/Island (12"*) 49697 (WB)
- QUE PASA/ME NO POP I**
COATI MUNDI/Ze/Antilles (12") AN 807
- PERFECT FIT**
JERRY KNIGHT/A&M (12"*) SP 4843
- DON'T STOP THE MUSIC**
YARBROUGH & PEOPLES/Mercury
(12"*) SRM 1 3834 (PolyGram)
- BON BON VIE/CANDIDATE FOR LOVE**
T.S. MONK/Mirage (12"*) WTG 19121
(A+)
- FANTASTIC VOYAGE**
LAKESIDE/Solar (12"*) BX11 3720
- BAD COMPANY/ROCK ME**
ULLANDA McCULLOUGH/Atlantic
(12"*/LP cut) SD 19296
- FEELS LIKE I'M IN LOVE**
KELLY MARIE/Coast to Coast (12") 4Z8
02023 (CBS)
- LET'S DO IT**
CONVERSION/Sam (12") S 12336
- LOOK UP/NEVER GONNA GIVE YOU
UP**
PATRICE RUSHEN/Elektra (12"*) 6E 302
- GET UP (ROCK YOUR BODY)**
202 MACHINE/Fire-Sign (12") FST 1451
- MY SIMPLE HEART**
CAROL DOUGLAS/20th Century Fox
(12") TCD 125 (RCA)

Carl Davis Works To Preserve The Soulful Sound of Chicago

By NELSON GEORGE

■ NEW YORK—"Chicago is now an untapped market for talent with Mercury gone, and while I can't possibly use all of it, I'm getting my share," says music business veteran Carl Davis.

Under the banner of Carl Davis Productions, the 44-year-old Chicago native runs Chi-Sound Records, a 20th Century-Fox-distributed label that includes soul stalwarts Gene Chandler, the Chi-Lites, the Dells, and the Impressions, and two independently-distributed companies for younger acts, Windy City and Kelli-Arts.

"Despite the arrangement with 20th Century, and through them with RCA Records, Davis feels the independent labels are necessary. "I have several young acts from Chicago that I feel have great sales potential and I wanted to see if I could get the kind of distribution and cooperation around the country that would introduce them to the market properly," he told *Record World*.

'Exploring Other Avenues'

"At this point I don't feel everything is working out for Chi-Sound as it should. I don't necessarily fault 20th Century or RCA. Maybe creatively we're not putting it in the grooves. But I'm exploring these other avenues to satisfy my curiosity."

Davis, who was recently named to the Music & Entertainment Hall of Fame at a Chicago dinner, was one of the first blacks to head a label affiliated with a large corporation.

In the early '60s, Davis headed the reactivated Okeh label, using it to bring his beloved Chicago sound to a prominent position in popular music. Along with singer and staff producer Curtis Mayfield and arranger Johnny Pate, Davis scored a series of major hits with Major Lance, Walter Jackson, the Opals, the Artisticks, and the Vibrations.

Columbia will soon release a two-record set featuring the finest of Davis' Okeh productions. "I had total production autonomy there and also was in charge of promoting my own product around the country. We had a real fantastic thing there for a while." Davis left Columbia in 1965 when Okeh was placed under the auspices of Epic Records.

"I'm about Chicago and bringing its sound to the rest of the country. Epic wasn't anymore. Since then I've turned down many major label jobs because they would take me to New York or Los Angeles and away from here," Davis said.

Davis went to work for Brunswick Records as executive vice

president and head of his own Dakar label, where he was instrumental in developing the careers of the Chi-Lites and Tyrone Davis. In the early '70s he started Chi-Sound, which was originally distributed by United Artists.

Davis owns a three-story building in Chicago where he is constructing a 24 track studio to record young Chicago acts.

Gene Chandler

Chi-Sound artist Gene Chandler, best known for his 1962 hit "Duke of Earl," was recently named Chi-Sound's executive vice president. "I've always felt that integrating the creative people with the business side enriched both" said Davis. "Eugene Record, lead singer and writer for the Chi-Lites, handles A&R for me, and a staff producer, Otis Leaville, who recorded for Mercury, was Major Lance's road manager, and discovered both the Chi-Lites and Tyrone Davis for me when we were at Brunswick."

According to Davis, the sound of Chicago "is a bit of south and north, the soul thing with sophistication. We build our songs around the singer's voice. That is the picture, and the arrangement is the frame. In some cities, engineering overpowers the singer's voice.

"The importance of the lead voice and a strong melody, things that Mayfield helped instill here, are still key. Sometimes we put things in my records that sound good to us and that are not necessarily musically right. But it is about having a relaxed, natural sound. All these things are elements in the music of this city."

Capitol Names Citro

■ LOS ANGELES—Sam Citro has been named national field marketing manager, Capitol Records, Inc., it was announced by Walter Lee, vice president, sales.

In his newly-created position, Citro will be responsible for coordinating national merchandising, tour support, and promotional and marketing activities at the retail level.

Citro joined Capitol in 1972 as a salesman in the Los Angeles branch office. Two years later he was appointed district manager of the Chicago sales office, a position he held for three years. In 1977 he returned to the Los Angeles office in the capacity of district manager. Last year Citro was named vice president, promotion and sales, for Sunbird Records, whose product was being distributed by Capitol at the time.

Sidstan Music Taps Wonderling

■ NEW YORK — Sid and Stan Bernstein have announced the appointment of John Wonderling as vice president of their newly formed publishing arm, Sidstan Music Publishing Company, Inc. Wonderling will also act as in-house producer for acts signed to the Bernsteins.

Wonderling had been with Arista's music group as director of creative affairs and east coast head of the label's music publishing company. Before joining Arista, Wonderling had his own publishing company and independent production firm.

Chotin, Hart Form Media Arts

■ LOS ANGELES — Industry veterans Phyllis Chotin and Michele Hart have announced the formation of Media Arts, an independent creative consortium specializing in marketing, merchandising, advertising, and packaging for records, films, and other entertainment related projects.

Chotin and Hart had been vice presidents at Casablanca Record and Filmworks. Chotin was Casablanca's VP of Creative Services, and Hart, was VP, special projects. The firm is located at 8358 Sunset Blvd., Suite 903, Los Angeles 90069. Phone (213) 656-2246.

Paradise Artists Bows

■ NEW YORK—Epstein-Winthrop International, Ltd. has announced the formation of a music division, Paradise Artists, Inc. Tom Neilssen has been named executive vice president.

Planet Signs Greg Phillinganes



Planet Records and keyboardist/vocalist/producer Greg Phillinganes have signed an exclusive recording agreement, it was announced by Richard Perry, president of the Elektra/Asylum-distributed label. Phillinganes, who has worked with Stevie Wonder, Quincy Jones, Herbie Hancock, George Benson and the Jacksons, produced his Planet debut album, set for release in May. An advance single, "Baby I Do Love You," has just shipped. Pictured after the agreement was signed are, from left: Dave Urso; Planet vice president; Trevor Lawrence, Planet director of black/progressive music; Perry; Phillinganes; Chris Jones, Phillinganes' manager; Milt Olin, attorney representing Planet; and Virgil Roberts, attorney representing Phillinganes.

Mother's Day Promo Launched By NARM

■ CHERRY HILL, N.J. — Continuing with its "Give the Gift of Music" push, NARM is launching an intensive Mother's Day marketing campaign for the recorded music industry, carrying the theme, "Color Your Mother's World With Music."

In order to assist retailers in promoting the campaign, the "Gift of Music" campaign carrying the "Color Your Mother's World With Music" theme is being offered to NARM members free of charge. Camera ready art, developed from the poster, can be used creatively by retailers, rack jobbers and one-stops in their print ads and specialty signage; and by record labels in manufacturer-generated display material for Mother's Day. The theme line itself—"Color Your Mother's World With Music"—is suggested as a tag for radio spots and for in-store public address announcements.

During the first year of activity, the "Gift of Music" campaign concentrated on its major objective: the dissemination and recognition within the industry and by the consumer of the highly identifiable gift giving logo and slogan—the gift package bow which incorporates the musical note, and carries the phrase "Give the Gift of Music." The value of the logo and slogan, now an accepted part of most industry advertising, promotional and merchandising aids—in Year II will be enhanced by campaigns such as the Mother's Day effort.

For "Color Your Mother's World With Music" posters and camera ready artwork orders may be placed by calling (609) 795-5555.

Record World Singles



APRIL 11, 1981

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

APR. 11	APR. 4	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	RAPTURE BLONDIE Chrysalis 2485 (2nd Week)	11
2	2	WOMAN JOHN LENNON/Geffen 49644 (WB)	13
3	5	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	12
4	8	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI-America 8071	9
5	3	9 TO 5 DOLLY PARTON/RCA 12133	17
6	6	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	17
7	4	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	23
8	9	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	9
9	13	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	8
10	7	THE BEST OF TIMES STYX/A&M 2300	12
11	16	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	10
12	14	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	11
13	15	DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	10
14	11	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	20
15	21	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	8
16	19	I CAN'T STAND IT ERIC CLAPTON & HIS BAND/RSO 1060	7
17	20	HER TOWN TOO JAMES TAYLOR & J.D. SOUTHER/Columbia 11 60514	5
18	10	CRYING DON McLEAN/Millennium 11799 (RCA)	12
19	17	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	12
20	22	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	9
21	12	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/Columbia 11 11430	11
22	23	TREAT ME RIGHT PAT BENATAR/Chrysalis 2487	13
23	18	HELLO AGAIN (THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	11
24	27	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054	4
25	28	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	10
26	29	TIME OUT OF MIND STEELY DAN/MCA 51082	5
27	32	TOO MUCH TIME ON MY HANDS STYX/A&M 2323	4
28	31	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	10
29	33	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	11
30	34	YOU BETTER YOU BET THE WHO/Warner Bros. 49698	4
31	24	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	20
32	36	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	6
33	37	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	4
34	39	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	7
35	40	SUKIYAKI TASTE OF HONEY /Capitol 4953	6
36	48	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	3
37	41	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	6
38	47	I MISSED AGAIN PHIL COLLINS/Atlantic 3790	4
39	52	BETTE DAVIS EYES* KIM CARNES/EMI-America 8077	3
40	26	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	17
41	30	PRECIOUS TO ME PHIL SEYMOUR/Boardwalk 8 5703	11
42	46	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	6
43	25	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	17
44	49	THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY/Columbia 11 60505	7
45	35	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	15
46	56	LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION/Elektra 47125	4
47	50	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	12
48	54	LONELY TOGETHER BARRY MANILOW/Arista 0596	5
49	51	TURN ME LOOSE LOVERBOY/Columbia 11 11421	9
50	55	HOLD ON LOOSELY 38 SPECIAL/A&M 2316	5



51	53	WASN'T THAT A PARTY ROVERS/Epic/Cleveland Intl. 19 51007	8
52	38	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	12
53	44	AH! LEAH DONNIE IRIS/MCA 51205	16
54	68	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	3
55	42	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	12
56	57	ME (WITHOUT YOU) ANDY GIBB/RSO 1056	5
57	43	FADE AWAY BRUCE SPRINGSTEEN/Columbia 11 11431	10
58	65	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	3
59	61	WALKING ON THIN ICE YOKO ONO/Geffen 49683 (WB)	5
60	45	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573	17
61	63	RUNNING SCARED FOOLS/EMI-America 8072	5
62	58	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	26
63	62	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	14
64	59	GUITAR MAN ELVIS PRESLEY/RCA 12158	11
65	67	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	6
66	69	RIGHT AWAY HAWKS/Columbia 11 60500	4
67	66	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/Mirage 3780 (Atl)	7
68	81	FIND YOUR WAY BACK JEFFERSON STARSHIP/Grunt 12211 (RCA)	2
69	72	LIMELIGHT RUSH/Mercury 76095 (PolyGram)	4
70	64	WHO DO YOU THINK YOU'RE FOOLIN' DONNA SUMMER/Geffen 49664 (WB)	8
71	82	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	2
72	83	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	2
73	84	I LOVED 'EM EVERY ONE T.G. SHEPPARD/Warner/Curb 49690	2
74	75	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	7
75	60	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961	16
76	73	CH CH CHERIE JOHNNY AVERAGE BAND FEATURING NIKKI WILLS/Bearsville 49671 (WB)	5
77	85	MEMORIES TIERRA/Boardwalk 8 70073	2

CHARTMAKER OF THE WEEK

78	—	STARS ON 45 STARS ON 45 Radio 3810 (Atl)	1
79	—	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)	1
80	88	I DON'T NEED YOU RUPERT HOLMES/MCA 51095	2
81	70	TOGETHER TIERRA/Boardwalk 8 5702	21
82	78	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	14
83	76	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/Capitol/MSS 4948	17
84	93	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	2
85	—	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	1
86	—	AI NO CORRIDA QUINCY JONES/A&M 2309	1
87	87	LOVER MICHAEL STANLEY BAND/EMI-America 8064	3
88	92	SUPER TROUPER ABBA/Atlantic 3806	2
89	—	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	1
90	80	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	22
91	95	WHEN LOVE CALLS /ATLANTIC STARR/A&M 2312	2
92	89	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	8
93	91	IT'S MY JOB JIMMY BUFFETT/MCA 51061	5
94	90	STAYING WITH IT FIREFALL WITH LISA NEMZO/Atlantic 3791	12
95	94	HOLD ON BADFINGER/Radio 3793 (Atl)	5
96	86	GAMES PHOEBE SNOW/Mirage 3800 (Atl)	4
97	74	PASSION ROD STEWART/Warner Bros. 49617	19
98	71	MEDLEY: YESTERDAY ONCE MORE (NOTHING REMAINS THE SAME) SPINNERS/Atlantic 3798	8
99	77	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	16
100	79	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	14

* Denotes Powerhouse Pick.

PRODUCERS AND PUBLISHERS ON PAGE 24

Record World Album Airplay

APRIL 11, 1981

FLASHMAKER

ZEBOP!
SANTANA
Col



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:
AC/DC—Atlantic
CRETONES—Planet
FAST FONTAINE—EMI-America
ROBERT GORDON—RCA
GRATEFUL DEAD—Arista
KAMPUCHEA CONCERTS—Atlantic
ROBIN LANE & THE CHARTBUSTERS—WB
NEW TOY—Lene Lovich (12")—Stiff
SANTANA—Col
CARL WILSON—Caribou
HEAVY ACTION:
THE WHO—WB
KAMPUCHEA CONCERTS—Atlantic
GARLAND JEFFREYS—Epic
BRUCE SPRINGSTEEN—Col
PHIL COLLINS—Atlantic
CLASH—Epic
POLICE—A&M
ADAM AND THE ANTS—Epic
ERIC CLAPTON—RSO
STYX—A&M

WBCN-FM/BOSTON

ADDS:
AC/DC—Atlantic
BRIAN ENO/DAVID BYRNE—Sire
ROBERT GORDON—RCA
JUDAS PRIEST—Col
KAMPUCHEA CONCERTS—Atlantic
ROBIN LANE & THE CHARTBUSTERS—WB
POINT BLANK—MCA
ROMEO VOID—415
SANTANA—Col
VAPORS—Liberty
HEAVY ACTION:
KAMPUCHEA CONCERTS—Atlantic
THE WHO—WB
CLASH—Epic
RINGS—MCA
U2—Island
POLICE—A&M
STYX—A&M
TOM DICKIE & THE DESIRES—Mercury
ADAM AND THE ANTS—Epic
JOURNEY—Col

WLIR-FM/LONG ISLAND

ADDS:
DREGS—Arista
ROBERT GORDON—RCA
GRATEFUL DEAD—Arista
WAYNE JOHNSON—Inner City
KAMPUCHEA CONCERTS—Atlantic
BILLY KARLOFF & THE EXTREMES—WB
WILLIE NILE—Arista
POINT BLANK—MCA
PRETENDERS—Sire
SANTANA—Col
HEAVY ACTION:
KAMPUCHEA CONCERTS—Atlantic
THE WHO—WB
JORMA KAUKONEN—RCA
JOAN JETT—Boardwalk
SANTANA—Col
STYX—A&M
ROBERT GORDON—RCA
RAINBOW—Polydor
PHIL COLLINS—Atlantic
SOFT MACHINE (import)—EMI

WBAB-FM/LONG ISLAND

ADDS:
AC/DC—Atlantic
COLD CHISEL—Elektra
DEVO—WB
GRATEFUL DEAD—Arista
KAMPUCHEA CONCERTS—Atlantic
WILLIE NILE—Arista
PRETENDERS—Sire
SANTANA—Col
CARL WILSON—Caribou
HEAVY ACTION:
REO SPEEDWAGON—Epic
THE WHO—WB
STYX—A&M
JOHN LENNON/YOKO ONO—Geffen
STEVE WINWOOD—Island
RUSH—Mercury
POLICE—A&M
BLONDIE—Chrysalis
GARLAND JEFFREYS—Epic
JOURNEY—Col

WAAF-FM/WORCESTER

ADDS:
AC/DC—Atlantic
KAMPUCHEA CONCERTS—Atlantic
ROBIN LANE & THE CHARTBUSTERS—WB
OZZY OSBOURNE—Jet
SANTANA—Col
HEAVY ACTION:
THE WHO—WB
38 SPECIAL—A&M
ERIC CLAPTON—RSO
RUSH—Mercury
STEVE WINWOOD—Island
REO SPEEDWAGON—Epic
STYX—A&M
SHERBS—Atco
TED NUGENT—Epic
KROKUS—Ariola

WPLR-FM/NEW HAVEN

ADDS:
AC/DC—Atlantic
DREGS—Arista
ROBERT GORDON—RCA
GRATEFUL DEAD—Arista
KAMPUCHEA CONCERTS—Atlantic
ROBIN LANE & THE CHARTBUSTERS—WB
OZZY OSBOURNE—Jet
POINT BLANK—MCA
SANTANA—Col
CARL WILSON—Caribou
HEAVY ACTION:
THE WHO—WB
PHIL COLLINS—Atlantic
ERIC CLAPTON—RSO
REO SPEEDWAGON—Epic
STEVE WINWOOD—Island
STYX—A&M
TED NUGENT—Epic
TROWER/BRUCE/LORDAN—Chrysalis
RUSH—Mercury
38 SPECIAL—A&M

WBLM-FM/MAINE

ADDS:
AC/DC—Atlantic
JOE ELY—Southcoast/MCA
GRATEFUL DEAD—Arista
KAMPUCHEA CONCERTS—Atlantic

ROBIN LANE & THE CHARTBUSTERS—WB
OZZY OSBOURNE—Jet
POINT BLANK—MCA
SANTANA—Col
HEAVY ACTION:
STYX—A&M
DIRE STRAITS—WB
REO SPEEDWAGON—Epic
STEELY DAN—MCA
PAT BENATAR—Chrysalis
OUTLAWS—Arista
APRIL WINE—Capitol
LOVERBOY—Col
BRUCE SPRINGSTEEN—Col
THE WHO—WB

WQBK-FM/ALBANY

ADDS:
AC/DC—Atlantic
DREGS—Arista
ROBERT GORDON—RCA
GRATEFUL DEAD—Arista
KAMPUCHEA CONCERTS—Atlantic
ROBIN LANE & THE CHARTBUSTERS—WB
WILLIE NILE—Arista
OZZY OSBOURNE—Jet
SANTANA—Col
SKY—Arista
HEAVY ACTION:
THE WHO—WB
GARLAND JEFFREYS—Epic
STEVE WINWOOD—Island
PHIL COLLINS—Atlantic
DOUG & THE SLUGS—RCA
ADAM AND THE ANTS—Epic
ELVIS COSTELLO—Col
POLICE—A&M
JAMES TAYLOR—Col
U2—Island

WCMF-FM/ROCHESTER

ADDS:
AC/DC—Atlantic
GRATEFUL DEAD—Arista
KAMPUCHEA CONCERTS—Atlantic
ROBIN LANE & THE CHARTBUSTERS—WB
POINT BLANK—MCA
PRETENDERS—Sire
SANTANA—Col
HEAVY ACTION:
ERIC CLAPTON—RSO
STYX—A&M
STEVE WINWOOD—Island
38 SPECIAL—A&M
REO SPEEDWAGON—Epic
THE WHO—WB
JUDAS PRIEST—Col
RUSH—Mercury
APRIL WINE—Capitol
AC/DC (Back)—Atlantic

WMJQ-FM/ROCHESTER

ADDS:
JEFFERSON STARSHIP (12")—Grunt
KAMPUCHEA CONCERTS—Atlantic
RICK SPRINGFIELD—RCA
HEAVY ACTION:
APRIL WINE—Capitol
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
JOURNEY—Col

KROKUS—Ariola
RAINBOW—Polydor
REO SPEEDWAGON—Epic
RUSH—Mercury
38 SPECIAL—A&M
THE WHO—WB
WAQX-FM/SYRACUSE
ADDS:
KAMPUCHEA CONCERTS—Atlantic
OZZY OSBOURNE—Jet
POINT BLANK—MCA
SANTANA—Col
HEAVY ACTION:
STYX—A&M
THE WHO—WB
APRIL WINE—Capitol
LOVERBOY—Col
38 SPECIAL—A&M
RUSH—Mercury
REO SPEEDWAGON—Epic
KAMPUCHEA CONCERTS—Atlantic
STEVE WINWOOD—Island
ERIC CLAPTON—RSO

WOUR-FM/UTICA

ADDS:
GRATEFUL DEAD—Arista
HAWKS—Col
JUDAS PRIEST—Col
KAMPUCHEA CONCERTS—Atlantic
WILLIE NILE—Arista
OZZY OSBOURNE—Jet
POINT BLANK—MCA
PRETENDERS—Sire
SANTANA—Col
HEAVY ACTION:
38 SPECIAL—A&M
RICK SPRINGFIELD—RCA
PHIL SEYMOUR—Boardwalk
ERIC CLAPTON—RSO
DONNIE IRIS—MCA
THE WHO—WB
RINGS—MCA
PHIL COLLINS—Atlantic
FOOLS—EMI-America
LOVERBOY—Col

WMMR-FM/PHILADELPHIA

ADDS:
AC/DC—Atlantic
GREAT BUILDINGS—Col
KAMPUCHEA CONCERTS—Atlantic
POINT BLANK—MCA
PRETENDERS—Sire
SANTANA—Col
HEAVY ACTION:
THE WHO—WB
STEVE WINWOOD—Island
REO SPEEDWAGON—Epic
STYX—A&M
POLICE—A&M
JOURNEY—Col
ERIC CLAPTON—RSO
RUSH—Mercury
ROLLING STONES—Rolling Stones
GREG KIHN—Beserkley

WHFS-FM/WASHINGTON, D.C.

ADDS:
ROBERT GORDON—RCA
GRATEFUL DEAD—Arista
KAMPUCHEA CONCERTS—Atlantic
ROBIN LANE & THE CHARTBUSTERS—WB
WILLIE NILE—Arista

PLASTICS—Island
POINT BLANK—MCA
PRETENDERS—Sire
SANTANA—Col
HEAVY ACTION:
PHIL COLLINS—Atlantic
CLASH—Epic
GARLAND JEFFREYS—Epic
U2—Island
ERIC CLAPTON—RSO
ELVIS COSTELLO—Col
BRIAN ENO/DAVID BYRNE—Sire
JAM—Polydor
THE WHO—WB
ROLLING STONES—Rolling Stones

WKLS-FM/ATLANTA

ADDS:
AC/DC—Atlantic
DREGS—Arista
JEFFERSON STARSHIP (12")—Grunt
KAMPUCHEA CONCERTS—Atlantic
ONE MORE TRY (single)—Melanie—Portrait
POINT BLANK—MCA
SANTANA—Col
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
RUSH—Mercury
HOT 'LANTA HOME COOKING—Local
THE WHO—WB
JOURNEY—Col
ERIC CLAPTON—RSO
STEVE WINWOOD—Island
TED NUGENT—Epic
STEELY DAN—MCA

WYMX-FM/AUGUSTA

ADDS:
AC/DC—Atlantic
DREGS—Arista
KAMPUCHEA CONCERTS—Atlantic
OZZY OSBOURNE—Jet
POINT BLANK—MCA
HEAVY ACTION:
THE WHO—WB
ERIC CLAPTON—RSO
RUSH—Mercury
JEFFERSON STARSHIP (12")—Grunt
STYX—A&M
JUDAS PRIEST—Col
REO SPEEDWAGON—Epic
DOC HOLIDAY—A&M
APRIL WINE—Capitol
PAT TRAVERS—Polydor

WSHE-FM/FT. LAUDERDALE

ADDS:
AC/DC—Atlantic
KAMPUCHEA CONCERTS—Atlantic
SANTANA—Col
HEAVY ACTION:
STYX—A&M
RUSH—Mercury
THE WHO—WB
JOURNEY—Col
STEVE WINWOOD—Island
JIMMY BUFFETT—MCA
APRIL WINE—Capitol
LOVERBOY—Col
REO SPEEDWAGON—Epic
ERIC CLAPTON—RSO

MOST ADDED

ZEBOP!—Santana—Col (34)
 CONCERTS FOR THE PEOPLE OF
 KAMPUCHEA—Atlantic (33)
 AMERICAN EXCESS—Point Blank—
 MCA (21)
 DIRTY DEEDS DONE DIRT CHEAP—
 AC/DC—Atlantic (21)
 BLIZZARD OF OZZ—Ozzy Osbourne—
 Jet (15)
 PRETENDERS (ep)—Sire (15)
 RECKONING—Grateful Dead—
 Arista (13)
 ARE YOU GONNA BE THE ONE—Robert
 Gordon—RCA (9)
 IMITATION LIFE—Robin Lane & the
 Chartbusters—WB (9)
 GOLDEN DOWN—Willie Nile—Arista (8)

TOP AIRPLAY

FACE DANCES
 THE WHO
 WB



MOST AIRPLAY

FACE DANCES—The Who—WB (36)
 ANOTHER TICKET—Eric Clapton—
 RSO (29)
 ARC OF A DIVER—Steve Winwood—
 Island (27)
 HI INFIDELITY—REO Speedwagon—
 Epic (27)
 PARADISE THEATER—Styx—A&M (27)
 MOVING PICTURES—Rush—Mercury
 (23)
 FACE VALUE—Phil Collins—Atlantic (17)
 THE NATURE OF THE BEAST—April
 Wine—Capitol (16)
 CAPTURED—Journey—Col (14)
 WILD-EYED SOUTHERN BOYS—38
 Special—A&M (14)

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

WMMS-FM/CLEVELAND

ADDS:
 AC/DC—Atlantic
 GRATEFUL DEAD—Arista
 KAMPUCHEA CONCERTS—Atlantic
 WILLIE NILE—Arista
 PRETENDERS—Sire
 SANTANA—Col
HEAVY ACTION:
 THE WHO—WB
 REO SPEEDWAGON—Epic
 JOURNEY—Col
 RUSH—Mercury
 STEVE WINWOOD—Island
 GARLAND JEFFREYS—Epic
 STYX—A&M
 PHIL COLLINS—Atlantic
 PHIL SEYMOUR—Boardwalk
 APRIL WINE—Capitol

WABX-FM/DETROIT

ADDS:
 FRANKE & THE KNOCKOUTS—
 Millennium
 KAMPUCHEA CONCERTS—Atlantic
 PRETENDERS—Sire
HEAVY ACTION:
 ERIC CLAPTON—RSO
 POLICE—A&M
 REO SPEEDWAGON—Epic
 STEVE WINWOOD—Island
 STYX—A&M
 THE WHO—WB
 STEELY DAN—MCA
 APRIL WINE—Capitol
 JOURNEY—Col
 38 SPECIAL—A&M

Y95-FM/ROCKFORD

ADDS:
 AC/DC—Atlantic
 KAMPUCHEA CONCERTS—Atlantic
 OZZY OSBOURNE—Jet
 POINT BLANK—MCA
 SANTANA—Col
HEAVY ACTION:
 STYX—A&M
 REO SPEEDWAGON—Epic
 RUSH—Mercury
 THE WHO—WB
 JOURNEY—Col
 APRIL WINE—Capitol
 KAMPUCHEA CONCERTS—Atlantic
 JUDAS PRIEST—Col
 STEVE WINWOOD—Island
 PHIL COLLINS—Atlantic

WXRT-FM/CHICAGO

ADDS:
 GRATEFUL DEAD—Arista
 KAMPUCHEA CONCERTS—Atlantic
 SANTANA—Col
HEAVY ACTION:
 KAMPUCHEA CONCERTS—Atlantic
 THE WHO—WB
 ERIC CLAPTON—RSO
 TODD RUNDGREN—Bearsville
 CLASH—Epic
 STEVE WINWOOD—Island
 ELVIS COSTELLO—Col
 BRUCE SPRINGSTEEN—Col
 GARLAND JEFFREYS—Epic
 GREG KIHN—Beserkley

WLUP-FM/CHICAGO

ADDS:
 KAMPUCHEA CONCERTS—Atlantic
 GREG KIHN—Beserkley
 SANTANA—Col
HEAVY ACTION:
 THE WHO—WB
 STYX—A&M
 REO SPEEDWAGON—Epic
 RUSH—Mercury
 STEVE WINWOOD—Island
 ERIC CLAPTON—RSO
 DONNIE IRIS—MCA
 LOVERBOY—Col
 APRIL WINE—Capitol
 AC/DC (new)—Atlantic

KSHE-FM/ST. LOUIS

ADDS:
 TOM DICKIE & THE DESIRES—
 Mercury
 KAMPUCHEA CONCERTS—Atlantic
 POINT BLANK—MCA
 PRETENDERS—Sire
 SANTANA—Col
 SHOT IN THE DARK—RSO
HEAVY ACTION:
 THE WHO—WB
 ERIC CLAPTON—RSO
 RUSH—Mercury
 STYX—A&M
 SHERBS—Atco
 38 SPECIAL—A&M
 APRIL WINE—Capitol
 STEVE WINWOOD—Island
 MANFRED MANN—WB
 REO SPEEDWAGON—Epic

WLPX-FM/MILWAUKEE

ADDS:
 AC/DC—Atlantic
 KAMPUCHEA CONCERTS—Atlantic
 OZZY OSBOURNE—Jet
 PRETENDERS—Sire
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 APRIL WINE—Capitol
 PHIL COLLINS—Atlantic
 38 SPECIAL—A&M
 RUSH—Mercury
 THE WHO—WB
 STYX—A&M
 JUDAS PRIEST—Col
 MANFRED MANN—WB
 LOVERBOY—Col

WQFM-FM/MILWAUKEE

ADDS:
 AC/DC—Atlantic
 KAMPUCHEA CONCERTS—Atlantic
 OZZY OSBOURNE—Jet
 POINT BLANK—MCA
 PRETENDERS—Sire
 SANTANA—Col
HEAVY ACTION:
 THE WHO—WB
 REO SPEEDWAGON—Epic
 RUSH—Mercury
 STYX—A&M
 STEVE WINWOOD—Island
 LOVERBOY—Col
 APRIL WINE—Capitol
 AC/DC (new)—Atlantic
 38 SPECIAL—A&M
 ERIC CLAPTON—RSO

KDWB-FM/MINNEAPOLIS

ADDS:
 FRANKE & THE KNOCKOUTS—
 Millennium
 SANTANA—Col
HEAVY ACTION:
 POLICE—A&M
 THE WHO—WB
 38 SPECIAL—A&M
 RUSH—Mercury
 MANFRED MANN—WB
 LOVERBOY—Col
 REO SPEEDWAGON—Epic
 SANTANA (12")—Col
 ERIC CLAPTON—RSO
 JUDAS PRIEST—Col

KTXQ-FM/DALLAS

ADDS:
 OZZY OSBOURNE—Jet
 POINT BLANK—MCA
 SANTANA—Col
 CARL WILSON—Caribou
HEAVY ACTION:
 JOURNEY—Col
 LOVERBOY—Col
 STEVE WINWOOD—Island
 ERIC CLAPTON—RSO
 THE WHO—WB
 STYX—A&M
 REO SPEEDWAGON—Epic
 SANTANA—Col
 APRIL WINE—Capitol
 PAT TRAVERS—Polydor

KZEW-FM/DALLAS

ADDS:
 TOM DICKIE & THE DESIRES—
 Mercury
 KAMPUCHEA CONCERTS—Atlantic
 ROBIN LANE & THE
 CHARTBUSTERS—WB
 POINT BLANK—MCA
 SANTANA—Col
HEAVY ACTION:
 STEVE WINWOOD—Island
 REO SPEEDWAGON—Epic
 RUSH—Mercury
 POLICE—A&M
 LOVERBOY—Col
 DIRE STRAITS—WB
 DONNIE IRIS—MCA
 ERIC CLAPTON—RSO
 AC/DC (new)—Atlantic
 STEELY DAN—MCA

KLQJ-FM/HOUSTON

ADDS:
 AC/DC—Atlantic
 KAMPUCHEA CONCERTS—Atlantic
 OZZY OSBOURNE—Jet
 POINT BLANK—MCA
 PRETENDERS—Sire
 SANTANA—Col
HEAVY ACTION:
 THE WHO—WB
 STEVE WINWOOD—Island
 STYX—A&M
 RUSH—Mercury
 38 SPECIAL—A&M
 REO SPEEDWAGON—Epic
 LOVERBOY—Col
 PHIL COLLINS—Atlantic
 ERIC CLAPTON—RSO
 APRIL WINE—Capitol

KLBJ-FM/AUSTIN

ADDS:
 OZZY OSBOURNE—Jet
 POINT BLANK—MCA
 PRETENDERS—Sire
 SHAKE RUSSELL & DANA COOPER
 —Southcoast/MCA
 SANTANA—Col
HEAVY ACTION:
 JOE ELY—Southcoast/MCA
 ERIC CLAPTON—RSO
 JAMES TAYLOR—Col
 THE WHO—WB
 STEVE WINWOOD—Island
 GARLAND JEFFREYS—Epic
 PHIL COLLINS—Atlantic
 RUSH—Mercury
 RICK SPRINGFIELD—RCA
 TROWER/BRUCE/LORDAN—
 Chrysalis

KFML-AM/DENVER

ADDS:
 BRIAN ENO/DAVID BYRNE—Sire
 GHOST RIDERS—Anthem
 ROBERT GORDON—RCA
 GRATEFUL DEAD—Arista
 GREAT BUILDINGS—Col
 KAMPUCHEA CONCERTS—
 Atlantic
 WILLIE NILE—Arista
 BUDDY RICH—MCA
 SANTANA—Col
 CARL WILSON—Caribou
HEAVY ACTION:
 THE WHO—WB
 KAMPUCHEA CONCERTS—
 Atlantic
 GREG KIHN—Beserkley
 TODD RUNDGREN—Bearsville
 ERIC CLAPTON—RSO
 SANTANA—Col
 PHIL COLLINS—Atlantic
 J.J. CALE—Shelter
 STEELY DAN—MCA
 STEVE WINWOOD—Island

KBPI-FM/DENVER

ADDS:
 AC/DC—Atlantic
 PRODUCERS—Portrait
 SANTANA—Col
HEAVY ACTION:
 STYX—A&M
 REO SPEEDWAGON—Epic
 JOURNEY—Col
 LOVERBOY—Col
 ERIC CLAPTON—RSO
 STEVE WINWOOD—Island
 AC/DC (new)—Atlantic
 APRIL WINE—Capitol
 38 SPECIAL—A&M
 BLONDIE—Chrysalis

KSJO-FM/SAN JOSE

ADDS:
 DEVO—WB
 GRATEFUL DEAD—Arista
 KAMPUCHEA CONCERTS—
 Atlantic
 NEW TOY—Lene Lovich (12")—
 Stiff
 OZZY OSBOURNE—Jet
 PRETENDERS—Sire
 SANTANA—Col
 SWEETHEART (single)—Franke &
 the Knockouts—Millennium

HEAVY ACTION:

THE WHO—WB
 STYX—A&M
 JOURNEY—Col
 REO SPEEDWAGON—Epic
 POLICE—A&M
 ERIC CLAPTON—RSO
 JOHN LENNON/YOKO ONO—
 Geffen
 PAT BENATAR—Chrysalis
 STEVE WINWOOD—Island
 PHIL COLLINS—Atlantic

KWST-FM/LOS ANGELES

ADDS:
 AC/DC—Atlantic
 KAMPUCHEA CONCERTS—
 Atlantic
 POINT BLANK—MCA
 PRETENDERS—Sire
 SANTANA—Col
HEAVY ACTION:
 STYX—A&M
 THE WHO—WB
 POLICE—A&M
 STEVE WINWOOD—Island
 BRUCE SPRINGSTEEN—Col
 REO SPEEDWAGON—Epic
 AC/DC (Back)—Atlantic
 PAT BENATAR—Chrysalis
 STEELY DAN—MCA
 OUTLAWS—Arista

KZOK-FM/SEATTLE

ADDS:
 PAGES—Capitol
 SANTANA—Col
HEAVY ACTION:
 STEVE WINWOOD—Island
 JOHN LENNON/YOKO ONO—
 Geffen
 ALAN PARSONS PROJECT—
 Arista
 STEELY DAN—MCA
 RANDY MEISNER—Epic
 ERIC CLAPTON—RSO
 JOHN COUGAR—Riva
 CLIMAX BLUES BAND—WB
 PHIL COLLINS—Atlantic
 THE WHO—WB

KZEL-FM/EUGENE

ADDS:
 DREGS—Arista
 ROBERT GORDON—RCA
 GRATEFUL DEAD—Arista
 KAMPUCHEA CONCERTS—
 Atlantic
 WILLIE NILE—Arista
 OZZY OSBOURNE—Jet
 POINT BLANK—MCA
 SANTANA—Col
HEAVY ACTION:
 THE WHO—WB
 PHIL COLLINS—Atlantic
 GREG KIHN—Beserkley
 PAT TRAVERS—Polydor
 ERIC CLAPTON—RSO
 GARLAND JEFFREYS—Epic
 TROWER/BRUCE/LORDAN—
 Chrysalis
 RUSH—Mercury
 MESSAGE OF LOVE (import
 single)—Pretenders—Real
 GRACE SLICK—RCA
 38 stations reporting this week.
 In addition to those printed are:
 KGB-FM KOME-FM

RSO (Continued from page 3)

tribution system since we've been distributed by them for five years."

The RSO artist roster officially consists of eight acts: the Bee Gees, Andy Gibb, Eric Clapton, Irene Cara, the Kingbees, Shot in the Dark, Del Shannon and XTC, although the latter group, signed to RSO by the UK's Virgin Records, owes the label no further product and the Bee Gees are currently in litigation with Robert Stigwood. The importance of the Bee Gees' multi-million dollar suit against RSO was downplayed by Coury as a factor in the company's decision to make the cutbacks. "We're in constant negotiations with them (the Bee Gees)," said Coury. "We may be consummating a deal with them for an ongoing relationship far beyond what they already owe us; but even if we do, it's not going to alter things one way or another."

In addition to the artists on its own roster, RSO also distributes Dreamland Records, the Nicky Chinn and Mike Chapman-owned label that includes Suzi Quatro, Spider, Shandi, Michael Des Barres, Holly Penfield, Nervus Rex and Consenting Adults. Per Coury, the status of Dreamland is unchanged by the staff cutback; Dreamland product, he said, will be promoted, marketed and distributed by PolyGram Records under RSO and Coury's supervision. At press time, Nicky Chinn was in London on personal business and could not be contacted. Although his attorney declined to comment, a label staffer disclosed that Spider's new LP, already completed, will be released through RSO/PolyGram in May and a new single by Holly Penfield will probably follow shortly thereafter.

RSO Records was originally formed in 1968 by Robert Stigwood, a veteran of the late Brian Epstein's NEMS agency and management firm. Distribution of the label has shifted over the years from Polydor to Atlantic/Atco and back again to Polydor's parent firm, PolyGram. In 1976, Al Coury, after leaving his position as senior VP, A&R and promotion at Capitol Records, became RSO Records' president.

Aside from achieving tremendous success with such artists as the Bee Gees, Eric Clapton and Andy Gibb, RSO made record industry history in 1978 when the soundtrack LP to "Saturday Night Fever" became the biggest selling album of all time. Sales figures for the LP have long been obscured by massive counterfeiting and inestimable international sales figures, but a label source tallied sales in the "tens of millions."

The success of "Saturday Night Fever" was almost duplicated shortly thereafter with the label's release of the "Grease" soundtrack, which may well be the second best-selling album in record industry history. The label's expertise in the soundtrack field was underscored again with "Fame," which sold over a million units and won Oscars for "best original score" and "best original song" a few days after the label announced its lay-offs.

During 1978, RSO dominated the Singles Chart with hits by the Bee Gees, Yvonne Elliman, Eric Clapton, Olivia Newton-John and John Travolta, Frankie Valli, Player and Andy Gibb. Platinum albums were in abundance and included the Bee Gees' "Children of the World" and "Live," Andy Gibb's "Flowing Rivers" and "Shadow Dancing," Eric Clapton's "Slowhand" and soundtrack albums from "Saturday Night Fever," "Grease," and "Sgt. Pepper's Lonely Hearts Club Band."

Other artists who were successful while recording for RSO Records have included DJ Rick Dees, whose "Disco Duck" novelty song became a gold record; Paul Nicholas, who scored a gold single with "Heaven On The Seventh Floor," and John Stewart, who achieved the greatest commercial success in his long career during his tenure on RSO, by

way of his album "Bombs Away Dream Babies."

During 1978, *Record World* named RSO Records "record company of the year," while Al Coury and Robert Stigwood were named "executives of the year."

RSO's international operations have reportedly not been affected by the U.S. cutback, and the parent firm, based in London, remains intact.

Referring to the restructuring, Frederic B. Gershon, president of the Stigwood Group (RSO's parent company), said, "This move is consistent with Robert Stigwood's traditional philosophy of elasticity and flexibility with all of his companies around the world to allow for quick responsiveness to changing market conditions."

RSO Records has evolved through several different structures since its inception in 1968 but has always managed to make hit records, hit artists and has managed to function efficiently, effectively and competitively regardless of its particular organizational structure."

Robert Stigwood said, "I am convinced that the RSO family of artists and labels will be properly serviced at all times and in all regards. I intend to continue to create soundtracks for RSO Records as well as placing renewed emphasis on A&R activities in London, New York and Los Angeles to cultivate emerging artists and producers for RSO. RSO is committed to remaining in the music business."

Paul Anka at Westbury



RCA recording artist Paul Anka recently completed a nine-day stand at the Westbury, L.I. Music Fair. Anka's single "I've Been Waiting for You All My Life," and album, "Both Sides of Love," have just been released. Pictured after the opening night performance are, from left: Bob Skaff, Paul Anka Organization; Jack Craig, division vice president, RCA Records, U.S.A. and Canada; WNEW-AM personality William B. Williams; Anka; and Bob Summer, president, RCA Records.

RSO Artists, Managers React to Label Layoffs

By ELIOT SEKULER

■ LOS ANGELES—In the wake of the recent layoffs at RSO Records, *Record World* contacted RSO artists, managers and other representatives to learn how they planned to cope with the new circumstances. Not surprisingly, all expressed a degree of shock and dismay with the situation, while unanimously voicing their positive feelings toward label president Al Coury.

"Al Coury called to say that he was taking every possible step to keep our album alive during the transition," related Jamie James, the spokesman for the Kingbees, whose second RSO LP had been released only weeks before the virtual demise of the label. "I know he's doing all he can," said James. "He's hiring independents, doing whatever's possible to work the Kingbees' record; he really doesn't want to see this group get hurt. And to me, those are the ingredients of a record deal that don't get put into writing. You can put facts and figures into a contract, but you can't put

things like loyalty, persistence and determination into legal language. There really was some substance to that company, and there really is a great deal of substance in Al Coury."

Luke O'Reilly, president of Kinetic Productions Ltd. and manager of Al Stewart and RSO group Shot in the Dark, whose album had just been released, had already formulated his plans. "Our reaction is, of course, one of great disappointment," O'Reilly said. "We signed with Al Coury, who is in our opinion one of the great leaders and enthusiasts of the record industry. But I'll tell you how we have dealt with the situation already. We have made agreements within our company to spend approximately \$10,000 this week to hire independent promotion people to ensure that during this period, the Shot in the Dark album doesn't get lost in the transition."

O'Reilly claimed that approximately \$250,000 of his firm's funds were already tied up in the LP and asserted that up to \$40,-

000 more would be spent on independent promotion. "I'd spend even more, but that's all we can afford," he said. "We're off to a very good start with the tip sheets and at the secondaries and we can see that over the next couple of weeks, we're going to have a difficult time. Radio stations may very well say 'if your record company has gone out of business, why should we add the record? It can't possibly be a hit.' We have to convince them otherwise."

Phil Page, U.S. promotion representative for Virgin Records, whose RSO-distributed act XTC was due to arrive for a U.S. tour, said that Virgin would wait and monitor PolyGram's reaction before hiring independents. "The XTC album has already been out for about six months," said Page, "and RSO has already committed money for time buys and ticket buys in five or six major markets." The XTC tour is expected to run through mid-May and will criss-cross the country with stops in most major cities. "Richard Branson, president of Virgin Records, has been negotiating with other companies for XTC, although nothing has been signed yet," said Page.

Radio Replay

By PHIL DIMAURO

■ **FIRST WITH THE NEWS:** The attempted assassination of President Reagan on March 30 left most Americans stunned and confused when they first heard the news. The radio correspondents covering the story, however, didn't have time to think about how they felt: they acted. And they acted with the kind of speed that brought word of the shooting to American ears first over the radio airwaves.

The news sleuth of the day had to be the Mutual Radio Network's **Ross Simpson**, who got his cue from the radio, hearing a report on his way to work in Washington. Simpson quickly figured out that George Washington University Hospital was the closest facility to the scene of the shooting, and he changed course toward the hospital immediately. When he got there, police had just begun roping off the area, so he took a back entrance to the hospital which hadn't been covered yet. When he got to the third floor wing where Reagan and press secretary **James Brady** were taken, the Secret Service had not yet secured the area. Simpson, described by a colleague as "an older, distinguished looking man," spied a group of secret service agents and nurses walking down a corridor, and quietly joined them. No one asked him any questions, proving the old adage that if you look like you know where you're going, you can go practically anywhere.

Simpson (reportedly a former pre-med major) talked to members of the medical staff about the condition of both men, ducked into a phone booth, and filed an initial report at 3:10 p.m., less than an hour after the actual shooting. He managed to phone in two more reports before Secret Service agents escorted him off the premises. Back with the other members of the press, Simpson himself held a press conference and shared the information he had gathered, and was carried on all other networks.

The ABC Radio Network was the acknowledged first to report the shooting, 15 seconds past 2:30 p.m. The others followed seconds or minutes later. The ABC coverage, as might be expected, was cleared by nearly every affiliate, which means that in New York, their reports were being aired simultaneously by WABC, WPLJ, WINS and WOR.

CBS correspondent **Lem Tucker** was covering Reagan's meeting with the AFL-CIO at the Washington Hilton, so his main problem (and every other correspondent's problem) was breaking out of the confusion and finding a phone as soon as possible. Tucker got a report on the air by 2:32, nine minutes before television was able to broadcast the story.

Both the NBC Network and the Source, NBC's young adult network, offered continuous, simultaneous reports. Like the other nets, NBC immediately set about the task of putting together a profile of alleged assailant **John Hinckley**, going to its affiliates as a source of data. In Denver, news director **Kathy Miller** of affiliate station KBPI took calls from citizens who knew Hinckley and put them on the air through the network. NBC also had the advantage of knowing **Paul Gleisner**, sales manager of affiliate station WFAA, Dallas, who had gone to high school with the suspect.

Spokesmen for nearly all the networks described Monday, March 30 as a time of "confusion," the most confusing time being the period when erroneous reports of Brady's death were issued. That's why the NBC spokesman was glad, in retrospect, that NBC's coverage had been "cautious." What's important is that throughout the confusion, radio news people kept cool, and brought us the news.

FOUR MOVES AHEAD: **Chuck Renwick** has moved from executive vice president/network radio for NBC, to the new position of executive vice president/network development. Renwick's new job is more than a change of title, according to NBC Radio president **Dick Verne**, who made the announcement. Renwick's projects for development will include a new talk programming service for radio, which should be ready to function within six months. He will also be in charge of two completely new networks designed to complement

(Continued on page 48)

Burkhart/Abrams Announces Full-Service Satellite Network

By PHIL DIMAURO

■ **NEW YORK**—The first 24-hour, full-service radio formats to be broadcast by satellite were unveiled at a press conference here last Tuesday (31) by Kent Burkhart, president of Burkhart/Abrams/Michaels/Douglas, the radio consulting firm.

Adult Formats

Satellite Music Network (SMN), a new company in which Burkhart is a partner, is offering two complete adult mass appeal formats, one described as "modern country," the other "pop adult," to stations in small, medium and large markets, and is expected to be on the air by mid-summer.

In his address, Burkhart said the modern country format would be characterized by artists like "Kenny Rogers, Charlie Pride, Dolly Parton and Willie Nelson," while the pop adult format would lean heavily on artists such as "Barbra Streisand and Barry Manilow." SMN stations will also be able to offer news, weather, features and station ID's. According to Burkhart, all the problems in-

involved in switching from the local signal to the satellite-fed-signals have been solved for the stations in advance.

The entire package has been put together by the Burkhart/Abrams organization in partnership with Midwest Broadcasting, Inc., owners of WCCO-AM and FM and TV, Minneapolis and John Tyler and Associates, Dallas, which will provide news, features and other services. Satellite transponder space on Satcom 1 has been arranged through a fourth partner, United Video of Tulsa.

SMN's studios will be located near United Video's satellite uplink facilities near Chicago. Air personalities will broadcast live from the studios; the signals will be processed through the uplink to the satellite, which will broadcast the signal in stereo to radio stations through satellite "dish" antennas, which will either be on the station's premises or at nearby locations from which the signals could be landlined to the

(Continued on page 48)



A/C Chart

APRIL 11, 1981

APR 11	APR 4		WKS. ON CHART
1	1	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON EMI-America 8071 (2nd Week)	8
2	2	JUST THE TWO OF US GROVER WASHINGTON, Jr./Elektra 47103	9
3	5	HER TOWN TOO JAMES TAYLOR & J.D. SOUTHER/Columbia 11 60514	5
4	7	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	7
5	6	SOMEBODY KNOCKIN' TERRI GIBBS/MCA 41309	11
6	3	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	11
7	8	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	10
8	11	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	6
9	4	WOMAN JOHN LENNON/Geffen 49644 (WB)	11
10	9	9 TO 5 DOLLY PARTON/RCA 12133	16
11	14	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	6
12	12	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	7
13	10	CRYING DON McLEAN/Millennium 11799 (RCA)	12
14	13	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	11
15	20	TIME OUT OF MIND STEELY DAN/MCA 51082	4
16	19	LONELY TOGETHER BARRY MANILOW/Arista 0596	5
17	30	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	3
18	16	THE BEST OF TIMES STYX/A&M 2300	11
19	26	SUKIYAKI TASTE OF HONEY/Capitol 4953	3
20	28	SUPER TROUPER ABBA/Atlantic 3806	3
21	36	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	3
22	25	HOW 'BOUT US CHAMPAIGN/Columbia 11 11434	8
23	15	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8668	13
24	35	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	2
25	29	I CAN'T STAND IT ERIC CLAPTON/RSO 1060	4
26	18	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	18
27	27	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	6
28	32	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	3
29	39	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	2
30	37	I LOVE 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690	3
31	38	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	2
32	33	IT'S MY JOB JIMMY BUFFETT/MCA 51061	6
33	17	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	10
34	22	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	18
35	23	DARE TO DREAM AGAIN PHIL EVERLY/Curb 5401	7
36	24	LET'S PICK IT UP (WHERE WE LEFT IT OFF) CHRIS MONTAN/20th Century Fox 2480 (RCA)	6
37	45	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/ Riva 207 (PolyGram)	2
38	43	I DON'T NEED YOU RUPERT HOLMES/MCA 51092	2

CHARTMAKER OF THE WEEK

39	—	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER & RAYDIO Arista 0592	1
40	41	ALICE DOESN'T LIVE HERE ANYMORE BOBBY GOLDSBORO/ Curb 70052 (CBS)	2
41	21	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	18
42	—	WASN'T THAT A PARTY ROVERS/Epic/Cleve. Intl. 19 51007	1
43	—	BETTE DAVIS EYES KIM CARNES/EMI America 8077	1
44	31	GUITAR MAN ELVIS PRESLEY/RCA 12158	9
45	46	SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062	6
46	34	WHAT'S IN A KISS GILBERT O'SULLIVAN/Epic 19 50967	7
47	40	HEY NINETEEN STEELY DAN/MCA 51036	17
48	42	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	6
49	44	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	20
50	47	CAFE AMORE SPYRO GYRA/MCA 51035	9

Cover Story:

Ted Nugent's 'Intensities'

Since joining forces with Epic Records, Ted Nugent has had five platinum and two gold LPs. His eighth album for the label is a return to the live recorded performance that made 1978's "Double Live Gonzo" one of the most successful concert LPs in CBS Records' history. Aptly titled "Intensities in 10 Cities," the album includes live versions of previously - unreleased Nugent tunes and a reworking of the classic "Land of a Thousand Dances."

Currently at #36 on Record World's Album Chart, "Intensities . . ." contains ten hard-rocking Nugent performances recorded in the northeastern United States and Canada during his mammoth 1980 tour. Nugent fans need not worry about the Nugent taking a break from the road, however. Although March 31 saw the end of a 3½-week U.S. and Canadian mini-tour, his guitars will be loaded onto the concert trucks on May 1 for the start of a lengthier tour of both the U.S. and Europe.

"Aggression is a natural reaction to hard-on rock 'n' roll," Nugent noted a few years ago. "When I'm onstage and I'm right, I literally demand a reaction from an audience. If they ain't foaming at the mouth after ten minutes, then I've screwed up."

During the April interim between tours, Nugent will be participating in one of his favorite pursuits — off-road auto racing. Nugent is no novice: last summer he traded in his guitar for a CJ-7 Jeep and rode off with first place honors in the Second Annual Celebrity Off-Road Grand Prix Challenge held at the Los Angeles Coliseum. (Nugent's victory was later televised on the CBS Sports Spectacular.) This month he will



attend a special driving school to improve his racing techniques, drive in several other off-road races, and then spend several weeks rehearsing for the upcoming tour.

Accompanying Nugent on the tour will be the D.C. Hawks, a band he recently discovered playing in a bar in Detroit, his hometown. Says Nugent, "This is the best rock 'n' roll band I've had playing my music."

Nugent has shed the famed loincloth he had been wearing on stage—which is featured on the cover of the new album—in favor of camouflage-type attire: fatigue pants and T-shirt. Fans wishing to see Ted in his loincloth have no cause for alarm, though. He'll be wearing it during his shows' encores.

In addition to an active summer of arena and stadium dates and off-road races, Nugent will appear in Las Vegas for the first time. His upcoming mid-May appearance at the 7400-seat Aladdin Hotel sold out in 45 minutes, a house record.

Obviously, the gonzo guitarist has no intention of slowing his thrusts into rock 'n' roll history. Nugent once noted: "Life is not long enough for me to get my licks in." His summer schedule is proof of that.

Tierra at the Ritz



Boardwalk recording artists Tierra recently performed at New York's Ritz. Pictured from left are: Steve Salas of Tierra; Neil Bogart, president, Boardwalk Entertainment; Rudy Salas of Tierra; Rick Sklar, vice president, radio programming, WABC; Joey Guerra of Tierra; and Ruben Rodriguez, vice president, promotion, east coast, Boardwalk Entertainment.

Record World Retail Report

APRIL 11, 1981

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

HANDLEMAN/NATIONAL

APRIL WINE—Capitol
ERIC CLAPTON—RSO
WILLIE NELSON—Col
JUICE NEWTON—Capitol
SMOKEY ROBINSON—Tamla
ROLLING STONES—Rolling Stones
DIANA ROSS—Motown
RUSH—Mercury
JAMES TAYLOR—Col
WHO—WB

PICKWICK/NATIONAL

ERIC CLAPTON—RSO
SHEENA EASTON—EMI-America
LOVERBOY—Col
WILLIE NELSON—Col
JUICE NEWTON—Capitol
SMOKEY ROBINSON—Tamla
ROLLING STONES—Rolling Stones
JAMES TAYLOR—Col
ROBIN TROWER—Chrysalis
WHO—WB

RECORD BAR/NATIONAL

QUINCY JONES—A&M
JUDAS PRIEST—Col
KOOL & THE GANG—De-Lite
KROKUS—Ariola-America
RUFUS—MCA
PHOEBE SNOW—Col
STARPOINT—Chocolate City
SUN—Capitol
ALI THOMSON—A&M
GINO VANNELLI—Arista

SOUND UNLIMITED/ NATIONAL

APRIL WINE—Capitol
CRETONES—Planet
ISLEY BROTHERS—T-Neck
QUINCY JONES—A&M
RAINBOW—Polydor
ROLLING STONES—Rolling Stones
PAT TRAVERS—Polydor
GINO VANNELLI—Arista
GROVER WASHINGTON, JR.—Elektra

WHEREHOUSE/NATIONAL

AC/DC—Atlantic
CONCERTS FOR KAMPUCHEA—Atlantic
DEVO—WB
DREGS—Arista
PRETENDERS—Sire
RAYDIO—Arista
DAVID SANBORN—WB
SANTANA—Col
DENIECE WILLIAMS—Col
BERNARD WRIGHT—Arista/GRP

ALEXANDER'S/NEW YORK

ATLANTIC STARR—A&M
CONCERTS FOR KAMPUCHEA—Atlantic
SHEENA EASTON—EMI-America
KLEER—Atlantic
SHERBS—Atco
PHOEBE SNOW—Mirage
JEFFERSON STARSHIP—RCA
TIERRA—Boardwalk
WHO—WB
STEVE WINWOOD—Island

CRAZY EDDIE/NEW YORK

ADAM & THE ANTS—Col
JOHN COUGAR—Riva
ELLEN FOLEY—Epic/Cleve. Intl.
FRANKE & THE KNOCKOUTS—Millennium
ROBERT FRIPP—Polydor
NOEL POINTER—Liberty
SMOKEY ROBINSON—Tamla
VAPORS—Liberty
GROVER WASHINGTON, JR.—Elektra
ROBERT WINTERS—Buddah

DISC-O-MAT/NEW YORK

CHAMPAIGN—Col
ERIC CLAPTON—RSO
SHEENA EASTON—EMI-America

ROBERT FRIPP—Polydor
QUINCY JONES—A&M
RAINBOW—Polydor
ROLLING STONES—Rolling Stones
JAMES TAYLOR—Col
GINO VANNELLI—Arista
WHO—WB

KING KAROL/NEW YORK

JOHN CALE—A&M
CONCERTS FOR KAMPUCHEA—Atlantic
SHEENA EASTON—EMI-America
FANTASY—Pavillion
ROBERT GORDON—RCA
QUINCY JONES—A&M
RAINBOW—Polydor
RAYDIO—Arista
BARRY WHITE—Unlimited Gold
WHO—WB

RECORD WORLD-TSS STORES/NORTHEAST

ADAM & THE ANTS—Col
FRANKE & THE KNOCKOUTS—Millennium
HAWKS—Col
QUINCY JONES—A&M
JUDAS PRIEST—Col
RAINBOW—Polydor
ROLLING STONES—Rolling Stones
PAT TRAVERS—Polydor
GINO VANNELLI—A&M
VAPORS—Liberty

SAM GOODY/EAST COAST

ERIC CLAPTON—RSO
HAWKS—Col
DON MCLEAN—Millennium
WILLIE NELSON—Col
ROLLING STONES—Rolling Stones
RUSH—Mercury
STYX—A&M
VAPORS—Liberty
WHO—WB
JOHN WILLIAMS—Phillips

CUTLER'S/NEW HAVEN

TOM BROWNE—Arista/GRP
ISLEY BROTHERS—T-Neck
JUDAS PRIEST—Col
BONNIE RAITT—WB
REO SPEEDWAGON—Epic
SMOKEY ROBINSON—Tamla
ROLLING STONES—Rolling Stones
STYX—A&M
GROVER WASHINGTON, JR.—Elektra
WHO—WB

FOR THE RECORD/ BALTIMORE

CHAMPAIGN—Col
QUINCY JONES—A&M
JUDAS PRIEST—Col
DEBRA LAWS—Elektra
RUFUS—MCA
BRENDA RUSSELL—A&M
BILL SUMMERS—MCA
PAT TRAVERS—Polydor
GINO VANNELLI—Arista
WHO—WB

RECORD & TAPE COLLECTOR/BALTIMORE

QUINCY JONES—A&M
JUDAS PRIEST—Col
KROKUS—Ariola-America
WEBSTER LEWIS—Epic
BRENDA RUSSELL—A&M
PHOEBE SNOW—Col
STARPOINT—Chocolate City
JAMES TAYLOR—Col
DENIECE WILLIAMS—Col
ROBERT WINTERS—Buddah

KEMP MILL/WASH., D.C.

QUINCY JONES—A&M
KLEER—Atlantic
JERRY KNIGHT—A&M
ROLLING STONES—Rolling Stones

RUFUS—MCA
BRENDA RUSSELL—A&M
SPINNERS—Atlantic
UNLIMITED TOUCH—Prelude
GINO VANNELLI—Arista
WHO—WB

WAXIE MAXIE/ WASH., D.C.

CHANGE—Atlantic
GENE DUNLAP—Capitol
ROBERT FRIPP—Polydor
QUINCY JONES—A&M
RAYDIO—Arista
BRENDA RUSSELL—A&M
RICK SPRINGFIELD—RCA
PAT TRAVERS—Polydor
WHO—WB
BETTY WRIGHT—Epic

GARY'S/RICHMOND

ERIC CLAPTON—RSO
HALL & OATES—RCA
DONNIE IRIS—MCA
JAZZ SINGER—Capitol
(Soundtrack)
LOVERBOY—Col
RAINBOW—Polydor
REO SPEEDWAGON—Epic
DIANA ROSS—Motown
STYX—A&M
STEVE WINWOOD—Island

PENGUIN FEATHER/ NO. VIRGINIA

ROSANNE CASH—Col
FOOLS—EMI-America
GARLAND JEFFREYS—Epic
QUINCY JONES—A&M
JUDAS PRIEST—Col
JUICE NEWTON—Capitol
ROLLING STONES—Rolling Stones
SPANDAU BALLET—Chrysalis
PAT TRAVERS—Polydor
WHO—WB

RECORD REVOLUTION/ PA.-DEL.

BRAINS—Mercury
DEVO—WB
FANTASY—Pavillion
ROBERT FRIPP—Polydor
MANTRA—Casablanca
RONNIE MILSAP—RCA
OHIO PLAYERS—Boardwalk
OZZY OSBOURNE—Jet
SANTANA—Col
GINO VANNELLI—Arista

RADIO 437/PHILADELPHIA

CRAMPS—IRS
SHEENA EASTON—EMI-America
LOVERBOY—Col
TED NUGENT—Epic
NOEL POINTER—Liberty
BRENDA RUSSELL—A&M
SPANDAU BALLET—Chrysalis
SUN—Capitol
GINO VANNELLI—Arista
VAPORS—Liberty

FATHERS & SONS/ MIDWEST

GARLAND JEFFREYS—Epic
QUINCY JONES—A&M
JUDAS PRIEST—Col
KROKUS—Ariola-America
SHOT IN THE DARK—RSO
PAT TRAVERS—Polydor
ROBIN TROWER—Chrysalis
GINO VANNELLI—A&M
VAPORS—Liberty
WHO—WB

NATL. RECORD MART/ MIDWEST

CONCERTS FOR KAMPUCHEA—Atlantic
WAYLON JENNINGS & JESSIE COLTER—RCA
QUINCY JONES—A&M
JUDAS PRIEST—Col
JUICE NEWTON—Capitol

SALESMAKER

FACE DANCES
WHO
WB

TOP SALES

FACE DANCE—Who—WB
NIGHTWALKER—Gino Vannelli—Arista
SUCKING IN THE SEVENTIES—Rolling Stones—Rolling Stones
THE DUDE—Quincy Jones—A&M
POINT OF ENTRY—Judas Priest—Col



SOUND WAREHOUSE/ HOUSTON

ALABAMA—RCA
JOE ELY—MCA
LOVERBOY—Col
WILLIE NELSON—Col
ROLLING STONES—Rolling Stones
STYX—A&M
JAMES TAYLOR—Col
GROVER WASHINGTON, JR.—Elektra
WHO—WB
STEVE WINWOOD—Island

SOUND WAREHOUSE/ COLORADO

PHIL COLLINS—Atlantic
DAVE GRUSIN—Arista/GRP
GARLAND JEFFREYS—Epic
DEBRA LAWS—Elektra
T.S. MONK—Mirage
PEABO BRYSON—Capitol
RUFUS—MCA
PHOEBE SNOW—Mirage
T-CONNECTION—Capitol
GINO VANNELLI—Arista

CIRCLES/ARIZONA

QUINCY JONES—A&M
KROKUS—Ariola-America
MAMMATAPEE—WB
NIGHT FLIGHT—Ariola-America
OHIO PLAYERS—Boardwalk
PASSAGE—A&M
STARPOINT—Chocolate City
WHO—WB
ROBERT WINTERS—Buddah
BERNARD WRIGHT—Arista/GRP

LICORICE PIZZA/ LOS ANGELES

BRIAN ENO-DAVID BYRNE—Sire
QUINCY JONES—A&M
JUDAS PRIEST—Col
WILLIE NELSON—Col
ROLLING STONES—Rolling Stones
JAMES TAYLOR—Col
PAT TRAVERS—Polydor
U2—Island
VAPORS—Island
WHO—WB

MUSIC PLUS/LOS ANGELES

DOC HOLLIDAY—A&M
SHEENA EASTON—EMI-America
KINGBEES—RSO
JUICE NEWTON—Capitol
JIM PHOTOGLO—20th Century-Fox
PHOEBE SNOW—Col
PAT TRAVERS—Polydor
VAPORS—Liberty
BERNARD WRIGHT—Arista/GRP
LAUREN WOOD—WB

EUCALYPTUS RECORDS/ WEST & NORTHWEST

PHIL COLLINS—Atlantic
GREG KIHN—Beserkley
LOVERBOY—Col
WILLIE NELSON—Col
ROLLING STONES—Rolling Stones
JAMES TAYLOR—Col
ROBIN TROWER—Chrysalis
GROVER WASHINGTON, JR.—Elektra
WHO—WB
STEVE WINWOOD—Island

EVERYBODY'S RECORDS/ NORTHWEST

BLONDIE—Chrysalis
ATLANTIC STARR—A&M
EMMYLOU HARRIS—WB
JUDAS PRIEST—Col
WILLIE NELSON—Col
POLICE—A&M
RUSH—Mercury
JAMES TAYLOR—Col
GROVER WASHINGTON, JR.—Elektra
WHO—WB

ROLLING STONES—Rolling Stones
38 SPECIAL—A&M
U2—Island
GINO VANNELLI—Arista
WHO—WB

RECORD REVOLUTION/ CLEVELAND

ROBERT FRIPP—Polydor
JAH MALLA—Modern
LOUNGE LIZARDS—EG
PRETENDERS—Sire
ROLLING STONES—Rolling Stones
DAVID SANBORN—WB
SPANDAU BALLET—Chrysalis
PAT TRAVERS—Polydor
BUNNY WAILER—Mango
WHO—WB

WHERE HOUSE RECORDS/ MICHIGAN

ROSANNE CASH—Col
PHIL COLLINS—Atlantic
GREG KIHN—Beserkley
KROKUS—Ariola-America
GERARD McMANN—Col
NOEL POINTER—Liberty
SHERBS—Atco
GINO VANNELLI—Arista

ROSE RECORDS/CHICAGO

ATLANTIC STARR—A&M
SHEENA EASTON—EMI-America
GARLAND JEFFREYS—Epic
OHIO PLAYERS—Boardwalk
ROLLING STONES—Rolling Stones
PHOEBE SNOW—Col
PAT TRAVERS—Polydor
GINO VANNELLI—Arista
WHO—WB
DENIECE WILLIAMS—Col

RADIO DOCTORS/ MILWAUKEE

DENNIS BROWN—A&M
COLD CHISEL—Elektra
COLD FIRE—Capitol
DANCERSIZE—Vintage
HAWKS—Col
GREG KIHN—Beserkley
MANTRA—Casablanca
STARPOINT—Chocolate City
ALI THOMSON—A&M
GINO VANNELLI—Arista

GREAT AMERICAN/ MINNEAPOLIS

ALABAMA—RCA
JOAN JETT—Boardwalk
RAINBOW—Polydor
SMOKEY ROBINSON—Tamla
ROLLING STONES—Rolling Stones
ROVERS—Epic/Cleve. Intl.
38 SPECIAL—A&M
PAT TRAVERS—Polydor
WHO—WB

EAST-WEST RECORDS/ CENTRAL FLORIDA

GARLAND JEFFREYS—Epic
GREG KIHN—Beserkley
JUICE NEWTON—Capitol
OHIO PLAYERS—Boardwalk
RAINBOW—Polydor
PHOEBE SNOW—Mirage
SUN—Capitol
JAMES TAYLOR—Col
GINO VANNELLI—A&M
WHO—WB

TAPE CITY/NEW ORLEANS

ATLANTIC STARR—A&M
SHEENA EASTON—EMI-America
QUINCY JONES—A&M
JUDAS PRIEST—Col
LOVERBOY—Col
ROLLING STONES—Rolling Stones
BRENDA RUSSELL—A&M
BILL SUMMERS—MCA
GINO VANNELLI—A&M
WHO—WB



Record World Albums

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

APRIL 11, 1981

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

APR. 11 APR. 4

1 1 HI INFIDELITY

REO SPEEDWAGON

Epic FE 36844

(7th Week)



WKS. ON CHART

16 H

2	2	PARADISE THEATER	STYX/A&M SP 3719	11	H
3	3	THE JAZZ SINGER (ORIGINAL SOUNDTRACK)	NEIL DIAMOND/Capitol SWAV 12120	18	I
4	4	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072	24	H
5	5	DOUBLE FANTASY	JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	17	H
6	16	FACE DANCES	THE WHO/Warner Bros. HS 3516	2	H
7	7	MOVING PICTURES	RUSH/Mercury SRM 1 4013 (PolyGram)	7	G
8	6	CRIMES OF PASSION	PAT BENATAR/Chrysalis CHE 1275	32	H
9	10	ARC OF A DIVER	STEVE WINWOOD/Island ILPS 9576 (WB)	12	G
10	8	GUILTY	BARBRA STREISAND/Columbia FC 36750	25	H
11	11	AUTOAMERICAN	BLONDIE/Chrysalis CHE 1290	17	H
12	12	ZENYATTA MONDATTA	THE POLICE/A&M SP 4831	23	G
13	17	WINELIGHT	GROVER WASHINGTON, JR./Elektra 6E 305	20	G
14	9	BACK IN BLACK	AC/DC/Atlantic SD 16018	33	H
15	18	ANOTHER TICKET	ERIC CLAPTON/RSO RX 1 3095	4	H
16	19	DAD LOVES HIS WORK	JAMES TAYLOR/Columbia FC 37009	4	H
17	13	CAPTURED	JOURNEY/Columbia KC2 37616	8	L
18	22	SUCKING IN THE SEVENTIES	ROLLING STONES/Rolling Stones COC 16028 (Atl)	2	H
19	21	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON/Columbia FC 36883	4	H
20	14	THE TWO OF US	YARBROUGH & PEOPLES/Mercury SRM 3834 (PolyGram)	12	G
21	20	GAP BAND III	/Mercury SRM 1 4003 (PolyGram)	13	G
22	24	GRAND SLAM	ISLEY BROTHERS/T-Neck FZ 37080 (CBS)	4	H
23	15	CHRISTOPHER CROSS	/Warner Bros. BSK 3383	55	G
24	25	THE NATURE OF THE BEAST	APRIL WINE/Capitol SOO 12125	11	H
25	23	CELEBRATE	KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	23	H
26	29	BEING WITH YOU	SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	6	H
27	27	TO LOVE AGAIN	DIANA ROSS/Motown MB 951M1	6	H
28	26	GAUCHO	STEELY DAN/MCA 6102	17	I
29	32	LOVERBOY	/Columbia JC 36762	10	G
30	28	HOTTER THAN JULY	STEVIE WONDER/Tamla T8 373M1 (Motown)	21	H
31	31	IMAGINATION	WHISPERS/Solar BZL1 3578 (RCA)	13	H
32	33	HORIZON	EDDIE RABBITT/Elektra 6E 276	30	G
33	35	B.L.T.	ROBIN TROWER WITH JACK BRUCE & BILL LORDAN/Chrysalis CHR 1324	4	G
34	46	THE DUDE	QUINCY JONES/A&M SP 3721	2	H
35	37	MAGIC	TOM BROWNE/Arista/GRP 5503	8	H
36	36	INTENSITIES IN TEN CITIES	TED NUGENT/Epic FE 37084	4	H
37	41	WILD-EYED SOUTHERN BOYS	38 SPECIAL/A&M SP 4835	9	G
38	38	EVANGELINE	EMMYLOU HARRIS/Warner Bros. BSK 3508	6	G
39	42	RADIO ACTIVE	PAT TRAVERS/Polydor PD 1 6313 (PolyGram)	3	H
40	44	FACE VALUE	PHIL COLLINS/Atlantic SD 16029	5	H
41	34	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AHL1 3852	12	G
42	30	THE TURN OF A FRIENDLY CARD	ALAN PARSONS PROJECT/Arista AL 9518	20	H
43	49	RADIANT	ATLANTIC STARR/A&M SP 4833	4	G
44	40	SUPER TROUPER	ABBA/Atlantic SD 16023	16	H
45	45	THREE FOR LOVE	SHALAMAR/Solar BZL1 3577 (RCA)	10	G
46	39	FANTASTIC VOYAGE	LAKESIDE/Solar BXL1 3720 (RCA)	18	G
47	48	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3722	15	G
48	47	ANNE MURRAY'S GREATEST HITS	/Capitol SOO 12110	26	H
49	50	GHOST RIDERS	OUTLAWS/Arista AL 9542	15	H
50	55	DIFFICULT TO CURE	RAINBOW/Polydor PD 1 6316 (PolyGram)	6	G

51	56	MY LIFE IN THE BUSH OF GHOSTS	BRIAN ENO AND DAVID BYRNE/Sire SRK 6093 (WB)	4	G
52	53	GLASS HOUSES	BILLY JOEL/Columbia FC 36384	54	H
53	54	STONE JAM	SLAVE/Cotillion SD 5224 (Atl)	12	G
54	43	COCONUT TELEGRAPH	JIMMY BUFFETT/MCA 5169	8	H
55	62	VOICES	DARYL HALL & JOHN OATES/RCA AQL1 3646	23	H
56	51	IN OUR LIFETIME	MARVIN GAYE/Tamla T8 474M1 (Motown)	10	H
57	52	THE RIVER	BRUCE SPRINGSTEEN/Columbia PC2 36854	22	X
58	60	HOUSE OF MUSIC	T.S. MONK/Mirage WTG 19121 (Atl)	7	G
59	68	LICENSE TO DREAM	KLEEEER/Atlantic SD 19288	4	G
60	94	SHEENA EASTON	/EMI-America ST 17049	2	G
61	61	THE GAME	QUEEN/Elektra 5E 513	37	H
62	69	ESCAPE ARTIST	GARLAND JEFFREYS/Epic JE 36983	3	G
63	73	JUICE	JUICE NEWTON/Capitol ST 12136	2	G
64	57	CHAIN LIGHTNING	DON McLEAN/Millennium BXL1 7756 (RCA)	7	G
65	91	HOW 'BOUT US	CHAMPAIGN/Columbia JC 37008	2	G

CHARTMAKER OF THE WEEK

66 — NIGHTWALKER

GINO VANNELLI

Arista AL 9536



1 H

67	67	BACK ON THE STREETS	DONNIE IRIS/MCA 3272	6	G
68	98	TWICE AS SWEET	A TASTE OF HONEY/Capitol ST 12089	2	G
69	79	'NARD	BERNARD WRIGHT/Arista/GRP 5011	4	G
70	63	LOST IN LOVE	AIR SUPPLY/Arista 4268	40	H
71	58	ALL AMERICAN GIRLS	SISTER SLEDGE/Cotillion SD 16027 (Atl)	7	H
72	97	POINT OF ENTRY	JUDAS PRIEST/Columbia FC 37052	2	H
73	64	MICKY MOUSE DISCO	/Disneyland/Vista 2504	53	X
74	66	FOOLISH BEHAVIOUR	ROD STEWART/Warner Bros. HS 3485	17	H
75	86	LEATHER & LACE	WAYLON & JESSI/RCA AAL1 3931-	3	G
76	76	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	22	H
77	83	TURN THE HANDS OF TIME	PEABO BRYSON/Capitol ST 12138	3	G
78	59	ALL AROUND THE TOWN	BOB JAMES/Columbia/Tappan Zee C2X 36786	6	J
79	96	FEELS SO RIGHT	ALABAMA/RCA AHL1 3930	2	G
80	65	LIVE EAGLES	/Asylum BB 705	18	L
81	84	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752	30	L
82	70	MAKING MOVIES	DIRE STRAITS/Warner Bros. BSK 3480	20	G
83	81	GREATEST HITS	OAK RIDGE BOYS/MCA 5150	19	H
84	93	PARTY TILL YOU'RE BROKE	RUFUS/MCA 5159	2	H
85	74	BARRY BARRY	MANILOW/Arista AL 9537	17	H
86	75	CITY NIGHTS	TIERRA/Boardwalk FW 36995	10	H
87	72	HEALING	TODD RUNDGREN/Bearsville BHS 3522 (WB)	8	H
88	88	ARETHA	ARETHA FRANKLIN/Arista AL 9538	22	H
89	85	TRUST	ELVIS COSTELLO/Columbia JC 37051	9	G
90	99	MOUNTAIN DANCE	DAVE GRUSIN/Arista/GRP 5010	2	G
91	89	AGAINST THE WIND	BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	55	H
92	78	VOICES IN THE RAIN	JOE SAMPLE/MCA 5172	9	H
93	103	KINGS OF THE WILD FRONTIER	ADAM & THE ANTS/Epic NJE 37033	1	G
94	80	KENNY LOGGINS	ALIVE/Columbia C2X 36738	26	J
95	95	BOY	U2/Island ILPS 9646 (WB)	3	G
96	113	LEAGUE OF GENTLEMEN	ROBERT FRIPP/Polydor PD 1 6317 (PolyGram)	1	G
97	100	EVERYTHING IS COOL	T-CONNECTION/Capitol ST 12128	2	G
98	107	LOVE IS . . . ONE WAY	/MCA 5163	1	H
99	108	CONNECTIONS & DISCONNECTIONS	FUNKADELIC/Lax JW 37087	1	G
100	92	GREATEST HITS	DOORS/Elektra 5E 515	22	H

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- 151 JERMAINE JERMAINE JACKSON/
Motown M8 948M1
- 152 TURN BACK TOTO/Columbia FC
36813
- 153 ANNIE (ORIGINAL CAST ALBUM)/
Columbia JS 34712
- 154 INHERIT THE WIND WILTON FELDER/
MCA 5144
- 155 FORCE OF NATURE SUN/Capitol ST
12192
- 156 DEE DEE DEE SHARP GAMBLE/
Phila. Intl. JZ 36370 (CBS)
- 157 SPIRIT OF ST. LOUIS ELLEN FOLEY/
Epic/Cleve. Intl. NJE 36984
- 158 THE HOT SHOT DAN SIEGEL/Inner
City IC 1111
- 159 I'M NO HERO CLIFF RICHARD/
EMI-America 17039
- 160 FREEDOM OF CHOICE DEVO/
Warner Bros. BSK 3435
- 161 CHANCE MANFRED MANN'S EARTH
BAND/Warner Bros. BSK 3498
- 162 SHAVED FISH JOHN LENNON/
Capitol SW 3421
- 163 LET ME BE THE ONE WEBSTER LEWIS/
Epic FE 36878
- 164 GUITAR MAN ELVIS PRESLEY/RCA
AAL1 3917
- 165 FACES EARTH, WIND & FIRE/ARC/
Columbia KC2 36795
- 166 PHIL SEYMOUR/Boardwalk FW
36996
- 167 CHIPMUNK PUNK CHIPMUNKS/
Excelsior XLP 6008
- 168 BLACK SEA XTC/Virgin RSO VA
13147
- 169 HAWKS/Columbia NJC 36922
- 170 ELOISE LAWS/Liberty LT 1603
- 171 THERE MUST BE A BETTER WORLD
SOMEWHERE B.B. KING/MCA
5162
- 172 HEAVY MENTAL FOOLS/EMI-America
SW 17046
- 173 JOURNEYS TO GLORY SPANDAU
BALLET/Chrysalis CHR 1331
- 174 PLIMSOUHS/Planet P 13 [E/A]
- 175 LIVE & MORE ROBERTA FLACK AND
PEABO BRYSON/Atlantic SD
27004

- 176 SIDE BY SIDE RICHIE COLE WITH
PHIL WOODS/Muse MR 5237
- 177 DECEPTION IS AN ART ALI
THOMSON/A&M SP 4846
- 178 ANDY GIBBS' GREATEST HITS/RSO
RX 1 3091
- 179 BOP TIME L.A. BOPPERS/Mercury
SRM 1 4006 (PolyGram)
- 180 BUTT ROCKIN' FABULOUS
THUNDERBIRDS/Chrysalis CHR
1319
- 181 WORKING CLASS DOG RICK
SPRINGFIELD/RCA AFL1 3697
- 182 AS ONE BAR-KAYS/Mercury SRM
1 3844 (PolyGram)
- 183 FEEL ME CAMEO/Chocolate City
CCLP 2016 (PolyGram)
- 184 ALL MY REASONS NOEL POINTER/
Liberty LT 1094
- 185 DIRECTIONS MILES DAVIS/Columbia
KC2 36472
- 186 THE WILD, THE WILLING AND THE
INNOCENT UFO/Chrysalis CHR
1307
- 187 LIVE AT MONTREUX MINGUS
DYNASTY/Atlantic SD 16031
- 188 DANCE CRAZE VARIOUS ARTISTS/
Chrysalis CHR 1299
- 189 AT PEACE WITH WOMAN JONES
GIRLS/Phila. Intl. JZ 36767 (CBS)
- 190 ONE WAY LOVE AFFAIR SADANE/
Warner Bros. BSK 3903
- 191 GOING FOR ANOTHER ONE
BOHANNON/Phase II JW 37076
- 192 SAY NO MORE BADFINGER/Radio
RR 16030 (Atl)
- 193 GREATEST HITS-VOLUME II LINDA
RONSTADT/Asylum SE 516
- 194 LATE NIGHT GUITAR EARL KLUGH/
Liberty LT 1079
- 195 SOUND AFFECTS JAM/Polydor PD
1 6315 (PolyGram)
- 196 LET THERE BE ROCK AC/DC/Atlantic
SD 36151
- 197 BI-COASTAL PETER ALLEN/A&M SP
4825
- 198 HIGH VOLTAGE AC/DC/Atlantic
SD 36142
- 199 VOYEUR DAVID SANBORN/Warner
Bros. BSK 3546
- 200 GREATEST HITS RITA COOLIDGE/
A&M SP 4836

Album Cross Reference

ABBA	44	ANNE MURRAY	48
AC/DC	14, 127	NAZARETH	102
ADAM & THE ANTS	93	WILLIE NELSON	19, 131
AIR SUPPLY	70	JUICE NEWTON	63
ALABAMA	79	TED NUGENT	36
APRIL WINE	24	OAK RIDGE BOYS	83
A TASTE OF HONEY	68	OHIO PLAYERS	122
ATLANTIC STARR	43	ONE WAY	98
BEATLES	125	ORIGINAL SOUNDTRACK:	
PAT BENATAR	8, 140	EVITA	128
GEORGE BENSON	103	FAME	119
BLONDIE	11	HONEYSUCKLE ROSE	81
TOM BROWNE	35	URBAN COWBOY	141
PEABO BRYSON	77	XANADU	111
JIMMY BUFFETT	54	OUTLAWS	49
ROSANNE CASH	101	ALAN PARSONS PROJECT	42, 144
CHAMPAIGN	65	DOLLY PARTON	41
ERIC CLAPTON	15	POLICE	12
CLASH	113	PRINCE	130
PHIL COLLINS	40	QUEEN	61, 148
CON FUNK SHUN	115	EDDIE RABBITT	32
RY COODER	149	RAINBOW	50
CHRISTOPHER CROSS	23	SMOKEY ROBINSON	26
ELVIS COSTELLO	89	REO SPEEDWAGON	1, 145
JOHN COUGAR	105	KENNY ROGERS	4
NEIL DIAMOND	3	ROLLING STONES	74
DIRE STRAITS	82	DIANA ROSS	27, 110
DOORS	100	RUFUS	84
GENE DUNLAP	107	TODD RUNDGREN	87
EAGLES	80	RUSH	7
SHEENA EASTON	60	BRENDA RUSSELL	123
BRIAN ENO & DAVID BYRNE	51	JOE SAMPLE	92
FRANKE & THE KNOCKOUTS	147	BOZ SCAGGS	136
ARETHA FRANKLIN	88	BOB SEGER	91
ROBERT FRIPP	96	SHALAMAR	45
FUNKADELIC	99	SHERBS	137
GAP BAND	21	SISTER SLEDGE	71
MARVIN GAYE	56	SKYY	133
TERRI GIBBS	109	SLAVE	53
DAVE GRUSIN	90	GRACE SLICK	142
EMMYLOU HARRIS	38	PHOEBE SNOW	116
HALL & OATES	55	SPINNERS	121
HEART	106	BRUCE SPRINGSTEEN	57
CAROL HENSEL	104	SPYRO GYRA	114
ISLEY BROS.	22	STARPOINT	134
DONNIE IRIS	67	STEELY DAN	28
MICHAEL JACKSON	146	ROD STEWART	74
JACKSONS	117	BARBRA STREISAND	10
BOB JAMES	78	STYX	2
GARLAND JEFFREYS	62	BILL SUMMERS	126
WAYLON JENNINGS	118	T-CONNECTION	97
BILLY JOEL	52	JAMES TAYLOR	16
QUINCY JONES	34	SPECIAL	37
JOURNEY	17	TERRA	66
JUDAS PRIEST	72	PAT TRAVERS	39
GREG KINN	143	ROBIN TROWER	33
KLEER	59	UNLIMITED TOUCH	135
JERRY KNIGHT	112	U2	95
KOOL & THE GANG	25	GINO VANNELLI	66
KROKUS	138	VAPORS	124
LAKESIDE	46	GROVER WASHINGTON, JR.	13
DEBRA LAWS	129	WAYLON & JESSI	31
JOHN LENNON/YOKO ONO	5	WHISPERS	6
KENNY LOGGINS	94	WHO	108
LOVERBOY	29	DENICE WILLIAMS	76
DON McLEAN	64	DON WILLIAMS	150
DELBERT McCLINTON	132	HANK WILLIAMS	75
BARRY MANILOW	85	STEVE WINWOOD	9
RANDY MEISNER	120	ROBERT WINTERS & FALL	139
RONNIE MILSAP	47	STEVIE WONDER	30
T.S. MONK	58	BERNARD WRIGHT	69
MICKY MOUSE DISCO	73	YARBROUGH & PEOPLES	20

Record World Albums 101-150

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|---------|--------|---|--|
| 101 | 106 | SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965 (G) | |
| 102 | 82 | THE FOOL CIRCLE NAZARETH/A&M SP 4844 (G) | |
| 103 | 77 | GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453 (H) | |
| 104 | 114 | DANCERSIZE CAROL HENSEL/Mirus/Vintage VNJ 7701 (H) | |
| 105 | 143 | NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR/
Riva RVL 7403 (PolyGram) (G) | |
| 106 | 87 | GREATEST HITS/LIVE HEART/Epic KE2 36888 (L) | |
| 107 | 117 | IT'S JUST THE WAY I FEEL GENE DUNLAP FEATURING THE
RIDGWAYS/Capitol ST 12130 (G) | |
| 108 | 138 | MY MELODY DENICE WILLIAMS/ARC/Columbia FC 37048 (H) | |
| 109 | 119 | SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5173 (G) | |
| 110 | 110 | DIANA DIANA ROSS/Motown M8 936M1 (H) | |
| 111 | 111 | XANADU (ORIGINAL SOUNDTRACK)/MCA 6100 (I) | |
| 112 | 115 | PERFECT FIT JERRY KNIGHT/A&M SP 4843 (G) | |
| 113 | 71 | SANDINISTA! CLASH/Epic E3X 37037 (X) | |
| 114 | 104 | CARNAVAL SPYRO GYRA/MCA 5149 (H) | |
| 115 | 101 | TOUCH CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram) (G) | |
| 116 | 133 | ROCK AWAY PHOEBE SNOW/Mirage WTG 19297 (Atl) (G) | |
| 117 | 90 | TRIUMPH JACKSONS/Epic FE 36424 (H) | |
| 118 | 125 | GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378 (G) | |
| 119 | 116 | FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (H) | |
| 120 | 124 | ONE MORE SONG RANDY MEISNER/Epic NJE 36748 (G) | |
| 121 | 131 | LABOR OF LOVE SPINNERS/Atlantic SD 16032 (H) | |
| 122 | 132 | TENDERNESS OHIO PLAYERS/Boardwalk FW 37090 (H) | |
| 123 | — | LOVE LIFE BRENDA RUSSELL/A&M SP 4811 (G) | |
| 124 | 134 | MAGNETS VAPORS/Liberty LT 1090 (G) | |
| 125 | 126 | THE BEATLES '67-'70/Capitol SKBO 2404 (L) | |
| 126 | — | CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/
MCA 5178 (H) | |
| 127 | 135 | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G) | |
| 128 | 118 | EVITA (ORIGINAL BROADWAY CAST)/MCA 2 11007 (X) | |
| 129 | 139 | VERY SPECIAL DEBRA LAWS/Elektra 6E 300 (H) | |
| 130 | 137 | DIRTY MIND PRINCE/Warner Bros. BSK 3478 (G) | |
| 131 | 127 | STARDUST WILLIE NELSON/Columbia KC 35305 (G) | |
| 132 | 112 | THE JEALOUS KIND DELBERT McCLINTON/Capitol/MSS
ST 12115 (G) | |
| 133 | 122 | SKYYPORT SKYY/Salsoul SA 8537 (RCA) (G) | |
| 134 | — | KEEP ON IT STARPOINT/Chocolate City CCLP 2018
(PolyGram) (G) | |
| 135 | 136 | UNLIMITED TOUCH/Prelude PRL 12184 (G) | |
| 136 | 102 | HITS! BOZ SCAGGS/Columbia FC 36841 (H) | |
| 137 | 120 | THE SKILL SHERBS/Atco AD 38 137 (Atl) (G) | |
| 138 | — | HARDWARE KROKUS/Arista OL 1508 (Arista) (G) | |
| 139 | — | MAGIC MAN ROBERT WINTERS & FALL/Buddah BDS 5732
(Arista) (G) | |
| 140 | 140 | IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR
1236 (G) / | |
| 141 | 105 | URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS
ARTISTS/Full Moon/Phase II DP 90002 (X) | |
| 142 | 109 | WELCOME TO THE WILDCAT KING BALL GRACE SLICK/RCA
AQL1 3851 (H) | |
| 143 | 148 | ROCKHNROLL GREG GYLFEHN/Beserkley B2 10069 (E/A) (G) | |
| 144 | — | I ROBOT ALAN PARSONS PROJECT/Arista AL 7002 (H) | |
| 145 | 144 | YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH
REO SPEEDWAGON/Epic JE 35082 (G) | |
| 146 | 147 | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (H) | |
| 147 | 149 | FRANKE & THE KNOCKOUTS/Millennium BXL1 7755 (RCA) (G) | |
| 148 | 130 | FLASH GORDON (ORIGINAL SOUNDTRACK) QUEEN/Elektra
5E 518 (H) | |
| 149 | 121 | BORDER LINE RY COODER/Warner Bros. BSK 3489 (G) | |
| 150 | 146 | ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330 (H) | |

Goody Trial (Continued from Page 3)

against Sam Goody Inc. on the grounds that the charge was not worded properly.

In oral arguments before Platt, Holmes and Gold attempted to dismiss the three ITSP counts on the grounds that the government had not sufficiently proven that tapes shipped from the Maspeth, Queens, Goody warehouse to Pickwick International in Minneapolis were indeed the counterfeit tapes Stolon is accused of buying. The two defense lawyers also argued that the copyright infringement charges against all the titles in the indictment except for "Grease" and "Saturday Night Fever" should be dismissed because the government hadn't brought sufficient evidence proving the counterfeit tapes were bought at a considerable discount. One of the prosecution's longstanding contentions is that the low price of the bogus tapes should have made Stolon aware of their questionable origin.

Judge Platt finally ruled that the copyright infringement counts concerning Wings' "London Town," James Taylor's "JT," Barry Manilow's "Even Now," Jefferson Starship's "Earth," "Paul Simon's Greatest Hits," and Kiss' "Double Platinum" should be dropped.

Platt sustained the charges against "Grease," "Fever" and four other titles, and he sustained the three ITSP charges, although he concluded that Jacobs was sending his case to the jury on a "thin reed."

Holmes and Gold also argued that the entire indictment should be dropped because of the testimony of FBI special agent Richard Ferri. During the first week of the trial, Ferri told the defense that he may have destroyed some notes taken during an interview with middleman Norton Verner. The defense is entitled to any such notes. Ferri later recanted his testimony outside the eyes of the jury in a performance that defense attorney Gold said was "sickening." While Platt didn't grant the defense's request for a complete dismissal, he ruled that if defendants were convicted, the defense would have grounds for requesting a new trial.

After discovering an irregularity in the copyright certification of "Saturday Night Fever," Gold asked Platt to dismiss the count against that title. Gold had discovered that Paramount Pictures had copyrighted the soundtrack before the release of the RSO LP, and that the RSO copyright certificate may not be acceptable. In his instructions to the jury, Platt said that if the jury found that there was a movie copyright before an LP copyright, then no evidence pertaining to "Fever" could be used.

While Jacobs, Holmes and Gold argued their cases extensively in front of the jury during Wednesday's closing statements, the most heated discussion of the specifics of the case came on Tuesday, without the jury present, when Jacobs pleaded with Platt to sustain the indictments.

Disagreeing with Platt's contention that the government needed to prove a considerable price differential in order to have the copyright infringement charges stick, Jacobs said that the "totality of circumstances" were enough for the jury to infer that Stolon had knowledge he was buying counterfeits.

"What circumstances?" Platt retorted.

Jacobs mentioned middleman Verner's testimony in which he said that Stolon once complained that the tapes were "blurry," and middleman Spencer Pearce's testimony in which he told how Stolon had rejected four boxes of tapes in 1978 because he said they looked like "they were bootlegged in your garden." Jacobs also recounted the alleged conversation that took place between Stolon and Sam Goody Sr. in which Goody told Stolon not to deal with middleman Jeffrey Collins' Scarlet Band Records.

Responding to Jacobs' plea, Platt said, "That doesn't prove knowledge. You make everything out to be a lie in your mind, and infer that it's proof. That's not the way to prove a case . . . You have nothing."

Pearce's testimony of Stolon's "bootlegged in your back garden" statement may prove to be crucial in the jury's deliberations. The defense has maintained that Stolon rejected four cartons of tapes because he had been sent cassettes, instead of eight-tracks. And in his closing argument, defense attorney Gold said that Pearce was lying and that the conversation between Pearce and Stolon never took place.

Yet in his rebuttal to the defense's closing statements, prosecutor Jacobs told the jury that the defense is arguing that Pearce lied about Stolon and is also arguing that Pearce and Stolon were good friends and long-time business associates. Gold read to the jury for the second time on Wednesday a poem Pearce had written about Stolon. "They can't have it both ways," said Jacobs. "Pearce can't be Stolon's good buddy, and also lie about buddy Stolon."

During his closing argument Jacobs called the defense arguments "red herrings" that took attention away from the real issues. Similarly, defense lawyer Holmes said that Jacobs had repeatedly thrown "squid ink" at

the jury because he couldn't prove his case.

In his 2½-hour summing-up, Jacobs reviewed the key issues in his case and attempted to deflate the defense's contentions. The relationship between middlemen Jeffrey Collins, Norton Verner and Spencer Pearce is very important, said Jacobs; Stolon's knowledge of this relationship proves that he knew the bogus tape purchases were not just "one-shot good deals," but were part of a "pattern" of racketeering.

Jacobs read extensively from the bugged taped conversation between convicted counterfeit dealer Murray Kaplan and Stolon. Although the jury had received transcripts of the tape, the quality of the recording had made the conversation near unintelligible during its initial playing two weeks ago. According to Jacobs, the tape reveals Stolon saying, "What am I gonna do? I'm gonna face the music . . . I hope they don't send me away for eight years." Towards the end of the tape, according to Jacobs, Stolon whispers to Kaplan, "We never discussed this."

Jacobs called the defense's "free goods" argument a red herring, claiming that the defense had not shown one instance of a discount purchase of "Grease" or "Fever" in the music industry's so-called third market. The defense has claimed that Stolon bought tapes of the two popular titles (for less than half of PolyGram's price) thinking that they were free goods or promotional items offered for quick cash.

Responding to the defense's argument that the government's chief witness, Norton Verner, has confessed to myriad crimes, Jacobs said, "You've got to make a deal with a sinner to catch the

devil."

Holmes began his summing-up by telling the jury that it was fitting for the government to close its case on April Fools Day, because the evidence presented was all "balderdash." Holmes explained that the defense didn't call any witnesses because the evidence already presented called "overwhelmingly" for acquittal.

Stolon's attorney Gold refuted Verner's testimony about Stolon's "blurry colors" statement by telling the jury that his client was color-blind. Referring to the appearance of Billy Joel, Gold said that Joel had no relevance to the case and was "paraded before the jury in an effort to have him endorse, like toothpaste, the government's case against the defendants."

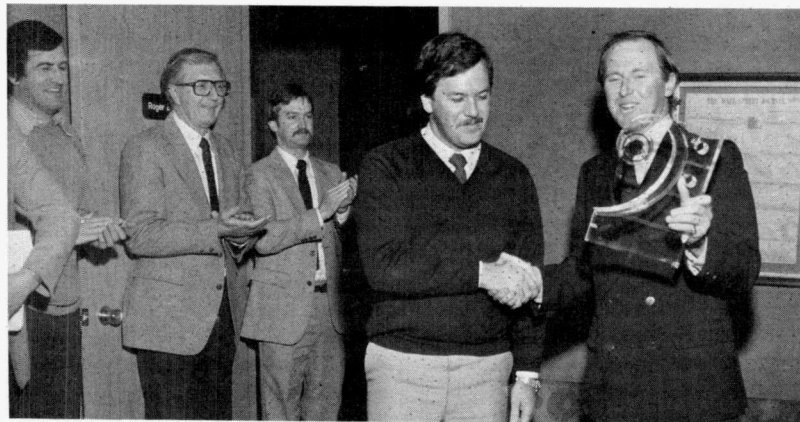
Gold read again from the taped conversation between Kaplan and Stolon, emphasizing Stolon's line, "They can hold me for stupidity, but they can't hold me for intent."

The jury was not allowed to take a transcript of the tape with them during its deliberations.

Theodora Zavin Named Copyright Consultant

■ NEW YORK — Theodora Zavin, BMI senior vice president, performing rights, has been invited to serve as an honorary consultant to the Library of Congress as a member of the Copyright Office Advisory Committee. Zavin will act as an advisor to the copyright register on a variety of topics including the administration of the U.S. copyright law, international copyright issues, and the operations and services of the U.S. Copyright Office. Her appointment lasts for one year.

Chappell-International Print Meeting



Chappell-International held its annual print meeting in the U.S. for the first time in Winona and Milwaukee headquarters of the Hal Leonard Publishing Corporation, exclusive U.S. print distributor for Chappell Music. Organized by U.K.-based Chappell-International executive vice president Nick Firth, the meeting was attended by Chappell representatives from France, Australia, Sweden, England, Canada and Spain, and participants from the PolyGram Publishing Division in Germany and from Hal Leonard. Firth (right) is shown presenting the annual PolyGram Publishing Division award to Colin Cornish, managing director of Chappell & Co. and Intersong Pty. Ltd.-Australia for excellence in music publishing in 1980. Also shown are, from left: Jonathan Simon, managing director of Chappell-U.K. Tom Jackson, controller for Hal Leonard; and Bob Gilbertson, Hal Leonard's vice president of operations.

Solar Names Ali

■ LOS ANGELES — Dick Griffey, president of Solar Records and the production company that bears his name, has announced the appointment of Karolyn Ali as his administrative assistant and executive director of Solar's management division.

In her newly created position, Ali will coordinate all inter-departmental activities for Griffey and also function as the label's artist liaison.

Ali most recently served as assistant to the president of the New York-based Commodores Entertainment Corporation, where she coordinated management activities for the Commodores and Platinum Hook. She was also co-founder of the Golden Pyramid Group, Inc., an independent management consultant firm in the music industry.

N.Y. Music Task Force Sets Membership Drive

■ NEW YORK — The New York Music Task Force, formed in 1978 and devoted to maintaining New York City's standing as the capital of music and music opportunity, is launching a major membership drive.

Members of all segments of the music industry are invited to join and thereby contribute to the growth of New York's music business and work with experts in all areas of music. The Task Force is a non-profit volunteer organization.

For further information, contact Allen Korwin c/o Javits and Javits, 1345 Avenue of the Americas, N.Y. 10019 or Jo Ann Abrams at (212) 434-8881.

Lyricist Edward Heyman Dies in Mexico at 74

■ NEW YORK—Edward Heyman, who wrote the lyrics for such songs as "Body and Soul," "When I Fall in Love," and "You Oughta Be in Pictures," died last Monday (30) in Mexico. He was 74.

Among Heyman's collaborators were Vincent Youmans, Victor Young, Dana Suesse, Morton Gould, Nacio Herb Brown, John Green, Rudolf Grims, Sigmund Romberg, Arthur Schwartz, Ray Henderson, Oscar Levant, and Carmen Lombardo.

Heyman, a member of the American Society of Composers, Authors and Publishers since 1931, wrote the scores for such Broadway shows as "Here Goes the Bride," "Through the Years," "She Loves Me Not," "Murder at the Vanities," and "Pardon Our French." He also wrote "Bluebird of Happiness" for Radio City Music Hall.

The Changing Face of Black Radio: Are Some Artists 'Too Black' for It?

By NELSON GEORGE

■ NEW YORK — Kurtis Blow or Blondie? Kenny Rogers or Cameo? Barbra Streisand or Millie Jackson? These kinds of programming choices face black radio programmers every day, and are often decided in ways that would have been unthinkable a decade ago.

Blondie's "Rapture" climbed to #1 on the pop singles chart largely on the strength of black club and radio play. Rogers' "Lady" was a black radio favorite, and Streisand's collaboration with Barry Gibb was a staple on many black radio outlets. In contrast, Blow, Cameo, and Jackson have been branded "too black," not just by pop stations, but by programmers at certain major market black stations as well.

Frankie Crocker, program director at New York's WBLS, is considered by many to be the chief architect of this more diverse style of black radio. In an extensive interview with *Record World* last September 13, Crocker outlined the roots of his influential philosophy.

"I think that if you segregate radio, then you tend to fester in your surroundings and you'll never get out of that," he said. Crocker said he noticed early in his career, while at New York's WWRL-AM, that white radio "was trying to beat me to the Smokey Robinsons, the Aretha Franklins, the Wilson Picketts, the Otis Reddings - they were trying to get them on the station faster than I could where I was.

"And I could see that to the record companies it meant more to have a record on WABC than on WWRL, because of the size of

the market and the sales volume. So I thought to myself at that time, 'If this is going to be the deal, where am I going to be? As soon as WABC opens their doors to this kind of music, plus the other stuff that I'm not playing, then I'm going to be lost.'"

So Crocker, when he took control of WBLS (then WLIB-FM) in the early '70s, developed his programming mix into what he calls "in the purest sense . . . mass appeal radio."

"There are just artists, where the music transcends the color of the skin. There are clearly those artists that just do black music, just as there are artists, white artists, that just do white pop. But when you have artists that do music that can be successful in three or four markets, black, Spanish, and so on, it's just a hit."

Not surprisingly, WBLS was one of the first black stations in the country to play both "Lady" and "Rapture." Frank Sinatra's "New York, New York" found a spot in the rotation as well. WBLS was also a pioneer in popularizing disco music.

Washington, D.C.'s WHUR is another station that has, over its ten-year existence, "always broken rules and traditions," according to program director Oscar Fields. Describing the nation's capital as "a cosmopolitan town where different cultures and economic backgrounds come together," Fields says WHUR has had to maintain a wide music base to be competitive.

Contemporary R&B, pop-jazz, funk, pure jazz, and Caribbean music all find a place on WHUR. The station is also very commu-

nity-minded, due in part to its ownership by Howard University. "Since we are not owned by a private concern, I feel we have more freedom and flexibility in programming," Fields notes.

Fields says the station "played the Blondie record only after it had become obvious that black consumers and listeners liked it. We also play the Sugarhill Gang and Kurtis Blow, because the audience responds to them."

George Ware, the Black Music Association's director of programs and special projects and formerly an executive of Fair Play, a black radio advocacy group, observes that these stations "can have similar content, but very different ambience."

Citing New York's WBLS and Philadelphia's WDAS as examples, Ware observes "WBLS has moved conceptually downtown, selling a sophisticated, urbane New Yorker approach, moving far afield from its days when 'BLS called itself 'the black experience in sound.' Everything from the on-air jocks to the subway ads sell this image.

"Yet WDAS, which also tries to tap the general market, has maintained a grassroots feeling, while still adding selected white records. Old-time personality radio is still used by WDAS, and its AM side has a strong community oriented news-talk format that adds depth to their coverage of and commitment to the community. If WBLS can do the same thing with WLIB—since they have gone predominately news and talk—it will balance what, I feel, is a psychologically negative image for black radio."

Bob Gooding, Warner Bros. east coast progressive music promotion and marketing director, says he feels too many black programmers have lost perspective in chasing a general audience: "White people listen to black radio because it sounds different from top 40 and MOR. Simple as that. When black radio loses that difference, then it really has forgotten its purpose and hurts both its audience and black culture."

Some observers of contemporary black radio are even more critical in their comments. In his widely read black radio tip sheet "Jack the Rapper," former deejay Jack Gibson has taken to calling for the end of "zebra radio."

"There are 8,000 radio stations in the U.S. and only about 400 are black-owned and programmed," Gibson says. "But it seems black stations looking for a white audience have forgotten that black listeners and musicians

(Continued on page 47)

Japanese Gold for Queen's 'Game'



WEA International president Nesuhi Ertegun joined top Elektra/Asylum International and Warner/Pioneer execs in Tokyo recently to present gold albums to Queen for Japanese sales of the group's LP 'The Game.' Queen was in Tokyo for five SRO nights at Budokan, which were followed by a South American tour. Pictured after the presentation are, from left: George Stealy, E/A's vice president/international; Queen's John Deacon; Ertegun; Queen's Freddie Mercury; Misa Watanabe, wife of Shin Watanabe, who promoted Queen's Tokyo dates; Queen's Brian May; Keith Bruce, Warner/Pioneer managing director; Queen's Roger Taylor; Paul Prenter, Queen's personal manager; and Jim Beach, Queen's business advisor.

Hammond's World, CBS's World



Columbia recording artist Albert Hammond recently stopped by the label's New York offices to celebrate the release of his latest LP, "Your World and My World," for which CBS has publishing rights around the world. Pictured are, from left (seated): Harvey Shapiro, VP, CBS Songs International; Hammond; and Mick Schneider, manager; (standing) Dick Asher, deputy president and chief operating officer, CBS/Records Group; Joe Mansfield, VP marketing, Columbia; Allen Davis, president, CBS Records International; Mike Stewart, president, April/Blackwood Music Publishing; and Mickey Eichner, VP, national A&R, Columbia.

Disco File (Continued from page 22)

throwback to rough-cut Miami soul, and the tape-reverse, phasing and editing tricks come faster and faster as the track progresses—entertaining.

Noted briefly: The **Real Thing's** "Groovy Freaks" (BID, commercially), that European group's first work with producers **James Mtume** and **Reggie Lucas**, is solid, polished work, the rather bubblegum hook held up with a flawless backing track. Check the flip, "Real Thing" (3:47), a loose, American-sounding cut . . . The title cut of the **Bill Summer** and **Summer's Heat** album, "Call it What You Want" has been released in a non-commercial remixed version on MCA, running 5:20. This lean party track gives a sort of ABC of jazz-funk—tight, sharp as a knife . . . **Queen Samantha's** "Funky Celebration," a popular import, has been released Stateside by DBA; it's an old-school pastiche of European-Latin influences dressed in synthesizers and violins. The flip, "Close Your Eyes," is in a pop vein that suggests France Joli or late Cerrone . . . The **Clash's** "The Magnificent Seven" has been redone in an over-powering instrumental "dub" remix retitled "The Magnificent Dance," which is available with a short vocal edit and two versions of a slow rocker, "The Call Up," all on a commercial Epic disco disc . . . "My Life in the Bush of Ghosts," the experimental album by **Brian Eno** and **David Byrne** (Sire), may be tough to listen to continuously because of its non-stop electronic throb, but cut by cut, it's easy to appreciate, especially the robot-funk "The Jezebel Spirit" (4:55). If you listen closely, the unidentified voice of an exorcist is commanding, "Put your hand up in the air!" Sounds appropriate . . . More news: **Billy Ocean's** "Nights" should be domestically available on Epic disco disc by the time you see this; **People's Choice's** new single will be out soon on West End; **Carol Jiani's** amazing "Hit 'n' Run Lover" has been acquired by Ariola, and her completed album will follow a commercial disco disc, slightly remixed to bring up the vocals; **D.D. Sound's** "Hootchie Cootchie" is available on Emergency's subsidiary, Fuschia.

WEA International Gets Life



WEA International has signed the Miami-based group Life to a worldwide recording agreement, under which Life's albums and singles will be released by Elektra/Asylum in the United States. The seven-member group features guitarist/writer/vocalist George Terry (known for his work on album and in the studio with Eric Clapton, Crosby, Stills & Nash, The Bee Gees and others) and vocalist/writer Kitty Woodson. Life's debut album was produced at Miami's Criteria Studios by Terry, Steve Klein and WEA International senior vice president Fred Haayen. The LP will be released worldwide in April. An advance single, "Cool Down," has just been released. Pictured are, from left: Kenny Buttice, E/A senior vice president/A&R; Stan Poses, group's manager; Haayen; Terry; Woodson; Joe Smith, E/A chairman; and Ralph Ebler, E/A east coast artist development director.

The Coast (Continued from page 18)

ceeds from the single were to go to the Juvenile Diabetes (Research) Foundation . . . Would you believe **Garth Hudson**, former keyboardist, accordionist and lots of other ists for **The Band**, as a member of **Don McLean's** band? It's true. They even taped **Merv Griffin's** TV show not long ago, a program that probably never would have included The Band among its guests . . . Talk about fun couples: We're fascinated by the prospect of a collaboration between **Tom Waits** and **Crystal Gayle** on the new **Francis Ford Coppola** movie, "One From the Heart." Don't know quite what that collaboration will consist of, however . . . Speaking of Waits, **Art Fein** tells us that Waits' former roommate at the lavish Tropicana Motel, one **Chuck E. Weiss** (you'll remember him from **Rickie Lee Jones'** hit tune about someone being in love), has a version (on tape) of the great **Louis Jordan's** "Saturday Night Fish Fry" that is getting airplay at stations in L.A., N.Y. and Denver.

AND MORE ON MOVIES: **David Geffen**, Starship tells us, has come up with the dough to reactivate "Personal Best," a film about Olympic athletes starring **Muriel Hemingway**. Production was halted last summer by the SAG/AFTRA strike . . . We were looking forward to "Dance Craze" doing for ska music what "The Harder They Come" did for reggae some years ago but after viewing what amounts to a run-together collection of filmed concert clips, the only folks we can recommend the film to are hard-core fans of the idiom. The audience at the Filmex screening here was buzzing with "which one's Madness? . . . is that **Selecter** or **English Beat**? . . ." cause director **Joe Massot** had neglected to include even the most fleeting introduction of each band. A pity, but the soundtrack should be good.

BAD TASTE: More than even we could stomach was displayed by one **Ozzy Osbourne**, late of **Black Sabbath** and currently a Jet Records recording artist, during an E/P/A marketing meeting that took place last week at blackrock west. Accompanied by Jet staffers **Pat Siciliano** and **Sharon Arden**, Ozzy showed up for a presentation of his new LP (which we refuse to plug here) and pulled a couple of doves out of his pocket, magician-style. That's all well and good and cute, and everybody laughed when one of the birds perched on director of product management **Larry Stessel's** noggin. But the light spirits of the 30 or so staffers who were present darkened some when Osbourne placed the other bird's head in his mouth and bit it off; even Siciliano, we hear, was embarrassed.

BITS: When the L.A. Theatre Works presents "Hearts on Fire (Catholic Girls)" by **Doris Baizley** at the Odyssey Theatre this week, the role of "Mama" will be performed by one **Priscilla Coolidge**, songwriter and sister of **Rita Coolidge** . . . Congratulations to **Mike** and **Lucy Piccirillo** on the birth of their first child, **Michelle Lynn**. Mike's been associate producer on **Robert John**, **Kim Carnes** and **Smokey Robinson** albums, all three of which yielded top tens. Mom is, as they say in Variety, non-pro . . . Wait'll you hear the **Tom Petty-Stevie Nicks** duet, "The Insider" on the former's new album, due out in mid-April. Great stuff.

CBS Names Tockerman Warehousing Director

■ NEW YORK — William Tockerman has been appointed director, warehousing, CBS Records Operations, it was announced by Sam Burger, senior VP, operations manufacturing, CBS Records.

Tockerman, who will be responsible for overall supervision of CBS Records' warehousing functions, had been vice president, distribution, Murjani International.

Ricochet Records Bows

■ NEW YORK—Andy Marvel and David Hirsch have announced the formation of Ricochet Records and the affiliated publishing companies Bing, Bing, Bing Music (ASCAP) and Mad-H Music (BMI). Eliot Goldstein has been appointed A&R coordinator.

The address is 8 Pasture Lane, Roslyn Heights, N.Y. 11577. Phone: (516) 621-4307 or (212) 788-4007.

PolyGram Ups Hensler

(Continued from page 4)

1968 as head of international classical exploitation for Deutsche Grammophon in Europe. In 1971, he was appointed assistant to the president of PolyGram Corporation in the U. S. Later, while based in Hamburg, he became head of corporate planning for the PolyGram Group worldwide. In 1977, Hensler was named deputy managing director of Metronome Musik GmbH, a PolyGram subsidiary based in Hamburg. In January 1980, he was named president of the new PolyGram Classics division.

Jenny Myers

Named at PolyGram

■ NEW YORK—Jenny Myers has been appointed international exploitation manager for PolyGram Records, Inc., it was announced by Dan Young, international head, PolyGram Records, Inc. She comes to PolyGram Records from Polydor International in Hamburg.

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ During the era of the "girl group" and for most of the time since, female singers have usually been viewed as attractive instruments for producers and writers—almost always men—to use to express their views of love and life. Feminine voices may have charmed our ears, but the words and attitudes were generally those of men.

Deniece Williams' "My Melody" (ARC/Columbia) and Betty Wright's new self-titled album (Epic) are examples of an important change in pop music—the creative contributions of women are being recognized and given long-overdue respect. Both singers took an active role in writing their material and in designing its musical setting. Williams shares production credit with the estimable Thom Bell, while Wright arranged most of her album.

For Williams, songwriting is a longtime love: "In fact, when I first sent a demo tape to Maurice White and Kalimba Productions, I was trying to get him to use some of my songs. But he liked my voice." Since making her recording debut in 1977, Williams the songwriter has placed tunes with the Emotions, Alton McClain & Destiny, Rockie Robbins and Melissa Manchester. "My writing has given me greater credibility as an artist," she says. "People just tend to respect you if you do more than sing. It is unfair, but I really do find that to be true." Certainly her songwriting production collaboration with Thom Bell doesn't hurt her creative credentials. "My Melody" is Bell's best production since the mid-'70s, and it appears much of the credit must go to Williams for reviving his talent.

Betty Wright has been involved with the non-singing aspects of her music for a long time, and she wouldn't have it another way. "When you write the song, do the lead sheets, and arrange everything, you have a great feeling for the music and you can't help but perform it well. Though I haven't always received credit for it, I produced most of my records at TK, including 'Clean Up Woman.' The credits on many of those were given to others because of contractual things, but it was me."

Wright says she has little trouble persuading musicians to follow her instructions, "though I find that people outside the music field don't really want to give women credit for their skills. If a man is involved they just naturally assume he did all the work." For Wright, her new album reflects an important change in her lyrics. "No more singing about stepping out with somebody's man for me. I don't regret that I did those songs. I just won't sing about that anymore."

MEMPHIS VIA BEARVILLE: Willie Mitchell is back producing his brand of Memphis soul, but no longer are the voices those of Al Green or Ann Peebles. Mitchell has recently released his own in-

strumental LP on Bearsville Records, and he and his longtime associate, guitarist Michael Toles, have also produced albums by Jesse Winchester, Paul Butterfield and newcomer Donald O'Connor for Albert Grossman's label. The Winchester album, "Talk Memphis," is particularly good, as Mitchell's somewhat updated sound mates wonderfully with Winchester's relaxed vocal style. There is no "Let's Stay Together" on these albums, but Mitchell and his Memphis musicians can still provide supple grooves and complimentary backing for vocalists.

(Continued on page 38)

Black Oriented Album Chart

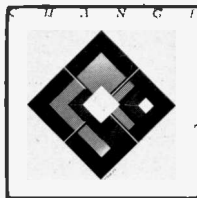
APRIL 11, 1981

- GAP BAND III**
Mercury SRM 1 4003 (PolyGram)
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- GRAND SLAM**
ISLEY BROTHERS/T-Neck FZ 37080 (CBS)
- BEING WITH YOU**
SMOKEY ROBINSON/Tamla T8 375M1 (Motown)
- IMAGINATION**
WHISPERS/Solar BZL1 3578 (RCA)
- HOTTER THAN JULY**
STEVIE WONDER/Tamla T8 373M1 (Motown)
- RADIANT**
ATLANTIC STARR/A&M SP 4833
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- THREE FOR LOVE**
SHALAMAR/Solar BZL1 3577 (RCA)
- THE DUDE**
QUINCY JONES/A&M SP 3721
- FANTASTIC VOYAGE**
LAKESIDE/Solar BZL1 3720 (RCA)
- IN OUR LIFETIME**
MARVIN GAYE/Tamla T8 474M1 (Motown)
- LICENSE TO DREAM**
KLEER/Atlantic SD 19288
- STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
- HOUSE OF MUSIC**
T.S. MONK/Mirage WTG 19121 (Atl)
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- TO LOVE AGAIN**
DIANA ROSS/Motown M8 951M1
- HOW 'BOUT US**
CHAMPAIGN/Columbia JC 37008
- MY MELODY**
DENIECE WILLIAMS/ARC/Columbia FC 37048
- TURN THE HANDS OF TIME**
PEABO BRYSON/Capitol ST 12138
- LOVE IS**
ONE WAY/MCA 5163
- ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion SD 17027 (Atl)
- PARTY TILL YOU'RE BROKE**
RUFUS/MCA 5159
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- JERMAINE**
JERMAINE JACKSON/Motown M8 948M1
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- TWICE AS SWEET**
TASTE OF HONEY/Capitol ST 12089
- CALL IT WHAT YOU WANT**
BILL SUMMERS AND SUMMER'S HEAT/MCA 5176
- LET'S BURN**
CLARENCE CARTER/Venture VL 1005
- CITY NIGHTS**
TIERRA/Boardwalk FW 36995
- EVERYTHING IS COOL**
T-CONNECTION/Capitol ST 12128
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
- SKYYPORT**
SKYY/Salsoul SA 8537 (RCA)
- PERFECT FIT**
JERRY KNIGHT/A&M SP 4843
- LOVE LIFE**
BRENDA RUSSELL/A&M SP 4811
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (PolyGram)
- AUTOAMERICAN**
BLONDIE/Chrysalis CHE 1290
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- CONNECTIONS AND DISCONNECTIONS**
FUNKADELIC/LAX JW 37087
- TENDERNESS**
OHIO PLAYERS/Boardwalk FW 37090
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- MAGIC MAN**
ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)
- GUILTY**
BARBRA STREISAND/Columbia FC 36750
- THERE MUST BE A BETTER WORLD SOMEWHERE**
B.B. KING/MCA 5162
- DEE DEE**
DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370
- TOUCH**
CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)
- GAUCHO**
STEELY DAN/MCA 6102
- LIVE AND MORE**
ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004
- KEEP ON IT**
STARPOINT/Choc. City CCLP 2018 (PolyGram)

PICKS OF THE WEEK

MIRACLES

CHANGE—Atlantic SD 19301



This Jacques Fred Petrus/Mauro Malavasi-produced studio group is back with an eight-song collection as strong as its gold album "Glow of Love," with a stronger contemporary R&B feel than its more disco-oriented predecessor. With Tanyayette Willoughby (writer of "Lover's Holiday") providing lyrics on five songs, Change maintains the celebratory tone of its debut.

PASSAGE

A&M SP-4851



Following the lead of gospel trendsetter Andrae Crouch, Louis Johnson (of the Brothers Johnson), his wife Valerie, and singer Richard Heath have made a Christian album utilizing the range of arrangements and instrumentation available in popular music. The trio presents ten songs inspired by scriptures in the King James Bible.

BETTY WRIGHT

Epic JE 36879



Wright, who attracted a loyal following while on TK Records, makes a strong Epic debut. Her album features the single "What Are You Going To Do With It," co-written by Stevie Wonder, and such other entertaining material as "Body Slang," "Give a Smile," and "Make Me Love the Rain."

THE BEST OF JOHNNIE TAYLOR

Columbia JC 37127



As expected, one of these nine songs is Taylor's smash "Disco Lady." The other songs on the album, while they weren't as commercially successful, show that during the 1976-1980 period he made a lot of quality music. "Play Something Pretty" and "I Got This Thing For Your Love," both produced by Brad Shapiro, are solid soul. Taylor's two productions, "God Is Standing By" and "Disco 9000," are standouts.

Black Oriented Singles

APRIL 11, 1981

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

APR. 11	APR. 4		WKS. ON CHART
1	5	BEING WITH YOU SMOKEY ROBINSON Tamla 54321 (Motown)	9
2	1	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	18
3	3	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	16
4	2	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	13
5	6	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	10
6	7	SUKIYAKI TASTE OF HONEY /Capitol 4953	10
7	4	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	12
8	13	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	7
9	11	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	10
10	12	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	11
11	14	AI NO CORRIDA QUINCY JONES/A&M 2309	8
12	10	BON BON VIE (GIMME THE GOOD LIFE) T. S. MONK/ Mirage 3780 (Atl)	13
13	8	WATCHING YOU SLAVE /Cotillion 46006 (Atl)	16
14	9	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	11
15	16	PERFECT FIT JERRY KNIGHT/A&M 2304	19
16	20	TAKE IT TO THE TOP KOOL & THE GANG/De-Lite 810 (PolyGram)	7
17	23	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER JR. & RAYDIO/Arista 0592	6
18	26	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692	4
19	21	PRAISE MARVIN GAYE/Tamla 54322 (Motown)	8
20	27	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504	6
21	29	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	5
22	32	GET TOUGH KLEEER/Atlantic 3788	6
23	24	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	7
24	22	EVERYTHING IS COOL T-CONNECTION/Capitol 4968	9
25	15	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	19
26	17	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	24
27	18	TOGETHER TIERRA/Boardwalk 8 5702	19
28	28	FEEL ME CAMEO /Chocolate City 3222 (PolyGram)	8
29	30	ONE WAY LOVE AFFAIR SADANE/Warner Bros. 49663	7
30	31	RAPTURE BLONDIE/Chrysalis 2485	9
31	33	BE YOURSELF DEBRA LAWS/Elektra 47084	7
32	36	TONIGHT WE LOVE RUFUS/MCA 51070	5
33	19	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	17
34	47	YEARNING GAP BAND/Mercury 76101 (PolyGram)	3
35	41	KEEP ON IT STARPOINT/Chocolate City 3223 (PolyGram)	5
36	25	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS)	10
37	49	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA)	3
38	44	YOU'RE LYING LINX/Chrysalis 2401	4
39	48	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073	3



40	46	BAD COMPANY ULLANDA McCULLOUGH/Atlantic 3804	4
41	38	TRY A LITTLE TENDERNESS OHIO PLAYERS/Boardwalk 8 5708	6
42	34	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591	8
43	45	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 759	5
44	37	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	15
45	39	8TH WONDER SUGARHILL GANG/Sugarhill 753	15
46	35	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	9
47	54	FEEL IT REVELATION /Handshake 8 5303	5
48	40	NEVER GONNA GIVE YOU UP PATRICE RUSHEN/Elektra 47113	7
49	61	GOLDEN TOUCH ROSE ROYCE/Whitfield 49681 (WB)	3
50	42	AND LOVE GOES ON EARTH, WIND & FIRE/ARC/Columbia 11 11434	10
51	58	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	4
52	62	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	2
53	53	MOMENT OF WEAKNESS ENCHANTMENT/RCA 12163	6

CHARTMAKER OF THE WEEK

54	—	PARADISE CHANGE Atlantic/RFC 3809	1
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55	55	IN LOVE'S TIME DELEGATION/Mercury 76094 (PolyGram)	4
56	64	LADY'S WILD CON FUNK SHUN/Mercury 76099 (PolyGram)	2
57	68	LATELY STEVIE WONDER/Tamla 54323 (Motown)	2
58	43	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	19
59	59	MY LADY ONE WAY/MCA 51054	4
60	66	WHAT ARE YOU GOING TO DO WITH IT BETTY WRIGHT/ Epic 19 51009	2
61	67	LET ME BE THE ONE WEBSTER LEWIS/Epic 19 51014	2
62	69	SUPERLOVE SKYY/Salsoul 2136 (RCA)	2
63	—	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	1
64	50	MEDLEY: YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME SPINNERS/Atlantic 3798	7
65	51	HAVE YOU SEEN HER CHI-LITES/20th Century Fox/ Chi-Sound 2481 (RCA)	8
66	—	BODY FEVER BAR-KAYS/Mercury 76097 (PolyGram)	1
67	—	CAN YOU FEEL IT JACKSONS/Epic 19 01032	1
68	—	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	1
69	71	INVITATION TO LOVE DAZZ BAND/Motown 1507	2
70	74	RAPPER DAPPER SNAPPER EDWIN BIRDSONG/Salsoul 2135 (RCA)	5
71	56	HERE'S TO YOU SKYY/Salsoul 2132 (RCA)	15
72	70	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/ MCA 51041	14
73	60	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/ Prelude 8023	14
74	52	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	18
75	57	I WANT IT REDDINGS/Believe in a Dream 6 5602 (CBS)	6

Black Music Report (Continued from page 37)

SHORT STUFF: RCA's black music marketing division is getting excellent feedback on the questionnaire it distributed to over 700 colleges located in or near large black communities. Already over 200 of the pre-stamped, self-return mailers have come back, providing RCA with information a spokesman says it hopes will "broaden our market for new as well as established acts" . . . **Andrew Langston**, general manager of WDKX, Rochester, New York, has been named president of the National Association of Black Owned Broadcasters, succeeding **Ragan Henry** . . . Hotlanta Records and Filmworks, an all-black company headed by former promotion man **J. R. Dino**, has just opened its doors. Hotlanta's address is 2459 Roosevelt Highway, C-23, College Park, Georgia 30337. Phone is (404) 766-1490 . . . The **Paragons**, the group that originally recorded "The Tide Is High,"

have re-grouped after a separation of 14 years. Island-Warner Bros. is distributing in the U.S. . . . The Small Independent Record Manufacturers Association had a spirited meeting a few weeks back in New York. The predominantly black organization is still in the building stage, but has the potential to be an important force in the industry. For more information call (212) 664-0174 . . . The **Four Tops**, recently signed to PolyGram Records, are to be produced by **David Wolfert**, whose production credits include country-pop vocalist **Lynn Anderson** . . . The Harlem Talent Associates' recording industry career series is underway at Harlem's State Office Building. Almost those slated to speak are producer **James Mtume**, T-Electric president **Jim Tyrell**, drummer **Lenny White**, and retailer **Joe Long**.

Nolans Win Tokyo Fest

(Continued from page 3)

awarded gold prizes; Shoody of Mozambique for "Tokyo Melody," Hiromi Iwasaki of Japan for "Koimachigusa," Bessy of Greece for "Toshihiko," and the Manhattans' "I'll Never Find Another You," which all garnered a silver award.

The most outstanding performance awards were given to Randy Crawford, representing the U.S., and Hatsumi Shibata of Japan, while Monta & Brothers of Japan won the Stevie Wonder Award. Wonder and Perry Como were the guest performers.



The Nolans

Germany

By JIM SAMPSON

■ MUNICH—The German music industry is awaiting publication of a judgment by the federal Supreme Court which could have an impact on parallel imports. In "Deutsche Grammophon vs. Mikulski," Polydor wanted to stop importer **Bernhard Mikulski** from importing Israeli pressings of **ABBA's** "Arrival" album, based on paragraph 85 of the German copyright law which gives domestic manufacturers protection from imports from outside the European Community. Mikulski, however, held that the free trade agreement between the E.C. and Israel allowed such imports, and anyway, most of his copies of the LP were imported through a U.K. firm, not directly from Israel. On March 2, the court apparently decided both arguments had merit: direct imports from Israel are not protected by the free trade agreement, but imports via an E.C. country cannot be stopped. Both sides must wait for the complete written decision, due this week, before anyone is sure exactly what has been decided. Both sides agree, however, that the "Polydor vs. Harlequin" case involving imports into England from Portugal, now before the European Supreme Court, will have a greater bearing on parallel imports, even to the effect of voiding the "Deutsche Grammophon vs. Mikulski" decision. "Polydor vs. Harlequin" could open or close the entire E.C. to parallel imports from "associated" and/or free trade partners. After the precedent-setting "GEMA vs. Membran" case earlier this year, nobody is sure that the series of national court decisions upholding the rights of domestic record companies will not be overturned by the European Supreme Court.

TEUTONIC TELEX: Producers **Karin Hartmann** and **Tony Hendrik** have pacted with **Hans Blume** and the **Meisels'** Hansa Records for their new Coconut label . . . WEA has extended its price group G sale, holding dealer net on 70 steady-selling back catalogue albums to DM 7.95. Dealer and consumer response encouraged continuation and expansion of the midprice project, according to WEA sales promotion manager **Manfred Achtenhagen** . . . **Frank Zappa** has cancelled a spring tour here, but plans to return in June with a Dutch symphony orchestra, apparently for performances of his magnum opus "WOE-OEOEOEL" (it promises to be the greatest unlauted venture since Wagner's "Goetterdaemmerung") . . . CBS star **Costa Cordalis** gets gold from the competition. MCA budget specialists Miller International brought out a low-price Cordalis collection, which has passed 320,000 units here. The Greek singer just debuted his **Ralph Siegel**-produced CBS album . . . Publisher **Walter Holzbaur** says the new wave band **D.A.F.** (or Deutsch-Amerikanische Freundschaft) has signed with Island for the world (except the U.S. and Japan) with a new album due on May 1.

Bertelsmann Reports Record Sales

By JIM SAMPSON

■ MUNICH — Strong performances in all five operating areas, especially the music-film-television group, led the West German firm Bertelsmann AG to record sales for the fiscal year ending June 30, 1980. Due to accelerated international expansion, pre-tax earnings dropped slightly from the previous year.

Retiring board chairman **Reinhard Mohn**, who does not foresee significant further expansion before 1982, says Bertelsmann has not yet settled on a corporate strategy for the "new media," including European satellite and cable broadcasting and home video.

New Acquisitions

During the fiscal year 1979-80, Bertelsmann sales increased 20.2 percent to DM 4.8 billion (\$2.5 billion), which the Guetersloh-based firm claims makes it the world's second largest media conglomerate. A company spokesman said about one-third of the growth came through new acquisitions, most of which were in the United States. The addition of Arista Records helped boost the music-film-television group's sales by DM 525.9 million, up 41.5 percent.

But the cost of taking over Arista pushed Egmont Lueftner's group balance sheet into the red for the first time since Ariola was founded. Lueftner also pointed to the continuing world music industry slump, and noted that following the recent reorganization in the U.S. and U.K., Bertelsmann's music operations were on course to show a healthy profit for the current fiscal year.

Bertelsmann's net income, up 44 percent to DM 56 million for a net profit ratio of just over one percent, has always been low in order to assure rapid corporate growth. The stockholders (basically the Mohn and Bucerius families) received only enough in dividends to pay their taxes. Mohn says that in the future, Bertelsmann will be more dividend-oriented.

Corporate pre-tax earnings for 1979-80 dropped eight percent to DM 317 million. But after nearly three quarters of the current fiscal year, the company board of directors expects sales to increase 13 percent and earnings 26 percent in fiscal 1980-81.

Corporate expansion, in recent years mostly outside West Germany due to the company's dominant market position in that country, will be insignificant until fiscal 1982-83.

Still unclear is Bertelsmann's approach to the "new media." The firm is closely watching developments in broadcasting and home video, and has decided against participation in Radio Luxembourg's satellite TV project. But although UFA-Film in Dueseldorf has started marketing videocassettes in Germany, Bertelsmann has not entered the home video field aggressively.

An Ariola spokesman confirmed that Sonopress, the Bertelsmann manufacturing division, has signed an agreement with Philips N.V. for rights to produce laser-system videodiscs. But he added that discussions are also being held with Philips' competitors JVC/Thorn and RCA.

England

By VAL FALLOON

■ LONDON—Virgin Records worked out an elaborate hoax on the trade weekly Music Week, which ended with a spoof story appearing in the issue out on April 1, headlined "Branson's Bombshell." Virgin chief **Richard Branson** owned up the following day, explaining that he was teaching the magazine a lesson after, he claimed, one of the reporters had been feeding "inaccurate and often damaging" gossip to the anti-establishment magazine Private Eye. The spoof story told of Branson's plans to launch cable music into UK homes, with the backing of twenty million pounds from a city banker. The scheme, Branson claimed, would change the face of the record industry, as users could tap in music at any time for a small monthly fee, and would no longer have to buy records. The story was carefully worded to appear as convincing as possible, leading Music Week's gossip column to ask "Is he mad or a genius?" Capital Radio kept up the hoax by interviews and news broadcasts on April Fool's Day which

(Continued on page 40)

Canada

By LARRY LeBLANC

■ TORONTO—Rockers **Saga** have completed a tour of the U.K., Germany, Switzerland, and Holland and are now settled in Maidenhead, England where they're working out their next LP . . . In a recent interview, former folkie hero **Bruce Cockburn** said his main thrust in music these days is to write "dance music." Don't read that as disco—just music that people can dance to. In Cockburn's case that's a mix of reggae, African and jazz influences . . . Quality Records is preparing new compilation LPs of **Bill Haley**, **Ronnie Hawkins**, **the Lovin' Spoonful** and **Mitch Ryder** . . . Canadian Musician magazine is presenting a sound workshop, titled "Sound Reinforcement '81," at the Sheraton Centre Hotel on April 26. The one-day event will cover PA fundamentals, equipment, system setup and operations and maintenance. Cost for the day is \$60, which includes lunch. Phone (416) 485-8284 . . . **Rush** added a third show in T.O. at Maple Leaf Gardens last week . . . **Zon** has turned up on Falcon Records with its third LP, "I'm Worried About the Boys," produced by **Bob Gallo**. Distribution is being handled by A&M . . . New waver **Rex Chainbelt** has released his debut LP, "Foreign Movie," on Quantum Records . . . Singer/songwriter **Karen Gold** has completed sessions for her first LP at Quest Studios for David Paul Production. First single will be "High School Reunion" . . . Kebec-Disc has released a double LP of the songs of **Gilles Vigneault** that was recorded last September during a concert at La Place des Nations in Montreal. On the LP are such Quebecoise superstars as **Pauline Julien**, **Monique Leyrac**, **Claude Leveillee**, **Michel Rivard**, **Fabienne Thibeault** and **Nicole Croisille** . . . **Andy Barrie** has moved from MOR giant CFRB to newly-rejuvenated CKFH here. More additions to 'FH are expected to be announced shortly . . . Too often it's possible for radio programmers and music journalists to miss product from small indies lacking national distribution. **Dan Donahue's** second LP, "Motion," on Freckles Music, produced by **Bill Garrett** at Grant Avenue Studios in Hamilton, is a perfect fit for MOR and country formats. Write 4 River Park Close, Winnipeg, Manitoba R2M 4T8.

England

(Continued from page 39)

resulted in dozens of phone inquiries from listeners wanting to buy the equipment. Virgin was evidently hoping that Music Week would find the spoof as funny as Branson did, but, April Fool's Day or not, the joke may well backfire.

Import Win: The BPI is delighted at the results of last week's court battle of Canadian imports. Chrysalis Records won the case against a London trader who was selling imports of **Blondie** product. The BPI said this is the first of many actions and called the settlement "a step in the right direction." Between 20 and 30 percent of the records circulating in the UK are imported, the court was told . . . Englishman **Tom Harrold** has been appointed president of Polydor International, effective immediately. He succeeds **Richard Busch**, who is deputy president of PolyGram Records Operations International. Harrold moves from Montreal, where he has been president of PolyGram's Canadian operation since 1975. He is now based in Hamburg . . . Pirate station Radio Caroline will be back on the air at Easter, broadcasting from a Panamanian freighter anchored outside territorial waters off the coast of northeast England . . . EMI Music Publishing MD **Ron White** celebrates 40 years in the business in July.

Video World: Precision, PRT's video software distribution arm, is to launch a rental plan in May. Much of the software and hardware business in the UK is rentals, with Intervision the market leader in the software field. Woolworth stores have started their own scheme in 100 stores . . . But piracy is already a major problem. A west country dealer was in court last week on a charge of selling pirate cassettes. And police raided a stand at the London Home Video Show and took away "obscene" tapes . . . With video hardware sales quadrupled in the past year compared to 1979, consumer demand continues to exceed supply, and those who jumped on the software bandwagon early are cleaning up . . . Software is selling well in record stores, and VCL's new shop in the Virgin Oxford Street megastore reports good business . . . And two majors are advertising their product on TV: Televideo and Thorn/EMI. With "Alien" and "The Exorcist" now available here, Magnetic is hoping to have "Star Wars" out in the next few months. The standard of programs available gets higher and higher in terms of availability . . . CBS due to launch video division soon with MGM catalogue . . . Record industry rack jobber Record Merchandisers moves into video this month, supplying product to store chains . . . Other record wholesalers doing the same soon . . . Meanwhile, four different video dealer associations have been set up.

England's Top 25

Albums

- 1 **KINGS OF THE WILD FRONTIER** ADAM AND THE ANTS/CBS
- 2 **IT'S NEVER TOO LATE** STATUS QUO/Vertigo
- 3 **FACE DANCES** WHO/Polydor
- 4 **FACE VALUE** PHIL COLLINS/Virgin
- 5 **SKY 3 SKY**/Ariola
- 6 **VIENNA** ULTRAVOX/Chrysalis
- 7 **JOURNEYS TO GLORY** SPANDAU BALLET/Reformation
- 8 **JAZZ SINGER** NEIL DIAMOND/Capitol
- 9 **THE VERY BEST OF RITA COOLIDGE**/A&M
- 10 **HOTTER THAN JULY** STEVIE WONDER/Motown
- 11 **MAKING MOVIES** DIRE STRAITS/Vertigo
- 12 **VISAGE**/Polydor
- 13 **DIFFICULT TO CURE** RAINBOW/Polydor
- 14 **DOUBLE FANTASY** JOHN LENNON/YOKO ONO/Geffen
- 15 **DANCE CRAZE** SOUNDTRACK/2 Tone
- 16 **STRAY CATS** STRAY CATS/Arista
- 17 **MOVING PICTURES** RUSH/Mercury
- 18 **LIVE SAD CAFE**/RCA
- 19 **DIRK WEARS WHITE SOX** ADAM AND THE ANTS/Do It
- 20 **CHRISTOPHER CROSS**/Warner Bros.
- 21 **FROM THE TEA ROOMS OF MARS TO THE HELLHOLES OF URANUS** LANDSCAPE/RCA
- 22 **WE'LL BRING THE HOUSE DOWN** SLADE/Cheapskate
- 23 **MANILOW MAGIC** BARRY MANILOW/Arista
- 24 **ANOTHER TICKET** ERIC CLAPTON/RSO
- 25 **POINT OF ENTRY** JUDAS PRIEST/CBS

Singles

- 1 **THIS OLE HOUSE** SHAKIN STEVENS/Epic
- 2 **KIDS IN AMERICA** KIM WILDE/RAK
- 3 **JEALOUS GUY** ROXY MUSIC/Polydor
- 4 **FOUR FROM TOYAH EP** TOYAH/Safari
- 5 **LATELY** STEVIE WONDER/Motown
- 6 **REWARD** TEARDROP EXPLODES/Mercury
- 7 **CAPSTICK COMES HOME** TONY CAPSTICK/Dingles
- 8 **KINGS OF THE WILD FRONTIER** ADAM AND THE ANTS/CBS
- 9 **DO THE HUCKLEBUCK** COAST TO COAST/Polydor
- 10 **YOU BETTER YOU BET** WHO/Polydor
- 11 **EINSTEIN A GO GO** LANDSCAPE/RCA
- 12 **INTUITION** LINX/Chrysalis
- 13 **PLANET EARTH** DURAN DURAN/EMI
- 14 **MIND OF A TOY** VISAGE/Polydor
- 15 **WHAT BECOMES OF THE BROKEN HEARTED** STEWART/BLUNSTONE/Stiff/Broken
- 16 **D DAYS** HAZEL O'CONNOR/Albion
- 17 **STAR KIKI DEE**/Ariola
- 18 **VIENNA** ULTRAVOX/Chrysalis
- 19 **JONES VS. JONES** KOOL & THE GANG/Mercury
- 20 **IT'S A LOVE THING** WHISPERS/Solar
- 21 **SOUTHERN FREEEZ** FREEEZ/Beggars Banquet
- 22 **SLOW MOTION** ULTRAVOX/Island
- 23 **I MISSED AGAIN** PHIL COLLINS/Virgin
- 24 **ATTENTION TO ME** NOLANS/Epic
- 25 **SOMETHING 'BOUT YOU BABY** STATUS QUO/Vertigo

(Courtesy: Record Business)

Chu-Bops Set To Celebrate A Bullish First Year

By JOSEPH IANELLO

■ NEW YORK — While many new album releases are aimed at keeping the public's feet moving, some are directed at a different part of the anatomy. They are Chu-Bops, the miniature record albums containing 2½-inch discs of bubble gum that resemble record albums right down to the grooves and hole in the center. And as their first anniversary on the market approaches, Chu-Bops have kept the nation's jaws in motion—exceeding all expectations, with sales currently topping the 60 million-unit mark.

Manufactured by Amuro Products Company, a division of the William Wrigley Jr. Company, and Album Graphics, Inc. (AGI), Chu-Bops recently shipped Series D, the fourth package of eight album titles: "Reach for the Sky" by the Allman Brothers, "Crimes of Passion" by Pat Benatar, "Autoamerican" by Blondie, "Scary Monsters" by David Bowie, "The Jazz Singer" by Neil Diamond, "Greatest Hits/Live" by Heart, "TP" by Teddy Pendergrass, and "Love Trippin'" by the Spinners. Series D is the first Chu-Bops release to be directly distributed to the music and gift trade by AGI.

Under the original arrangement, Amuro manufactured the bubblegum, which was then packaged by AGI, a leading album jacket manufacturer in the industry (*Record World*, July 5). AGI was also responsible for securing the actual album cover deals with labels and artist management, and obtaining clearances and licenses to cover the publishing of song lyrics on the Chu-Bops album covers. "Now we're expanding our operation to provide service to the retail community for the first time," Frank Horowitz, director of sales and promotion for AGI, told *RW*. "We have the facility now to service consumer products to the music trade other than Chu-Bops."

Negotiations are currently underway with record labels for the fifth Chu-Bops release—due sometime in May—and plans are being finalized for several worldwide deals involving the marketing of Chu-Bops and the introduction of new AGI consumer products. Chu-Bops are already distributed in the Germany/Austria/Switzerland and France/Benelux regions. Because of previous licensing agreements, the name is slightly different and the series are customized in each country to fit the local language and the popularity of artists internationally. "Our first German series included Dire Straits and Roxy Music, which are not available here," said Gary Mankoff, a consultant to AGI. Product will be available

by May for the United Kingdom and Japan—to be called Hit-Pops—and Australia and Scandinavia.

"International sales have done proportionally as well as in the United States," Horowitz claimed. "We fully expect that by the middle of this year, the international business will exceed our domestic figures."

Domestically, Chu-Bops have enjoyed a bullish first year. Carried in over 100,000 retail outlets, the product's total sales are broken down into approximately 80 percent at confectionary outlets and 20 percent record stores. "The record business continues to grow from the initial 10 percent to where it should stabilize at about 25 percent," said Mankoff. Major national chains like Record Bar, Camelot, Wherehouse, Musicland, and Peaches have commented on Chu-Bops appeal as both an impulse item, collectible and traffic-builder. "It's something the kids can relate to," said Dwight Montjar, buyer for Stark/Camelot in Ohio. "Very young children would come into the stores and wouldn't buy anything—even singles today are \$1.49—but Chu-Bops is the kind of inexpensive item that a youngster can afford."

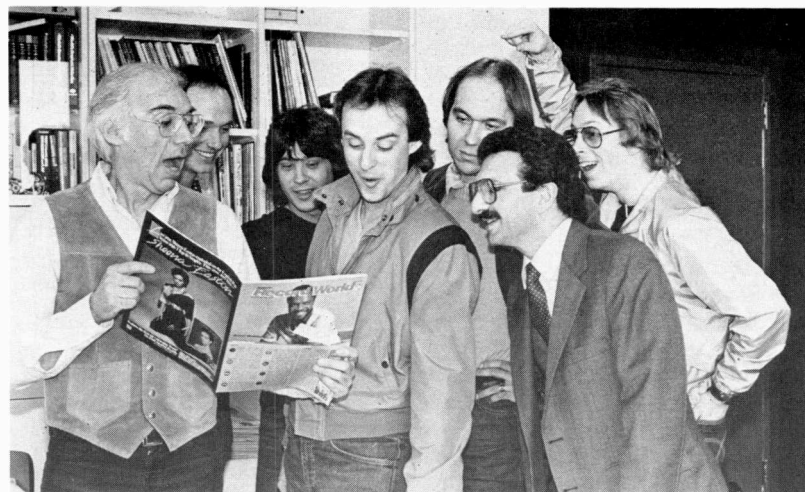
Chu-Bops have also been used extensively as a promotional tool. AGI, Chrysalis Records and WNEW-FM in New York coordinated a contest around the presentation of a platinum Chu-Bop to Pat Benatar for her "In the Heat of the Night" two-million seller from Series A. The station ran a contest leading up to a Benatar concert at the Palladium, offering concert tickets, Chu-Bops, and a miniature camera. WLUP (Chicago) music director Sky Daniels reported after a recent

Chu-Bops giveaway, "We were doing a live broadcast in a glass-enclosed booth on the street when suddenly a group of listeners crowded around us waving their Judas Priest Chu-Bops in the air and screaming, 'Play Priest, Play Priest.'"

"We think it's a tremendous promotional vehicle that's yet to be fully utilized at music retail or radio," said Horowitz. According to Horowitz, AGI plans on doing consumer advertising and some promotion campaigns in the future, but at this point, "the product has not benefitted from any paid advertising."

AGI is hoping to release special series of Chu-Bops by the end of the year. Talk of a superstar release involving several groups, or releases involving select catalogue albums by superstars like The Beatles or Rolling Stones are also being discussed. "We're negotiating on something for a holiday release," Mankoff said, "possibly something geared towards the children's market." For now, AGI, under its wholly-owned subsidiary Ruby Street, will introduce a line of greeting cards, note paper, gift wrap and other consumer products for the music trade at this year's NARM convention. A series of cards by Hipgnosis—"we've taken five of their most famous album covers and made greeting cards out of them," says Horowitz—and a dozen other well known designers will be featured on the cards. In addition, Ruby Street has also licensed the Mr. Bill calendar which will be—along with the greeting cards and stationery—the first non-Chu-Bops product that's going to be carried through the AGI special products distribution.

Hawks Fly to Chappell



Columbia recording artists the Hawks have just signed a co-publishing agreement between their Junior Wild Music and Chappell Music (ASCAP). In town for a promotional visit from their home base of Iowa, the Hawks stopped in last week to celebrate their new publishing agreement at Chappell's New York office. Shown checking the *Record World* charts are (from left) senior vice president Irwin Schuster; Hawks Kirk Kaufman, Larry Adams, Dave Steen, and Frank Wiewel, Chappell president Irwin Robinson; and Hawk Dave Hearn.

The Music Umbrella To Sponsor Workshop

■ LOS ANGELES — The Music Umbrella, the Los Angeles-based music publishing, production and consulting firm, has announced it will sponsor two simultaneous songwriters workshops from April through June, under the direction of the Umbrella's John Mahan and Glenn H. Friedman.

The advanced workshop, Tuesday evenings from 7 to 10 p.m. beginning April 7, will run ten weeks, while the beginning workshop, Wednesday afternoons from 1 to 4 p.m., beginning April 8, will run twelve weeks.

Each workshop will be limited to 15 writers; to apply, songwriters should submit cassettes to The Music Umbrella, P.O. Box 1067, Santa Monica, California 90406. Publishers wishing to refer writers may call (213) 393-9054. The cost will be \$200 for the advanced workshop and \$250 for the beginning workshop, in advance. Material by each participant will be discussed at every session, and guest producers and publishers will participate.

CBS Names Two In Latin America

■ NEW YORK — Steve Diener, executive vice president, creative operations, Latin American operations, CBS Records International, has announced the appointments of Ele Juarez as director of artist development, Latin American Operations/CRI, and Daldo Romano as director, international artist development of Latin and European artists.

Juarez, who will be responsible for the day-to-day operations of all English-oriented labels distributed by CBS in Latin America, had been associate director, artist development, Latin American operations. Romano, whose job entails all areas of marketing, A&R, promotion and tours in Latin America, had been associate director of international artist development.

Publishers Forum Sets Meeting on R&B

■ LOS ANGELES — The west coast chapter of the Music Publishers Forum will hold a meeting at the Hyatt on Sunset Blvd. here on April 14 at 6:15 p.m. The topic of the meeting is R&B music.

Scheduled guest speakers will be Ed Eckstine, general manager of Quincy Jones' Qwest Records; Patrick Henderson, noted for his production and songwriting with the Doobie Bros.; producer/musician/songwriter Ray Parker, Jr. of Arista Records' Raydio and producer George Tobin, producer of Smokey Robinson's current single "Being With You."

Record World Jazz

By SAMUEL GRAHAM

■ **SWINGING SINGLES:** One of the oddest jazz singles I can recall came out a good ten years ago, when Columbia issued a 45 with two tracks from **Miles Davis'** "Bitches Brew" ("Spanish Key" and "Miles Runs the Voodoo Down") in severely truncated versions that still sounded pretty good coming out of my college dorm's jukebox. More recently, we've seen singles released by such jazzers as **Richie Cole** (Muse), **Pat Metheny** (ECM), **Judy Roberts** (Inner City), **Al DiMeola** (Columbia) and even **Sonny Rollins** (Milestone), not to mention blues players like guitarists **Albert King** (Tomato) and **Lonnie Brooks** (Alligator). All told, you could stock a pretty hip juke with some of the off-the-wall and classic singles that have been available over the years.

Artie Morehead, jazz buyer for Tower in San Francisco, points out that the potential for jukebox play, in fact, is one of the few reasons jazz singles are manufactured at all; sales-wise, Morehead says, "singles don't serve much of a purpose in catalogue-oriented departments like jazz and classical, where people are geared towards album sales."

So why would a company like Columbia press singles for perhaps 20 percent of its jazz releases? According to CBS Records' **Jim Fishel**, "At black radio, a jazz single really could help us get on the air. We don't necessarily look to make money with them, but they do help set up albums. As far as that goes, there is a market for singles."

Fishel estimated that a **Heath Brothers** single from their "Public Theater" album, called "For the Public," may have helped account for half of that album's not-inconsiderable sales. Elsewhere, he added, a **Sadao Watanabe** single helped garner airplay for his "How's Everything?" album, while **Rodney Franklin's** "The Groove" was actually a hit on its own, separate from the LP. Hell, you might even see a **Dexter Gordon** single serviced to A/C radio sometime, Fishel suggested.

Inner City's **Irv Kratka**, calling jazz singles "a calling card type of item" with "limited sales potential" (a **Jeff Lorber** single did manage to sell some 4500 copies, he said, but others have sold as few as a hundred or two), agreed that "the primary purpose (of such product) is to stimulate AOR and A/C play." Like Fishel, Kratka sees singles as a particularly effective vehicle for scoring black airplay for jazz-oriented product; the label is taking a **Terumasa Hino** single to black stations now. In any case, he added, singles generally only make sense when they come from fusion albums—there is "no way" Inner City would attempt to market a single by a mainstream player, Kratka said.

As part of Columbia's continued commitment to **Arthur Blythe's** "Illusions" LP, the label is offering a single featuring the title track and "Miss Nancy" ("a taste of the 'In the Tradition' mold and the guitar band mold," said Fishel) by mail and as a giveaway for college radio stations. Columbia first bought print advertising in cities where Blythe was to appear on a recent concert tour; after a given date, ads would be run in the same city with a "you don't know what you missed" theme and containing a coupon with which interested listeners, free of charge, could obtain the single, which is not available commercially. "We felt that the album should be selling more for the amount of great press it's received," Fishel said, "Frankly, we thought people would take more of a chance on it. We think this (the free single) might be a useful experiment."

PRODUCT: Columbia's "One Night Stand: A Keyboard Event" runs the musical gamut from "Charleston Rag," played by a surprisingly spry, 98 year-old **Eubie Blake**, to some standard funk 'n' fusion by **Stanley Clarke**, **George Duke** and **Herbie Hancock**. There are some nice stops along the way, too: two duets by **Kenny Barron** and **Bobby Hutcherson**; **Arthur Blythe** and **Roland Hanna** in a long, exploratory piece called "A Common Cause" (folks who showed up to hear, say, **Bob James** and **Ramsey Lewis** must have been taken a bit aback when Blythe started blowing); and a cooking organ workout (on "When Johnny Comes Marching Home," of all things) by Duke and **Charles Earland**. Other participants include **Noel Pointer**, **Earl Klugh**, **Ron Carter**, **Rodney Franklin** and **Hubert Laws**. All in all, a pleasant surprise... Based on the softer parts of his Inner City album "Arrowhead," guitarist **Wayne Johnson** should have a lot to say to the crowd that listens to **Pat Metheny**. In the title cut, for instance, Johnson reveals the same watery tone, the same melodic feel and the same dynamic touch; what he seems to lack is the kind of collaborator Metheny has in keyboardist **Lyle Mays** (Johnson's group is a trio), who helps cook up tunes and textures the likes of which one doesn't hear anywhere else. For the most part, Johnson's compositions are bright, spacious jazz-

rock, with not too much of the usual riff-laden fusion freakout, and it's an attractive sound... Keyboardist **Dan Wall's** "Song for the Night" (Landslide Records, an Atlanta company) also charts some not-unfamiliar territory, but it does so with aplomb. The music is mostly acoustic, with a few straight-ahead moments, some fusion and some solo tracks by Wall. The variety helps, as do fellow players **Steve Grossman**, **Mike Richmond** and **Jimmy Madison**... "Jazz Fusion," on the AVI label and featuring such players as **Doug Richardson** (woodwinds) and **David Benoit** (keyboards), is lounge fusion of a fairly undistinguished variety... Columbia has added several new artists to its "Best Of" series. The jazzers include **Bobby Hutcherson** (whose "Best Of" includes a couple of tracks from his excellent "Un Poco Loco" album of last year), **Ramsey Lewis**, **Hubert Laws**, and **Wilbert Longmire** as well as a "Best of Tappan Zee" compilation with **Longmire**, **Bob James**, **Richard Tee**, **Mark Colby**, **Joanne Brackeen** and **Mongo Santamaria**.

CRITIC'S CORNER: The new offering from the **Mingus Dynasty**, the digitally-recorded "Live at Montreux" (Atlantic), would seem to have all the right elements: good players (like **Roland Hanna**, **Joe Farrell**, **Jimmy Knepper**, **Randy Brecker** and others) with plenty of chops, the respect for their inspiration and, in most cases actual working experience with Mingus, not to mention the master's music. But compare the Dynasty version of "Haitian Fight Song" with the 1957 Mingus recording on his album "The Clown" (a version that's available on the Atlantic anthology "Passions of a Man"), and one realizes that what's missing is the most vital element of all: Mingus himself. It was he who supplied the feelings of what he called "prejudice and hate and persecution," not to mention the balance of "sadness and determination" so integral to a truly impassioned performance of this (Continued on page 46)

Columbia's Real McCoy



Celebrated jazz pianist **McCoy Tyner** (center) is currently in the studio recording his first album for Columbia Records. Tyner is producing the album himself, with Columbia's vice president, jazz/progressive A&R, **George Butler** (left), as executive producer. Pictured with Tyner and Butler at CBS Records' New York offices is CBS Records Division president **Bruce Lundvall**.

The Jazz LP Chart

APRIL 11, 1981

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
- MOUNTAIN DANCE**
JOE SAMPLE/MCA 5172
- ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
- THE DUDE**
QUINCY JONES/A&M SP 3721
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- CARNAVAL**
SPYRO GYRA/MCA 5149
- LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- THE HOT SHOT**
DAN SIEGEL/Inner City IC 1111
- DIRECTIONS**
MILES DAVIS/Columbia KC2 36472
- NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia JC 36793
- ALL MY REASONS**
NOEL POINTER/Liberty LT 1094
- CALL IT WHAT YOU WANT**
BILL SUMMERS & SUMMER'S HEAT/MCA 5178
- BY ALL MEANS**
ALPHONSE MOUZON/Pausa 7087
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- SIDE BY SIDE**
RICHIE COLE WITH PHIL WOODS/Muse MR 5237
- BEYOND A DREAM**
NORMAN CONNORS & PHAROAH SANDERS/Arista/Novus AN 302
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- OUTUBRO**
AZYMUTH/Milestone M 9097 (Fantasy)
- YOU MUST BELIEVE IN SPRING**
BILL EVANS/Warner Bros. HS 3504
- GOTHAM CITY**
DEXTER GORDON/Columbia JC 36853
- ODORI**
HIROSHIMA/Arista AL 9541
- MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
- LIVE AT MONTREUX**
MINGUS DYNASTY/Atlantic SD 16031
- SEAWIND**
A&M SP 4824
- 80/81**
PAT METHENY/ECM 2 1180 (WB)

Record World Classical

Waltzes and Two Remarkable Singers

By SPEIGHT JENKINS

NEW YORK — Nonesuch over the years has almost always produced arresting product, often recording surprising material or using artists who turn out to be the stars of the future. The company's newest venture certainly fits this pattern. It is called "The Waltz Project" and is the brainchild of composer Robert Moran. About five years ago Moran was, according to his notes (another Nonesuch tradition—literate and interesting liner notes), playing around with the opening phrase of Wagner's *Tristan und Isolde*. The result turned out to be, of all things, a waltz, and, newly interested in the genre, he began to talk to his composer friends around the world to see if anyone else was really interested in the waltz. Certainly this dance had been the hallmark of the 19th Century and just as surely has fallen out of favor in ours.

Demand for Waltzes

Moran discovered that a lot of people were interested in the waltz, and some were simply dying to have a reason to compose one. The result was 25 waltzes by a wealth of modern composers who received only one command: "You call it a waltz and we'll accept it as a waltz!"

These 25 were published by C. F. Peters in 1978, and now Nonesuch has recorded seventeen of them, as played by Moran, John Cobb, Alan Feinberg and Yvar Miskashoff. The composers are unlikely but the results very characteristic of them. Milton Babbitt's, for instance, has precious little connection with a waltz and indeed has only every other measure in $\frac{3}{4}$ time. It is analytic, mathematical and not very attractive in sound. Joseph Fennimore's "Titles Waltz: After Max Steiner," on the other hand, is harsh and rough but very much a waltz, with an early western feeling. Joan Tower's "Red Garnet Waltz" glimmers and shines as a Garnet might.

The strangest and possibly most interesting waltz on the whole record is by John Cage. It is called, appropriately, "49 Waltzes for the Five Boroughs for Performer(s) or Listener(s) or Record Maker(s)." The five minute piece is the longest on the record and tries to suggest each of the boroughs of New York City. Predictably, there are some of the noises with which

we, as New Yorkers, live every day—the subway rumble, the noises of the street, an occasional siren. The piece is fascinating, and gets musically more rewarding when heard several times. There is also Alan Stout's "Waltz," a thoroughly violent piece, which the composer suggests is a description of "Vienna at the end of its rope."

The playing throughout is excellent; the sound is very good; and a lot of people should enjoy this record. It is a fascinating idea, very well carried out. It might even convert some listeners to contemporary music.

Elly Ameling

Elly Ameling without doubt is one of the few great Lieder singers of our generation. Though she has been heard on many wonderful records, in performance I have often found her too cool. Her new disc on CBS, "Think on Me," calls for rethinking by any Ameling doubter. It is sheer delight from start to finish—a diverse, interesting program delivered magnificently. There is something about the cover—maybe because it's black and white—that suggests an old recording. Not at all. It is new with Dalton Baldwin as a splendid accompanist. The record is one of those rarities—a really successful potpourri, much more of a potpourri than a normal Ameling recital. We hear the Dutch soprano sing such unlikely songs for her as Wagner's "Traeume" and George Gershwin's "By Strauss." Both are sung arrestingly—the "Traeume" with a much lighter sound than usual but with great feeling and the Gershwin with winning verve. The title of the record comes from an old Scots Air charmingly delivered. There's a breathtaking reading of Vaughan Williams' "Silent Noon," a particularly lively version of Brahms' "Mein Maedel hat einen Rosenmund," and some wonderful Spanish songs—by Granados, Carlos Guastavino, Nin Montsalvatge and Turina.

Miss Ameling has long been a brilliant exponent of French songs, and her treatment of Poulenc's "Chemins de L'Amore" in its lilt-ing insinuations enhances her own reputation. One experiences in this recording a quick survey of the world's diverse songs, sung

(Continued on page 46)

Classical Retail Report

APRIL 11, 1981

CLASSIC OF THE WEEK



ISAAC STERN 60TH BIRTHDAY TRIBUTE

STERN, PERLMAN, ZUKERMAN, MEHTA
CBS

BEST SELLERS OF THE WEEK

STERN 60TH BIRTHDAY TRIBUTE—Stern, Perlman, Zukerman, Mehta—CBS

KORNGOLD: VIOLANTE—Marton, Jerusalem, Janowski—CBS

VERDI: FALSTAFF—Taddei, Karajan—Philips Digital

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

SAM GOODY/EAST COAST

BACH: BRANDENBURG CONCERTOS—Leonhardt—Pro Arte

HAYDN: CONCERTOS—Ma—CBS

KORNGOLD: VIOLANTE—CBS

MAHLER: SYMPHONY NO. 10—Levine—RCA

MENDELSSOHN: VIOLIN CONCERTO—Mintz, Abbado—DG

NEW YEAR'S GALA IN VIENNA—Maazel—DG

ROSSINI: L'ITALIANA IN ALGERI—Horne, Ramey, Scimone—RCA

SCHUMANN, CHOPIN: CONCERTOS—Argerich, Rostropovich—DG

STERN 60TH BIRTHDAY—CBS

VERDI: LA TRAVIATA—London Digital

KING KAROL/NEW YORK

"VILLAGE BAND"—Canadian Brass—RCA

JOSE CARRERAS AND KATIA RICCIARELLI SING OPERA DUETS—Philips

CORIGLIANO: ALTERED STATES SCORE—RCA

PLEASURE SONGS FOR FLUTE—Wilson—Angel

KORNGOLD: VIOLANTE—CBS

MENDELSSOHN: STRING SYMPHONIES—Pro Arte

MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital

STERN 60TH BIRTHDAY—CBS

VERDI: FALSTAFF—Philips Digital

VERDI: LA TRAVIATA—London Digital

RECORD WORLD-TSS/ NORTHEAST

ARNOLD: GUITAR CONCERTO—Williams—BC CBS

BRAHMS: PIANO CONCERTO—Berman—CBS Mastersound

JAMES GALWAY PLAYS STAMITZ—RCA

VLADIMIR HOROWITZ, CONCERTS 1978-80—RCA

LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital

ITZHAK PERLMAN: THE SPANISH ALBUM—Angel

TCHAIKOVSKY: VIOLIN CONCERTO—Kremer, Maazel—DG

STERN 60TH BIRTHDAY—CBS

VERDI: AROLDO—Cabelle, Queler—CBS

VERDI: LA TRAVIATA—London Digital

RECORD AND TAPE, LTD./ WASHINGTON, D.C.

HAYDN: CELLO CONCERTOS—Ma—CBS Mastersound

KORNGOLD: VIOLANTE—CBS

MONTEZMEZZI: L'AMORE DEI TRE RE—Moffo, Domingo—RCA

MOZART: DIVERTIMENTO NO. 15—Rolla—Qualiton

PACHELBEL: KANON—Paillard—RCA

LA SPAGNA—Bis

STERN 60TH BIRTHDAY—CBS

TCHAIKOVSKY: VIOLIN CONCERTO—Kremer, Maazel—DG

VERDI: LA TRAVIATA—London Digital

VIVALDI: FLUTE SONATAS—Brueggen—Pro Arte

ROSE DISCOUNT/CHICAGO

BARTOK: DUOS—Perlman, Zukerman—Angel

BRUCKNER: SYMPHONY NO. 5—Solti—London

MIRELLA FRENI AND RENATA SCOTTO IN OPERA DUETS—London

GOLDMARK: QUEEN OF SHEBA—Hungaraton

KORNGOLD: VIOLANTE—CBS

LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital

ROSSINI: L'ITALIANA IN ALGERI—Horne, Ramey, Scimone—RCA

ROSSINI: WILLIAM TELL—Freni, Pavarotti, Chailly—London

STERN 60TH BIRTHDAY—CBS

VERDI: FALSTAFF—Philips Digital

TOWER RECORDS/LOS ANGELES

ELLY AMELING: THINK ON ME—CBS

GOLDMARK: QUEEN OF SHEBA—Hungaraton

HAYDN: THE CREATION—Marriner—Philips

MOZART: IDOMENEO—Telefunken

NEW YEAR'S GALA IN VIENNA—Maazel—DG

PACHELBEL: KANON—Paillard—RCA

PAVAROTTI'S GREATEST HITS—London

STERN 60TH BIRTHDAY—CBS

VERDI: FALSTAFF—Philips Digital

VERDI: LA TRAVIATA—London Digital

Record World Latin American

Latin American Album Picks



PERDON—REGRETS

LISSETTE—Odeon OMS 76,201

Con arreglos de J. Calandrelli y Peque Rosino, el brillante talento y fuerte carisma de Lissette, encuentra marco apropiado a excelentes interpretaciones. "Perdón" (B. Wyrick-Lissette) figura a la cabeza de la producción. Otros temas fuertes son "Trataré," (P. Duarte-E. Blazquez) "Un poco más," (C. Baglioni-L.G. Escolar) y "No es fácil verme así." (B. Robert-Lissette) Grabado en México, Nueva York y Miami, Fla.

■ With arrangements by J. Calandrelli and Peque Rosino, the brilliant talent of Lissette finds a perfect musical backing for her excellent performance of "Perdón," included here. Also very strong are "Trataré," "Un poco más" and "No es fácil verme así." Recorded in New York, Mexico and Miami.



... OTRA VEZ

ALEJANDRO JAEN—Musart 14522

El extraordinario talento del español Alejandro Jaen, tanto como compositor como interprete se hace patente en esta nueva producción liderada por "Otra vez," "Te voy a dejar," "Disculpame" y "Perdoneme señora." Obras de Jaen con gran respaldo musical.

■ Alejandro Jaen from Spain is a fine, very commercial composer and an excellent performer. Here he is at his best in "Perdoneme señora," "Otra vez," "Te voy a dejar" and "Estúpida."

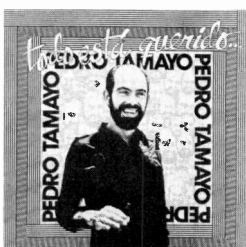


CON SABOR

LITA BRANDA & MELCOCHITA—Perudis PD 151

Respaldados por José Mangual Jr. y su Conjunto, Lita Branda & Melcochita del Perú ofrecen una grabación cargada de ritmo y sabor que moverá bien entre los fanáticos de la salsa. "Sonera en Nueva York," (P. Branda) "Afro cubano," (D.R.) "Salsa melodica" (Lita & Pablo Branda) Arreglos de José Madera y Javier Vasquez.

■ Backed by José Mangual and his Conjunto, Lita Branda and Melcochita from Peru offer a very danceable salsa package. Arrangements by José Madera and Javier Vasquez. "Con sabor" (Hierrezuelo), "Hermanos de la salsa" (Branda-P. Branda-J. Mangual), others.



TODO ESTA QUERIDO . . .

PEDRO TAMAYO—Common Cause CCLPS 13003

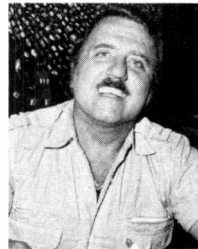
Cubriendo en vivo sus actuaciones en la Cinemateque de Coral Gables, Florida, Pedro Tamayo brinda composiciones de corte muy comercial y contagioso. "Mi país," (Tamayo) "Yo no fumo," (Tamayo) "Aquí no, que va" (Pura del Prado-Sergio Fallo) y otras.

■ On this live recording done at the Cinemateque, Coral Gables, Fla., Pedro Tamayo offers a very contagious and commercial performance rendered in a very distinctive style. "Quiero que tú" (P. Tamayo), "Añoranzas" (G. Alvaro) and "Miami" (A. Hernández-Tamayo).

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



La integración de gran parte de los sellos españoles independientes a Discosa Internacional, que agrupando los catalogos está estableciendo empresas distribuidoras y promocionales, en cada uno de los grandes mercados importantes latinos, está generando un especial interés de parte de las empresas que se quedaron fuera de estas actividades, reestructurando su distribución y yendo a cambios y reorganizaciones siguiendo pautas más sobre todo en sus distribuciones en Estados Unidos, donde lamentablemente la promoción y distribución de sus productos ha sido, generalmente, débil en los últimos años. Con la firma de Hispavox, conciliéndole la distribución a Discos CBS de Estados Unidos de su catálogo se ha abierto un proceso interesante, ya que Belter, otro de los grandes catálogos españoles y que ha sido uno de los más ha sufrido malas prácticas en el pasado, está firmando la semana entrante su contrato de distribución de su producto con Musical Records, empresa liderada por **Eliseo Valdés**, representante de Musart en Estados Unidos, que conjuntamente con Sunshine Records, distribuidora de Peerless, forma parte de uno de los consorcios distributivos latinos de más firme ejecutoria a través de los años. Valdés, socio fuerte de ambos sellos mexicanos, que forman parte como asociados de ambas empresas, está en las mejores condiciones para hacer frente de batalla interesante en estos mercados. Hay clara indicatoria que la idea de los españoles, llevada a la práctica por **Enrique M. Gareá**, de Discos Columbia, España y Alhambra en Estados Unidos, aunque de ninguna manera nueva, está forzando a cambios fundamentales en cada mercado y especialmente en el de Estados Unidos. Procesos semejantes fueron iniciados previamente por sellos independientes del Perú, cuando este mercado se lanzaba a la conquista de los mercados internacionales, México y Argentina. Es muy posible que los grandes intereses mexicanos, con más facilidades ante el dólar y en un nuevo proceso de invadir con su producto los mercados que previamente fueron suyos, vaya cristalizando estos planes con gran fuerza próximamente.

En visita a mis oficinas, **Ron Chaimowitz** y **Sergio Rosemblatt**, (CBS) conjuntamente con el afable **Arnie Mills**, "manager personal" de la talentosa **Vikki Carr**, me llevaron a la impresión de que la promoción de Vikki en el mercado latino de Estados Unidos va muy en serio. Por otra parte, existe gran optimismo, que no pongo en duda, de que la distribuidora Discos CBS está ganando terreno en gran forma, clara indicación que se han cubierto las metas planeadas y se lanzan a la consolidación de los logros ampliando el producto a distribuir. Las facilidades de almacén y oficinas de Discos CBS saldrá de Coral Gables, para situarse en una zona cercana al aeropuerto de Miami, haciendo todo el proceso más operacional . . . **Arianna**, artista exclusiva de Capitol (EMI) de México, logró con una sola canción, interpretada en la entrega de los trofeos ACCA, Miami, "Entregate," una atención preferente y delirante de parte de los asistentes. Su anterior long playing, lanzado por Alhambra en Estados Unidos no trae esta canción incluida. **Betty Díaz**, Directora de la firma nos comunica que **Arianna** está siendo producida en esta nueva onda y que próximamente su nuevo long playing la identificará plenamente con este tipo de repertorio, que está dando excelentes resultados a varias interpretas femeninas últimamente . . . Arriba Rec-



Arianna

en cada mercado y semejantes fueron



Hernaldo

Arnie Mills, "manager personal" de la talentosa **Vikki Carr**, me llevaron a la impresión de



Rita Lee

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(Continued on page 45)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Phoenix

By KIFN (GILBERTO ROMO)

1. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO—Orfeon
2. QUERER Y PERDER
DYANGO—Odeon
3. JUNTOS (TOGETHER)
TIERRA—Boardwalk
4. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
5. ALMA MIA
DORIAN—Pronto
6. LLEVATELO
GRUPO MAZZ—Cara
7. AMAR ES ALGO MAS
JOSE LUIS RODRIGUEZ—T.H.
8. SI TU QUISIERAS
LOS BUKIS—Profono
9. PALABRAS TRISTES
LOS YONICS—Atlas
10. VAS A VER
LA MOVIDA—Hacienda

Mexico

By VILO ARIAS SILVA

1. PERDONAME
CAMILO SESTO—Ariola
2. YO QUISIERA QUE TU
DIEGO VERDAGUER—Melody
3. ABRAZAME Y PERDONAME
SAMUEL—Helix
4. QUIERO DORMIR CANSADO
EMMANUEL—RCA
5. LENA VERDE
NAPOLEON—Cisne Raff
6. MORIR DE AMOR
MIGUEL BOSE—CBS
7. EL FAROLITO
EL GARRAFON Y SUS CINCO MONEDAS
—Accion
8. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO—Orfeon
9. DON DIABLO
MIGUEL BOSE—CBS
10. LA LADRONA
DIEGO VERDAGUER—Melody

Peru

By RADIO PANAMERICANA
(ALBERTIN RIOS)

1. MUJER
JOHN LENNON
2. RAPTO
BLONDIE
3. CORAZON HAMBRIENTO
BRUCE SPRINGSTEEN
4. FELIZ CUMPLEANOS
STEVIE WONDER
5. MARGARITA
MASSARA
6. UN POQUITO ENAMORADO
CLIFF RICHARD
7. TRATAME BIEN
PAT BENATAR
8. HOLA 19
STEELY DAN
9. QUE CLASE DE TONTO
BARBRA STREISAND/BARRY GIBB
10. MISS SUN
BOZ SCAGGS

Sao Paulo

By RADIO AMERICA
(RONALDO C. ASSUMPCAO)

1. A GUERRA DOS MENINOS
ROBERTO CARLOS
2. THE WINNER TAKES IT ALL
ABBA
3. LANCA PERFUME
RITA LEE
4. EU E VOCE
MAYRA
5. AMANTE A MODA ANTIGA
ROBERTO CARLOS
6. NAO SE AFASTE DE MIM
ROBERTO CARLOS
7. IMAGINE
JOHN LENNON
8. SHINE ON
L.T.D.
9. XANADU
OLIVIA NEWTON JOHN
10. LITTLE JEANIE
ELTON JOHN

Ventas (Sales)

Mexico

By VILO ARIAS SILVA

1. PERDONAME
CAMILO SESTO—Ariola
2. LENA VERDE
NAPOLEON—Cisne Raff
3. LO SIENTO MI AMOR
LUPITA D'ALESSIO—Orfeon
4. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—RCA
5. AMOR, AMOR
JOSE JOSE—Ariola
6. MORIR DE AMOR
MIGUEL BOSE—CBS
7. QUIERO DORMIR CANSADO
EMMANUEL—RCA
8. EL PAVO REAL
JOSE LUIS RODRIGUEZ—Musart
9. PRIMER
YURI—Gamma
10. ABRAZAME Y PERDONAME
SAMUEL—Helix

San Jose

1. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
2. QUIERO DORMIR CANSADO
EMMANUEL—Arcano
3. PALABRAS TRISTES
LOS YONICS—Atlas
4. QUERER Y PERDER
DYANGO—Odeon
5. PERDONAME
CAMILO SESTO—Pronto
6. PRIMER AMOR
YURI—Profono
7. PROCURO OLVIDARTE
HERNALDO—Alhambra
8. EL CHUBASCO
CARLOS Y JOSE—T.H.
9. SI TU QUISIERAS
LOS BUKIS—Profono
10. AHORA NO
MANOELLA TORRES—CBS

Hartford

1. REMERBRANZAS
SONORA PONCENA—Inca
2. LA MUJER Y LA PRIMAVERA
BOBBY VALENTIN—Bronco
3. APRENDIENDO A AMAR
LUPITA D'ALESSIO—Orfeon
4. GALERA NO. 3
ISMAEL MIRANDA—Fania
5. AMANECER EN MI TIERRA
MILLIE Y LOS VECINOS—Algar
6. POR SI VOLVIERAS
JOSE LUIS RODRIGUEZ—T.H.
7. ASI CANTABA PAPA
CELIA, JOHNNY & PETE—Vaya
8. LA VACA
CONJUNTO QUISQUEYA—Liznel
9. MI VIDA EN CANCIONES (LP)
JULIO IGLESIAS—CBS
10. SABOR A CANEY
ELIO PACHECO—Inca

Houston

1. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
2. QUIERO DORMIR CANSADO
EMMANUEL—Arcano
3. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO—Orfeon
4. PERDONAME
CAMILO SESTO—Pronto
5. PRIMER AMOR
YURI—Profono
6. PALABRAS TRISTES
LOS YONICS—Atlas
7. LENA VERDE
NAPOLEON—Raff
8. YO NO NACI PARA AMAR
JUAN GABRIEL—Pronto
9. DON DIABLO
MIGUEL BOSE—CBS
10. LITTLE JEANNIE
SONIA RIVAS—T.H.

Nuestro Rincon (Continued from page 44)

ords, desde Los Angeles, nos envia su long playing de "Los Rancheritos de Michoacán y su onda Country," en el cual el número "Piquetes de Horniga" está incluido. Entre los otros números destaca "Ando como bala" . . . Nuestro cordial amigo **Sam Malnati**, conocido en Brasil también con el sobrenombre **Mister Sam**, está ahora involucrado en Radio Excelsior FM de Sao Paulo (Globo) como "discjockey." Sam es muy activo en long playings de "compilaciones," calzados con su nombre y es brillante productor de Copacabana, contando entre ellas con sus muy exitosas de **Gretchen** y **Los 3 Patitos**, dedicados a la juventud brasileña. Otras producciones de **Malnati** son **Waldirene**, **Filomena** y **Baby Face** . . . **Hernaldo**, producido para Zafiro de España por **Manuel Alejandro**, está comenzando a dar fuerte en Estados Unidos con "Procuró Olvidarte," tema magistral de **Manuel** y **Ana Magdalena**. ¡Me alegro; por muy merecido el éxito del cantante nicaraguense, producido en España y que fué presentado recientemente por **Raúl Velazco**, en su "Siempre en Domingo," el programa televisivo más popular de México y con gran fuerza ya establecida en todo Estados Unidos latino.

Som Livre tiene en **Rita Lee** una artista de gran proyección internacional. Su nuevo long playing, editado por RCA en el sello de Globo, a más de alcanzar cifras impresionantes en Brasil, está preparado para hacerle frente a cualquiera de los mercados si se editara en varios idiomas. Entre los números destacan "Lanca Perfume," (R. de Carvalho-R. Lee) ("Baila conmigo," (R. Lee) "Caso serio" (R. de Carvalho) y "Joao Ninguem." (R. de Carvalho) . . . Musart editó un nuevo long playing de **Cornelio Reyna**, fuerte vendedor en la costa oeste de Estados Unidos, titulado "El Gallero del Pueblo." Entre los números

tienen gran fuerza "Sobre el muerto las coronas" (C. Reyna) y "Vestida y alborotada." (L.A. Reyna) . . . Muy bueno el "Con Salsa" de **Lita Branda** y **Melcochita** que Perudis acaba de lanzar al mercado en Estados Unidos, producido por **John B. Wynne** y **José Mangual Jr.**, que utilizó a excelentes músicos neoyorkinos para tal propósito . . . Y ahora . . . ¡Hasta la proxima!

Discosa Internacional is establishing new promotion and distribution firms in each of the major Latin markets, which is creating much interest on the part of those companies that have not received much attention in the past. As I reported last week, Discos CBS in the States has acquired the Hispavox catalogue, which has started an interesting pattern. The Belter label from Spain, which has suffered in the past from a lack of aggressive distribution, this week will sign an exclusive distribution agreement with Musical Records, run by **Eliseo Valdes**, distributor of the Musart label in the States.

I was recently visited in my office by **Ron Chaimowitz** and **Sergio Rosemblatt** of Discos CBS, along with **Arnie Mills**, **Vikki Carr's** personal manager. They told me that Vikki is being promoted heavily in the Latin market, and also that Discos CBS will be moving its warehouse and offices soon from their current location in Coral Gables . . . **Arianna**, who records exclusively for Capitol (EMI) in México, performed at the recent ACCA Annual Awards Gala in Miami. Her rendition of the tune "Entregáte" was superb. **Betty Díaz**, promotion director for Alhambra Records, informed me that Arianna will be recording an LP that will present her with a new image . . . Arriba Records in Los Angeles sent us an LP by **Los Rancheritos de Michoacán** y su **Onda Country** containing the tune "Piquete de Hormigas" that already looks like a winner . . . **Sam Malnati**, also known as **Mister**

(Continued on page 46)

Lorber Goes Galaxian



The new Arista album by The Jeff Lorber Fusion, "Galaxian," featuring the single "Monster Man," was recently premiered at a listening party in Los Angeles. Lorber is about to start a nationwide tour in support of the LP. Shown at the "Galaxian" session are, from left: Jeff Ross, Lorber's manager; Bill Speed; Jeff Lorber; Louis Harper, R&B promotion, Arista; and Lana Dengrove, director, national secondary promotion, Arista.

New RKO Networks *(Continued from page 6)*

sound," with "fewer music beds." Two sportscasts a day will be hosted by a well-known sports personality, and the music features will include "more country."

A third network, simply titled RKO III, will have its first broadcast, like RKO II, on September 1, 1981, with "America Overnight," a live, six-hour, seven day a week talk show. Emanating in three hour segments from Dallas and Los Angeles, it will feature sports, entertainment and political personalities. RKO III's other elements, to begin broadcasting January 1, 1982, will include specific "blocks of programming" aimed at particular demographics. A station could contract for a "rock pack" for instance, which might include concerts, a music countdown, and personality programming that a station could integrate into its day. RKO will also

Carmen Sues CAM-USA

(Continued from page 18)
of money . . . to be due the plaintiff," and termination of his agreement with CAM. Carmen also asks that the court prohibit CAM from collecting any royalties or income on Carmen's material or representing itself as Carmen's publisher.

Benedetto, reached at CAM's office, said that neither he nor his attorney had received any papers regarding the lawsuit. He added, "I'm very shocked and hurt by his false accusations. I think he has been poorly advised; if he wants to spend his career in court rather than on stage or in the studio, it's a pity. I deny any and all charges. (Carmen) has been fully and completely accounted for all royalties up to the last period due." Benedetto stated further that Carmen owes CAM "large amounts of money" in advances and budget allotments.

use a mobile unit to broadcast live concerts in stereo via satellite through the RKO III Network.

While RKO I and II will both utilize Transponder I on the satellite Westar III, RKO III will be transmitted through Transponder IV of the satellite.

In another announcement, Burchill revealed RKO Radio Network director of programming Jo Interrante's plans to leave the network in June to start an independent program production company in San Francisco. She will continue to work with the RKO network on specific projects.

UA Music Names Jeffrey Runyon

■ NEW YORK — Frank Wiser, director of royalties, United Artists Music, has announced the appointment of Jeffrey P. Runyon to the new position of royalty manager. He will be involved in all key administrative areas.

CBS Masterworks Signs Michael Tilson Thomas



Michael Tilson Thomas has signed an exclusive long-term recording contract with CBS Masterworks, it was announced by Joseph F. Dash, the label's vice president and general manager. This month CBS Masterworks is releasing the half-speed mastered version of Thomas' recording of "Carmina Burana" with the Cleveland Orchestra on CBS MasterSound. Pictured at the contract signing are, from left: Dick Asher, deputy president and chief operating officer, CBS Records Group; Thomas; Christine Reed, director of artists & repertoire, CBS Masterworks; and Dash.

'1776' Composer

Sherman Edwards Dies

■ NEW YORK—Composer Sherman Edwards, who wrote the score to the Broadway musical "1776" and such songs as "See You in September," "Wonderful, Wonderful," "Dungaree Doll," "Broken Hearted Melody," and "Johnny Get Angry," died of a heart attack in New York last Monday (30). He was 61.

Award Winner

"1776" won the Tony Award for best musical in 1969, as well as a Drama Critics Award, a Circle Critics Award, and a Christopher Award. Edwards also wrote the scores to the films "Who's Afraid of Mother Goose?," "Flaming Star," "G.I. Blues," and "Kid Galahad."

Among Edwards' chief collaborators were Hal David, Ingrid Edwards, Sid Wayne, Ben Raleigh, and Leon Carr. He was a member of the American Society of Composers, Authors and Publishers since 1953.

Broadcasting Hearings

(Continued from page 6)
1984, \$100 million for 1985 and \$100 million for fiscal 1986.

Reduce the number of CPB board members from the present fifteen to seven.

Redirect Funds

Direct more funds to smaller, needier markets, achieved by eliminating "matching" formulas that "allocate funds on the ability of a station to raise money rather than on the basis of need."

Eliminate CPB support for "interconnection" of satellite hook-ups among PBS stations. "New delivery systems are now available and affordable to stations," the bill states.

I.R.S. Names Two

■ NEW YORK — Miles Copeland, President of International Record Syndicate, has announced two additional appointments to I.R.S.' staff.

Barbara Bolan has been named west coast sales manager. Bolan, who was formerly western regional manager of singles sales for RCA/A&M Records, will work directly with RCA's regional sales managers and A&M's field staff on I.R.S. product.

John Guarnieri has been appointed production coordinator. Guarnieri, who will be responsible for processing master tapes and album jackets, and for manufacturing records, labels and jackets, was previously record and tape buyer at Mushroom Records in New Orleans and singles buyer for New Orleans' Jim Russell One-Stop.

Black Radio

(Continued from page 35)
have only them. Every time they play a white record that is another slot a brother won't get.

"These stations will also say that these white records have a genuine black sound. But for every white record they play with a good groove I can show you 15 black records with a better one. These programmers have to figure out if they are black or white or a zebra."

The long-term effects of easy white access to black radio is one that worries blacks in the record industry, at both major labels and small black-owned independents.

With white radio still reluctant to play even huge black audience successes, black radio is still home turf for black artists. Yet today a black station in a major market might include Rogers, Blondie and the Rolling Stones, leaving room only for the black superstars and a few newcomers.

For them the words of PolyGram's vice president of black music marketing Bill Haywood must sound ominous. "I think that if pop artists continue making music that sounds black it will continue to get exposed," Haywood told RW in a recent dialogue. "I don't think black radio will be able to say we're not going to play this particular track by 'Joe Smith' because he's white if he has appeal to black audiences. I don't think black radio can effectively shut it out."

Bloom Taps Two

■ NEW YORK — Louise Greif and Jeffi Powell have joined the Howard Bloom Organization publicity firm, Greif as publicity associate and Powell as account executive.

Hooker Enterprises Signs Rick Derringer

■ NEW YORK — Jake Hooker, president of Hooker Enterprises, has announced an exclusive management arrangement with Rick Derringer.

The first project completed for the firm will be the release of Lorna Luft's single, "Long Time," produced by Derringer, on DJM Records.

Burkhart/Abrams' Satellite Network

(Continued from page 29)

stations.

Burkhart emphasized that a station could do its own morning drive show live from its own studio, and switch to the SMN broadcast for the rest of the day. In fact, a station will be able to use any portion of SMN it desires, as long as it runs SMN's two cumulative minutes per hour of advertising during each given hour of the day. That advertising, explained Burkhart, will be the source of SMN's revenues. Stations joining the network (one per format per market) will pay a small service charge, and will have six minutes per hour to sell for its own advertising.

Burkhart said that stations already researched estimated that the savings in manpower dollars alone could be anywhere from \$3000 per month for a small station to \$300,000 a year for a major-market station. In contrast, Burkhart said the cost of installing a satellite receiving station could be paid off "like a car payment."

Asked if he thought SMN would be an alternative for stations now using syndicated formats on tape, Burkhart stated, "It's not an alternative, it's a replacement. In five years, there won't be any more tape. Tapes wear out... and they're delayed. If I'm on the air with a new Streisand album three weeks ahead of the competition, I've won."

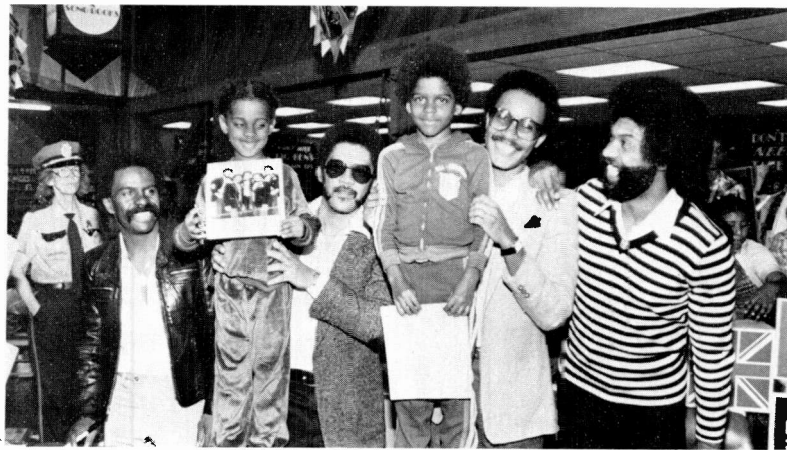
Southern Broadcasting's vice president, programming, George Williams, has resigned his post to join SMN as network director.

Radio Replay (Continued from page 29)

the male demographic approach of NBC's current young adult network, the Source, according to Verne. In addition, NBC is planning another network, under Renwick's direction, which is listed "top secret."

MORE MOVES: Burt Sherwood, VP/GM of WMAQ, Chicago, and the station's music director, Bill Hennes, have left the NBC-owned country station to form their own consulting firm... Charlie Brown will be the new PD at KBLE-FM, Seattle... Pat Martin will join WBCS, Milwaukee as PD... Susan Pfatt is the new late-night air personality on WLS-FM, Chicago... Frank Holler has been named MD at Q107, Washington... Best of luck to Ed Levine, PD of WAQX, Syracuse, who will marry Pam Blake in Washington on April 5.

Solar Stars In-Store



To focus attention on the second nationwide "Solar Galaxy of Stars" tour, the Whispers, Shalamar and Lakeside recently made an in-store appearance at Big Ben's in Los Angeles. RCA Records, which distributes Solar, arranged the event under the direction of RCA Records' Los Angeles sales coordinator, Dickey Zwirn. Shown here with two young fans, from left, "Scotty" Scott, Marcus Hutson, Leaveil Degree and Nicholas Caldwell of the Whispers.

New York, N.Y. (Continued from page 16)

setting, the solo performances give the listener a new perspective on the writer's intentions, particularly regarding "Won't Get Fooled Again," which Townshend renders more as an elegy than as a rousing anthem. "I wonder how many people realize that he writes the most beautiful songs?" Lewis asked rhetorically. "They forget that aspect of him. And he's also got a fabulous voice: so much expression and heart and soul in it. To me, I felt so bloody proud just being there hearing it. It was devastating."

Lewis said he put Townshend and Williams together "by the time-honored methods of lying, cheating, deception, dishonesty and fraud." To one he said, "Pete, John Williams would really like to do a duet with you," and then reversed the names when broaching the idea to Williams.

It was Townshend's decision to perform "Won't Get Fooled Again" as a duet, so that Who fans could hear a well-known song "in a completely different light." What about the report, then, that on the first night Townshend forgot the lyrics? Lewis explained that Townshend had appeared early in the show and subsequently retired to his dressing room to await a call to join Williams for the closing musical number. Lewis told Townshend the wait would be half an hour to 45 minutes. Unfortunately, the timing of the show was off considerably. Two hours later Townshend asked for a glass of brandy, and Lewis gave him a bottle. Another hour passed. Three hours after he had first performed, Townshend was summoned to the stage; he is said to have muttered to no one in particular, "shouldn't have had all that brandy."

RIAA (Continued from page 3)

1979 total of 6925. There were, however, approximately 540 albums re-released at the \$5.98 mid-line price. When combined with the aforementioned 1980 total, the adjusted figure of 7240 titles represents a 4.5 percent increase over the 1979 figure.

The RIAA, which conducted the survey among U.S. record manufacturers, estimated the release of

approximately 3675 new singles. This includes nine 10-inch records and just under 300 12-inch disco discs — a sharp decline from 1979's total of 550 12-inchers. The 1980 total of seven, 10, and 12-inch single releases, however, was up approximately 10 percent over last year's total. The 1980 total of 3030 new album titles (excluding the \$5.98 re-releases) represents a 15 percent decline from the 1979 total of 3575.

Eight-tracks Decline

In tape configurations, the U.S. industry released an estimated 2725 pre-recorded cassette titles and only 1525 eight-track titles—the latter a 27 percent drop from 1979. Cassettes represented 89 percent of LP titles, up slightly from the year before. The eight-track total was just over 50 percent of LP titles, down from 58 percent in 1979.

Oscars

(Continued from Page 3)

picture. But hit popular music, by way of the film "Fame," can also be said to have done well.

Three years after the hit-filled score of the film "Saturday Night Fever" failed to win an Academy Award nomination, "Fame," another soundtrack featuring hit pop songs, was rewarded with Oscars in the two principal music categories, best original score and best original song. Composer Michael Gore wrote the original score and collaborated with lyricist Dean Pitchford on the film's title tune, the best original song winner.

Another song from "Fame," "Out Here On My Own" (written by Gore and his sister, singer/lyricist Lesley Gore), was also up for best song, marking the first time a single film has spawned two nominees in that category. Both were performed on the ABC-TV telecast by Irene Cara, who appeared in the movie and on the RSO soundtrack.

Other best song nominees included Dolly Parton's title song from "9 to 5"; Willie Nelson's "On the Road Again," from "Honeysuckle Rose," and Lalo Shifrin and Will Jennings' "People Alone," from "The Competition." Parton and Nelson both performed their songs during the telecast, while "People Alone" was sung by Dionne Warwick, accompanied by Shifrin.

The Parton and Nelson nominations reflect the recent country music boom, just as Paul Jabara's "Last Dance," a disco-oriented entry from the Casablanca film "Thank God It's Friday," was the Academy Award winner two years ago, when disco was thriving.

Country's entrance into the mainstream of popular taste was further reinforced by the best actress Oscar given to Sissy Spacek, who portrayed Loretta Lynn in "Coal Miner's Daughter." That film was also nominated for best picture, losing to "Ordinary People."

The winners in the sound category were Bill Varney, Steve Maslow, Gregg Landaker and Peter Sutton for the Lucas film production "The Empire Strikes Back."

The best actor Oscar went to Robert De Niro for his portrayal of boxer Jake LaMotta in the film "Raging Bull." Both LaMotta and Loretta Lynn were in the audience at the Dorothy Chandler Pavilion to see the actors who brought their lives to the screen win the Academy Awards.

Best supporting actor was Timothy Hutton of "Ordinary People," a movie that also earned a best directing Oscar for Robert Redford. Best supporting actress was Mary Steenburgen of "Melvin and Howard."

Record World Country

Gold Standard for Emmylou



Warner Bros. artist Emmylou Harris and her producer/husband Brian Ahern (left) visited WB's Burbank offices recently to receive gold LPs for Harris's "Luxury Liner," "Profile," and "Blue Kentucky Girl." Also shown at the presentation are WB board chairman and president Mo Ostin (second from right), and WB VP and director of country music Andy Wickham.

CMA Board Sets London Meeting

■ NASHVILLE — The Country Music Association's second quarterly board meeting for 1981 is scheduled for April 21-23 at the Royal Garden Hotel in London. The CMA meetings begin with a special seminar on April 21, to which top music industry and media executives from throughout Europe have been invited.

"Country Music: Music of the '80s" will consist of two panels and a luncheon/show featuring CBS recording artist Bobby Bare. The morning panel will discuss "Country Music, A Business Success Story," while the afternoon panel, made up of the presidents of several companies, will speak on "A Transatlantic Dialogue." CBS Records division president Bruce Lundvall (CMA chairman of the board) will moderate the presidents' panel. The seminar will end with a cocktail party Tuesday evening (21). CMA board member and immediate past president (Continued on page 51)

PICKS OF THE WEEK

SINGLES **WILLIE NELSON, "MONA LISA"** (prod.: Willie Nelson, Paul Buskirk & Freddie Powers) (writers: J. Livingston, R. Evans) (Famous, ASCAP) (2:28). Pulled from Nelson's instantly successful "Over the Rainbow" album, this classic tune gets one-of-a-kind treatment from Nelson and his pickin' friends. This is geared to generate chart excitement in several formats. Columbia 11-02000.

SLEEPER **DONNA HAZARD, "GO HOME AND GO TO PIECES"** (prod.: not listed) (writer: D. Roth) (Flying Dutchman/Scimitar, no affiliation listed) (3:11). Hazard follows up her recent "My Turn" with a tender, touching ballad about going home and going to pieces each time she must leave the one she really loves. Hazard does a great job of pulling everything she can from the fine lyric. Excelsior 1009.

ALBUM **RONNIE MILSAP, "OUT WHERE THE BRIGHT LIGHTS ARE GLOWING."** Milsap is brilliant on this classy tribute to the late Jim Reeves, giving a modern feel to Reeves' material while preserving the timeless Reeves touch. Standout tracks include the current single, "Am I Losing You/He'll Have to Go," "Four Walls," "When Two Worlds Collide," and "I'm Beginning to Forget You." RCA AAL1-3932.



CRS Changes Name, Elects New President

■ NASHVILLE—The Country Radio Seminar, which has changed its name to a presenting body called the Organization of Country Radio Broadcasters, has announced the election of Don Boyles, GM of WKHK (New York) as the OCRB's new president. Boyles was named to the post at an organization meeting following the recent 12th annual Country Radio Seminar here.

Boyles replaces Mac Allen of Miami's WQAM, who served as president for the past two years. Allen, elected to a new three-year term as director-at-large, will head the publicity committee of

the new seminar presenting body.

Allen said the newly-created organization, while continuing to sponsor the highly successful seminar, now has the capability to become involved in the promotion of other facets of country radio.

Bob English, GM of WUBE, replaces Kim Pyle, GM of WKIX, as agenda chairman, for the upcoming year. Joining Pyle and English for a one-year term as broadcasting representatives on the board of directors will be Lee Masters, GM of KLOZ. Other board members are: Susan Roberts, Joe Casey, Mac Allen, Al Greenfield, Roy Wunsch, Joe Galante, and Irv Woolsey.

Serving as executive VP will be Terry Wood, while Sandi Smith will serve as secretary, with Jeff Walker filling the treasurer's post. VPs are: Les Acree, Skip Stevens, Del Bryant, Mike Oatman, Kathy Hailey, Bob Doyle, Ed Salamon, Charlie Monk, Jerry Seabolt, and Biff Collis.

The organization has announced a \$2500 grant to Middle Tennessee State University. The (Continued on page 50)

Nashville Report

By AL CUNNIFF

■ Billy Sherrill recently produced a Johnny Cash/Ray Charles duet . . . George Jones will tape the HBO special "A Tribute to George Jones" later this month in Los Angeles. Guests will include Tammy Wynette, Waylon Jennings, Emmylou Harris, and Elvis Costello . . . Songwriter Sandy Pinkard, co-writer of Anne Murray's current single "Blessed Are the Believers" (as well as "Coca Cola Cowboy," "You're the Reason God Made Oklahoma," and others), has moved to Nashville. He's writing for Jim Ed Norman's publishing company. Pinkard was formerly signed to Garrett Music in Los Angeles.

Speaking of publishing companies, Acuff-Rose has been hot lately. Their recent cuts include Don McLean's "Crying," the Fools' "Running Scared," Moe Bandy and Joe Stampley's "Hey Joe (Hey Moe)," Gail Davies' "It's a Lovely, Lovely World," and others . . . Tammy Wynette will perform at country music festivals this month in Sweden, England, Holland, Ireland, France, Germany, and Switzerland . . . "This Is Elvis" premiered in Memphis Friday (3) . . . RCA's Dolly Parton continues her Las Vegas engagement at the Riviera Hotel this week.

RADIO NOTES: Dene Hallan is the new PD at WWWW in Detroit . . . Gary Lynn is the new VP in charge of programming and operations for WMTS in Murfreesboro, Tenn. That station was recently purchased by McCreery Broadcasting . . . WPKX and WVXK-FM, which have been simulcast since October, 1980, recently split. Jerry Paxson has joined the AM side as an air personality for the Alexandria, Va. station.

Performers for the 16th annual Academy of Country Music Awards Show April 30 will include Mickey Gilley, George Jones, John Schneider, Larry Gatlin, Tammy Wynette, Ed Bruce, Leon Everette, Terri Gibbs, (Continued on page 51)

RCA Inks McMillan

■ NASHVILLE — Jerry O. Bradley, division VP, RCA Records Nashville, has announced the signing of singer-songwriter-instrumentalist Terry McMillan to an exclusive recording contract with the label.

McMillan was brought to RCA by Chet Atkins, who is co-producing McMillan's first RCA single and LP with Pat Carter. McMillan is a top session player here, specializing in harmonica and percussion work. He has toured with Jeannie C. Riley, Jerry Reed, and Atkins.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Elvis Presley — "Lovin' Arms"

Moe Bandy — "My Woman Loves the Devil Out of Me"

Tim Rex and Oklahoma have a strong initial start on "Spread My Wings" at KSO, KFDI, KRMD, KUUY, WKKN, KCKN, KYNN, KGA, WWVA, WTOD, KTTS, KDJW, WPNX, WFAI, KVOO, KWKH, KEBC, WQQT, KKYX, KMPS.



Moe Bandy

Margo Smith revives the standard "My Heart Cries For You," an instant add at WLWI, WESC, WFAI, KRMD, KFDI, KVOO, KEBC, KSOP, KSSS, WCXI.

Moe Bandy is moving with "My Woman Loves the Devil Out of Me" at WUBE, KIKK, KCUB, KENR, WKHK, KSO, KFDI, KEBC, KBUC, KSSS, WBAP, KMPS, WMZQ, KVOO, WGTO, KSOP, KRMD, KHEY, WIRK, WSM, WPNX, KUUY, KRAK, WFAI.



Margo Smith

Steve Wariner.

Freddie Hart sparks interest in "You're Crazy Man" at WIRK, WLWI, WPNX, KEBC, KFDI, KVOO, KWKH, KSOP, WDLW, KRMD, WSLC, KGA, WCXI, KKYX, KUUY, KWMT, WFAI.

Super Strong: Dolly Parton, John Anderson, Mel McDaniel, Mel Tillis, Oak Ridge Boys, Dottie West, Gail Davies, Kendalls, Anne Murray,

Lincoln County continues to build a following for "Making The Night The Best Part Of My Day," with new adds at KFDI, KDJW, WSLC, KVOO, WDEN, KKYX, WPNX.

SURE SHOTS

Willie Nelson — "Mona Lisa"

Bobby Bare — "Learning To Live Again"

Tanya Tucker — "Love Knows We Tried"

LEFT FIELDERS

Buck Owens — "Without You"

Ivory Jack — "Love Signs"

Donna Hazard — "Go Home and Go to Pieces"

AREA ACTION

Kris Kristofferson — "Nobody Loves Anybody Anymore" (KUUY, KOKE, KHEY, WDLW, WPLO, WLWI)

Pam Hobbs — "I Thought I Heard You Calling My Name" (KVOU, KFDI, WDEN)

NSAI's New Officers



The Nashville Songwriters Association International's officers for 1981-82 gather after recently being elected to their new posts. Seated are Maggie Cavender, NSAI executive director; and Randy Goodrum, president. Standing from left are: first VP Wayland Holyfield, treasurer Don Wayne, sergeant-at-arms Paul Richey, and secretary Mike Kossler. Not pictured is second VP Marijohn Wilkin.

Glaser Brothers at Lilly's



Elektra artists Tompall and the Glaser Brothers made a rare Nashville appearance recently at the Jersey Lilly showcase club. Shown, from left, are (standing): Elektra/Asylum Records-Nashville GM Ewell Roussell, Chuck Glaser, and Tompall Glaser; (seated) Jim Glaser, E/A-Nashville A&R director Martha Sharp, and E/A-Nashville national promotion coordinator Bruce Adelman.

B.J. Thomas:

Taking Aim at the Country Market

By AL CUNIFF

■ NASHVILLE—"I'm not going to do a 'comeback.' I just want to come back—know what I mean? I want to cut the best songs I can, and I want to be a member of the Grand Ole Opry."

That's no faded country crooner from the 1960s speaking. It's MCA artist B.J. Thomas, who enjoyed tremendous pop smashes years ago with "Raindrops Keep Falling on My Head," "Hooked on a Feeling," "Just Can't Help Believing," and others, retreated, became a successful contemporary Christian singer, paused, and now wants to establish himself in the market where he feels his "musical soul" is most comfortable—country music.

No Regrets

"Country music is what comes most naturally to me," said Thomas, 38, who lives in Arlington, Texas, but is looking for a place to live while he works in Nashville. "Even with my pop hits, I really had to force it a bit to sing the way I did—country comes easiest to me."

Thomas has recorded an LP with Larry Butler as producer, and MCA plans to release the package in a matter of weeks. B.J.'s new single, "Some Love Songs Never Die," recently shipped.

"We cut a few standards, like 'When the Feeling's Good,' 'Statue of a Fool,' and 'Gypsy Woman,' plus a couple of Larry's songs," Thomas said. "I consider this my first record for the 'world

at large' in about four years."

Thomas does not regret his decision to work in the gospel music field, and certainly does not belittle the record and concert success that work has brought him. But he wants to downplay that work when it comes to talking about his country recording.

"In the last few years I've felt my audience has shrunk. Part of it was because I felt disloyal to my 'gospel' audience if I worked much outside of their field, and part of it was my choice to get off the road for a while, period."

But B.J., who formed his own management company, RainSong, admitted that he got "frustrated" by not hearing his music on the radio, and by not receiving the wider acceptance he knew he could earn. "I'm a much happier person for having made a Christian statement in music, but career-wise, my bookings got smaller, and more selective."

Thomas said he stayed in Nashville and sang on the Grand Ole Opry four weeks in a row last year, and he's eager to work toward being a member of that institution. "When I was a kid in Houston, my dad was a big Ernest Tubb and Hank Williams fan, and he tuned in to the Opry all the time. Being on the Opry would be like a dream come true to me for that reason.

"And it would also help me to establish without saying outright what I'm trying to do. I'm ready to go back to work."

CRS Changes Name (Continued from page 49)

grant continues the tradition started six years ago which to date has awarded \$15,000 in communications majors scholarships to accredited schools across the country.

Further information may be obtained by phoning Frank Mull, the executive director (615) 327-4488 or 329-4487 or Mac Allen at WQAM (305) 531-6651.

Nashville Report

(Continued from page 49)

Don King, Johnny Lee, Reba McEntire, Sylvia, and Steve Wariner . . . Hal Buckley has joined Opryland Productions and Opryland Radio Productions as syndication sales manager.

The Old Country, Busch Gardens, in Williamsburg, Va. has signed **Johnny Cash, Mel Tillis, Debby Boone**, and pop acts to perform this spring. The theme park will host 23 weekend concerts this year . . . **Jerry Gillespie** is said to be producing the **Kendalls** and **Jacky Ward** for Mercury (PolyGram). The Kendalls are cutting an LP in Muscle Shoals . . . Here we go again: the type devils are having a field day with Country Intl. Records artist **Carmol Taylor's** first name. (By the way, his current single, "Honky Tonk at Home," is a fine record, and should be getting a good plug from this.) Carmol's name has been misspelled two weeks in a row, so here you are typesetters: C-A-R-M-O-L. Thank you.

IN THE STUDIO: CBS (Slim Whitman, Strommell Brothers), Creative Workshop (Dickey Lee & Deborah Allen, Happy Goodman Family, Austin Roberts), RCA (Dean Dillon, Sue Powell, and Charley Pride, all mixing), Marty Robbins (Johnny Darrell), Scruggs Sound (Ernie Rowell, Linda K. Lance), Soundshop (Ray Griff, Millie Jackson), Woodland (Eddie Rabbitt, Oak Ridge Boys, Slim Whitman), Music Mill (Bill Monroe, Sheb Wooley), Island (Nightstreets, George Jones & Tammy Wynette with a movie soundtrack cut), Sound Stage (Statler Brothers, Reba McEntire, Kieran Kane, and Michael Johnson).

Stephanie Winslow, who recently taped Merv Griffin shows in Los Angeles and Las Vegas, said she'll soon be shopping for a backup band here. She'd like a self-contained group that could also open shows for her . . . Newsweek did a lengthy feature called "Country Goes Mellow" in its March 30 issue, spotlighting **Merle Haggard** and **Eddie Rabbitt** as major symbols of the modern country sound.

Billy Joe Royal recently finished cutting an LP for Kat Family Records, produced by **Chips Moman** at Chips' studio here. Billy Joe said the album will include "Wurlitzer Prize," "If You Were My Woman," "You
(Continued on page 52)

CMA Board Sets Meet

(Continued from page 49)

ident **Ralph Peer II** is seminar chairman.

The CMA board meeting will occur April 22-23, beginning with a meeting of CMA's international committee, international subcommittee, and international development committee chairmen from

several countries. Following the CMA board meeting, CMA executive director **Jo Walker-Meador** and several board members will travel to Berlin to attend IMIC (April 26-27, where CMA will present a country music show at a luncheon on April 28.

Tennis Tourney Set

■ **NASHVILLE** — The eighth annual Music City Tennis Invitational will be held May 5-7 at the Maryland Farms Racquet and Country Club here. The entry fee of \$75 is a contribution to Nashville Memorial Hospital, which used the \$12,000 raised in last year's tournament to furnish their critical care waiting room.

The entry fee includes a ticket to the cocktail party/trophy presentation on May 7, plus lunches and snacks each day. The invitational is a doubles tournament with triple elimination, with play in these categories:

Category 1: both partners in the music business — Sharps (Class A), Flats (Class B).

Category 2: Open, with one or both partners in the music business—High Notes (Class AA), Sharps (Class A), and Flats (Class B).

Category 3: Mixed, with either partner in the music business—Sharps (Class A), Flats (Class B).

For more details call **Lari Pierce** at (615) 824-1573 or (615) 383-6571.

StarFleet Blair To Syndicate 'Jamboree'

■ **WHEELING, W.VA.** — **J. Ross Felton**, vice president and general manager of Columbia Pictures Industries properties near here, and **Dan Follis**, president of StarFleet Blair, a division of John Blair and Co., have announced that this year's live country music show "Jamboree U.S.A." will be offered for radio syndication by StarFleet Blair.

"Jamboree U.S.A." has been broadcast over 50,000-watt WWVA here every Saturday night since January, 1933. The syndicated program will feature one hour of each weekly show.

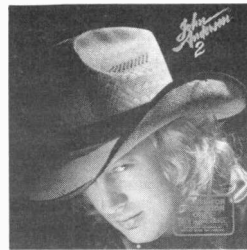
"Jamboree U.S.A." co-sponsors with Columbia Pictures Industries the outdoor country music festival "Jamboree in the Hills," which last year reportedly drew over 40,000 fans. According to **Jerry Brightman** (director of "Jamboree U.S.A."), five minutes of each syndicated radio program will be devoted to industry newcomers or "Jamboree" regulars.

Country Album Picks

2

JOHN ANDERSON—Warner Bros. BSK 3547

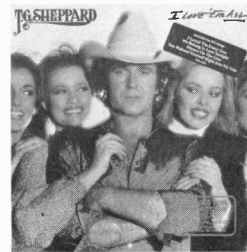
Anderson's current single "I'm Just an Old Chunk of Coal" forges the way for this solid country LP. One of the best true-country singers around, Anderson shines on all the material here, especially "Motel With No Phone" and "Makin' Love and Makin' Out."



I LOVE 'EM ALL

T. G. SHEPPARD—Warner Bros./Curb BSK 3528

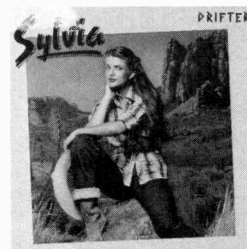
T.G.'s recent strong showing on singles charts should spur interest in this smooth collection of even-paced tunes. Standouts include the title song, "Touch Me All Over Again," and "The State of Our Union."



DRIFTER

SYLVIA—RCA AHL1-3986

The number-one status of the title song preceding this LP's release will draw special attention to this solid package, which also includes her singles "Tumbleweed" and "It Don't Hurt To Dream."



THE HEARTBREAK KID

TAFFY McELROY—MCA 5191

This amazingly talented young vocalist offers a soulful debut LP produced in a style that will appeal to more than one format. Taffy shines on her current single, "Who's That Look in Your Eye," as well as standout tracks such as "If I Hadn't Met You" and "Then You Can Tell Me Good-bye."



Loretta Meets Ray



MCA artist **Loretta Lynn** fulfilled a lifelong dream recently when she met and sang with **Ray Charles** during a taping of the CBS-TV special "Country Comes Home." Lynn sang her current hit "Somebody Led Me Away" and joined Charles in a gospel medley.

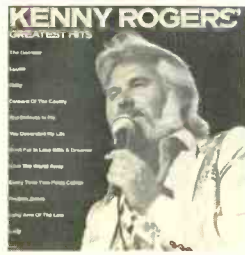


Record World Country Albums

APRIL 11, 1981

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

APR. 11 APR. 4



WKS. ON CHART

APR. 11	APR. 4	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (23rd Week)	25
2	2	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883	4
3	3	HORIZON EDDIE RABBITT/Elektra 6E 276	39
4	4	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3378	18
5	5	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	25
6	9	LEATHER AND LACE WAYLON & JESSI/RCA AAL1 3931	4
7	7	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	4
8	6	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	27
9	8	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	8
10	10	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	10
11	11	GREATEST HITS OAK RIDGE BOYS/MCA 5150	22
12	14	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137	10
13	12	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	100
14	13	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	25
15	17	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917	8
16	15	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	31
17	21	HEY JOE, HEY MOE MOE BANDY & JOE STAMPLEY/ Columbia FC 37003	3
18	34	JUICE JUICE NEWTON/Capitol ST 12136	3
19	16	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	5
20	23	BEST OF EDDIE RABBITT /Elektra 6E 235	72
21	18	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236	28
22	20	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/ Asylum DP 90002	47
23	19	STARDUST WILLIE NELSON/Columbia KC 35305	151
24	28	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	43
25	22	WILD WEST DOTTIE WEST/Liberty LT 1062	6
26	25	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/ Warner/Viva HS 3499	17
27	27	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	22
28	24	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	22
29	30	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	122
30	26	I AM WHAT I AM GEORGE JONES/Epic JE 36586	29
31	31	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	42
32	57	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	33
33	35	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965	3
34	33	ENCORE MICKEY GILLEY/Epic JE 36851	21
35	36	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	77
36	42	BEST OF DON WILLIAMS, VOL. II /MCA 3096	76
37	40	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland Intl. JE 36786	25
38	32	GREATEST HITS DAVE & SUGAR/RCA AHL1 3915	6
39	29	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36730	18
40	45	THE GAMBLER KENNY ROGERS/United Artists LA 934 H	120
41	47	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	171
42	38	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	105
43	43	URBAN COWBOY II (ORIGINAL SOUNDTRACK)/Epic/ Full Moon SE 36921	14
44	46	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	44
45	37	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	35
46	39	TWO'S A PARTY CONWAY & LORETTA/MCA 5778	6
47	41	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	29
48	53	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	40
49	48	BEST OF THE KENDALLS /Ovation OV 1756	16
50	59	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 (PolyGram)	269
51	49	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	74
52	50	BEST OF BARBARA MANDRELL /MCA AY 1119	112
53	52	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	76
54	54	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	34
55	44	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239 (PolyGram)	26
56	56	DREAMLOVERS TANYA TUCKER/MCA 5140	23
57	62	GIDEON KENNY ROGERS/United Artists LOO 1035	51
58	64	HARD TIMES LACY J. DALTON/Columbia JC 36753	27
59	55	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	25
60	58	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	46
61	60	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	99
62	63	TOGETHER OAK RIDGE BOYS/MCA 3220	57
63	68	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	103
64	61	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON/ MCA 5170	4
65	66	OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	104
66	51	SONS OF THE SUN BELLAMY BROTHERS/Warner/Curb BSK 3491	17
67	71	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)	34
68	72	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	56
69	65	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	40
70	67	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	72
71	69	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107	54
72	74	KENNY KENNY ROGERS/United Artists LWAK 979	80
73	75	BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II / Mercury SRM 1 5024 (PolyGram)	63
74	70	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	99
75	73	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb BSK 3423	8

Nashville Report (Continued from page 51)

Really Got a Hold on Me," and originals by Chips, Toni Wine, and others. The LP is due next month . . . Don King's guitarist and steel player, Bobby Randall, was sidetracked by appendicitis in North Miami recently. He's recuperating in a hospital there . . . Dave Rowland and Sugar's first Elektra single will be "Fool by Your Side," from their LP "Pleasure," due in May . . . Sonny Curtis' third Elektra LP is due in July . . . The Norro Wilson-produced Jerry Reed RCA album "Dixie Dreams" is due soon. The first single will be "Testimony of Soddy Hoe."

RCA group Alabama made their Las Vegas debut at the Aladdin recently with the Charlie Daniels Band . . . Rock guitarist Pat Travers

plays the Municipal Auditorium here April 12 . . . The Little Nashville Opry in Nashville, Ind. has announced signing over 50 country acts at a cost of about \$400,000 for its season. Acts include Ray Stevens, Johnny Paycheck, Debby Boone, Bobby Goldsboro, Gene Watson, Ronnie Milsap, and others . . . Ed Dubaj, president of Professional Athletes Management Services, and a number of pro athletes he represents have formed Grand Prix Records, based in Memphis.

Billy Bob's Texas has opened in Forth Worth, claiming to be the world's largest nightclub. Owners estimate the club will hold about 5000 people . . . The Rangers played to full houses in Regina and Edmonton recently during their first major tour of Canada.

Country Single Picks

COUNTRY SONG OF THE WEEK

SONNY CURTIS—Elektra 47129

GOOD OL' GIRLS (prod.: not listed) (writer: D. Wilson) (Cross Keys, ASCAP) (2:37)

Curtis sounds like he has a winner in this happy uptempo cut with a singalong chorus that will fit well into all country formats. There wouldn't be no good ol' boys if it weren't for them good ol' girls, Curtis tells us.

TANYA TUCKER—MCA 51096

LOVE KNOWS WE TRIED (prod.: Jerry Crutchfield) (writers: J. Crutchfield, K. Chater, R. Bourke) (Duchess/Red Angus/Chappell, ASCAP & BMI) (3:48)

The soft, intimate opening keys the mood for Tucker's look back at the end of a relationship, when both sides admit they gave it their best.

BOBBY BARE—Columbia 11-02038

LEARNING TO LIVE AGAIN (prod.: Rodney Crowell) (writer: B. McDill) (Hall-Clement, BMI) (2:59)

This cut teams a great singer with a great writer (Bob McDill), as Bare delivers a penetrating performance. The lyric concerns learning to live again after a heartbreak.

SYLVIA—RCA JK-12214

THE MATADOR (prod.: Tom Collins) (writers: B. Morris, D. Pfrimmer) (Pi-Gem, BMI) (3:20)

Sylvia follows her number one "Drifter" with this romantic story-song about a young woman whose heart beats for a matador. The lyric and instrumentation have an exotic flavor.

JOHNNY LEE—Full Moon/Epic 19-02012

RODE HARD AND PUT UP WET (prod.: John Boylan) (writer: M. Chapman) (Enoree, BMI) (2:45)

On this rockin' country cut Lee says he feels like a hard-riden horse after a long night of honky-tonkin'.

TAFFY McELROY—MCA 51090

WHO'S THAT LOOK IN YOUR EYE (prod.: Rob Galbraith) (writers: T. Brasfield, R. Byrne) (I've Got the Music, ASCAP) (3:35)

This gifted young singer comes across like a seasoned pro on this pop-flavored cut flavored with a slick chord progression and fine electric keyboard work.

HOYT AXTON—Elektra 47133

FLO'S YELLOW ROSE (prod.: Joe Byrne & Steve Wax) (writers: F. Werner, S. Glickman) (Warner Bros., ASCAP) (2:55)

Axton's Elektra offering is the theme to TV's "Flo," a colorful, down-home description of a special, spirited redhead and the bar she owns.

BUCK OWENS—Warner Bros. 49651

WITHOUT YOU (prod.: Norro Wilson) (writers: B. Owens, G. Price) (Blue Book, BMI) (2:42)

Owens' sad, smoothly-constructed ballad tells how he's left with memories since the woman he loves has gone.

KENNY SERATT—MDJ 1008

SIDEWALKS ARE GREY (prod.: Larry McBride & Harold Shedd) (writer: T. Collins) (House of Cash, BMI) (3:15)

Things won't work out for a sharecropper's son and a city woman, because green pastures and grey sidewalks don't go together, Seratt explains in this well-crafted Tommy Collins composition.

NIKKI DEAN—Dee Jay 112 (NSD)

LOVER'S HIDEAWAY (prod.: L. D. Allen) (writer: M. Lane) (Big Swing, BMI) (3:03)

This female vocalist offers a light, rhythmic cut about a spot around the corner where lovers get together after dark.

LARRY RILEY—F&L 509

CODE-A-PHONE (prod.: Bobby Fischer & Joe Bob Barnhill) (writers: B. Fischer, C. Blake) (Bobby Fischer, ASCAP/Nashcal, BMI) (2:30)

A lonely guy's gonna sit right down and record himself a message on his code-a-phone that portrays a swingin' life on this crisp Fischer composition.

Country John.

"He's brought renewed beauty and elegance to the twin-fiddle, steel-guitar tradition of the old-time honky-tonk balladeer."

—Us Magazine

John Anderson.

A natural country fact.

His new album: *John Anderson 2.*

Featuring the single,

"I'm Just An Old Chunk Of Coal
(But I'm Gonna Be A Diamond Someday)."

WBS 49699

Produced by Norro Wilson

On Warner Bros. records & tapes.





Record World Country Singles

APRIL 11, 1981

TITLE, ARTIST, Label, Number

APR. 11
APR. 4

WKS. ON
CHART

1	3	OLD FLAME ALABAMA RCA 12169		9
2	2	TEXAS WOMEN HANK WILLIAMS, JR./Elektra/Curb 47102		10
3	5	PICKIN' UP STRANGERS JOHNNY LEE/Full Moon/Asylum 47105		9
4	1	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650		13
5	8	A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) MICKEY GILLEY/Epic 19 50973		9
6	7	LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN/MCA 51050		11
7	14	FALLING AGAIN DON WILLIAMS/MCA 51065		8
8	12	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062		10
9	17	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram)		8
10	13	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436		10
11	11	CRYING DON McLEAN/Millennium 1799 (RCA)		11
12	15	LEONARD MERLE HAGGARD/MCA 51048		9
13	18	REST YOUR LOVE ON ME/I AM THE DREAMER CONWAY TWITTY/MCA 51059		8
14	6	DRIFTER SYLVIA/RCA 12164		13
15	4	THIRTY-NINE AND HOLDING JERRY LEE LEWIS/Elektra 47095		13
16	25	ROLL ON, MISSISSIPPI CHARLEY PRIDE/RCA 12178		6
17	22	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426		9
18	24	STORMS NEVER LAST WAYLON & JESSI/RCA 12176		8
19	27	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690		5
20	26	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684		6
21	23	IT DON'T GET NO BETTER THAN THIS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 11438		9
22	31	AM I LOSING YOU/HE'LL HAVE TO GO RONNIE MILSAP/RCA 12194		4
23	9	SOMETHIN' ON THE RADIO JACKY WARD/Mercury 57044 (PolyGram)		12
24	30	HEY JOE (HEY MOE) MOE BANDY & JOE STAMPLEY/Columbia 11 60508		5
25	10	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic 19 50972		13
26	32	SOMEBODY LED ME AWAY LORETTA LYNN/MCA 51058		7
27	33	IF I KEEP ON GOING CRAZY LEON EVERETTE/RCA 12177		6
28	34	PRIDE JANIE FRICKE/Columbia 11 60509		5
29	35	I DON'T THINK LOVE OUGHT TO BE THAT WAY REBA McENTIRE/Mercury 57046 (PolyGram)		5
30	42	FRIENDS/ANYWHERE THERE'S A JUKEBOX RAZZY BAILEY/RCA 12199		3
31	38	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON/MCA 51039		7
32	36	ALICE DOESN'T LOVE HERE ANYMORE BOBBY GOLDSBORO/CBS/Curb 6 70052		6
33	21	PERFECT FOOL DEBBY BOONE/Warner/Curb 49652		10
34	45	I'M JUST AN OLD CHUNK OF COAL JOHN ANDERSON/Warner Bros. 49699		3
35	44	COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) TAMMY WYNETTE/Epic 19 51011		5
36	48	LOUISIANA SATURDAY NIGHT MEL McDANIEL/Capitol 4983		3
37	40	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976		6
38	55	A MILLION OLD GOODBYES MEL TILLIS/Elektra 47116		3
39	43	CHEATIN'S A TWO WAY STREET SAMMI SMITH/Sound Factory 427		6
40	50	THE BARON JOHNNY CASH/Columbia 11 60516		4
41	63	ELVIRA OAK RIDGE BOYS/MCA 51084		2
42	66	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404		2
43	59	IT'S A LOVELY, LOVELY WORLD GAIL DAVIES/Warner Bros. 49694		2
44	56	HEART OF THE MATTER THE KENDALLS/Ovation 1169		4
45	47	JUST A COUNTRY BOY REX ALLEN, JR./Warner Bros. 49682		5
46	46	BRIDGE OVER BROADWAY CAPITALS/Ridgetop 01281		6
47	51	HIDEAWAY HEALING STEPHANIE WINSLOW/Warner/Curb 49693		4
48	53	FIRE IN YOUR EYES GARY MORRIS/Warner Bros. 49668		6
49	54	I CAN'T HOLD MYSELF IN LINE PAYCHECK & HAGGARD/Epic 19 51012		4

50	52	HOLD ME LIKE YOU NEVER HAD ME RANDY PARTON/RCA 12137	6
51	57	IN THE GARDEN STATLER BROTHERS/Mercury 57048 (PolyGram)	3
52	58	NO ACES PATTI PAGE/Plantation 197	4
53	67	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	2
54	60	WHISPER LACY J. DALTON/Columbia/Sherrill 01036	2
55	61	FOOL'S GOLD DANNY WOOD/RCA 12181	5
56	62	EVIL ANGEL ED BRUCE/MCA 51076	3

CHARTMAKER OF THE WEEK

57	—	BUT YOU KNOW I LOVE YOU DOLLY PARTON RCA 12200		1
58	49	WASN'T THAT A PARTY ROVERS/Epic/Cleveland Intl. 19 51007		7
59	41	DOESN'T ANYBODY GET HIGH ON LOVE ANYMORE THE SHOPPE/NSD 80		7
60	28	ARE WE DREAMIN' THE SAME DREAM CHARLIE RICH/Elektra 47104		9
61	79	FIRE AND SMOKE EARL T. CONLEY/Sunbird 7561		2
62	69	GETTING OVER YOU AGAIN RAY PRICE/Dimension 1018		3
63	19	WHAT I HAD WITH YOU JOHN CONLEE/MCA 51044		12
64	87	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic 19 01045		2
65	80	I WANT YOU TONIGHT JOHNNY RODRIGUEZ/Epic 19 01033		2
66	—	BY NOW STEVE WARINER/RCA 12204		1
67	82	DO I HAVE TO DRAW A PICTURE BILLY SWAN/Epic 19 51000		2
68	86	YOUR WIFE IS CHEATIN' ON US AGAIN WAYNE KEMP/Mercury 57047 (PolyGram)		3
69	78	I'M ALMOST READY LEONA WILLIAMS/Elektra 47114		2
70	70	(LOOKIN' AT THINGS) IN A DIFFERENT LIGHT NIGHTSTREETS/Epic 19 51004		5
71	20	GUITAR MAN ELVIS PRESLEY/RCA 12158		13
72	16	IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES/Epic 19 50968		13
73	29	ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON/Columbia 11 11418		14
74	37	ONE MORE LAST CHANCE RAY STEVENS/RCA 12170		9
75	39	EVERY NOW AND THEN BRENDA LEE/MCA 51047		11
76	90	WHY DON'T WE JUST SLEEP ON IT TONIGHT GLEN CAMPBELL & TANYA TUCKER/Capitol 4986		2
77	64	MISTER PEEPERS BILL ANDERSON/MCA 51052		8
78	65	I HAVE A DREAM CRISTY LANE/Liberty 1396		13
79	84	FRIDAY NIGHT FEELIN' RICH LANDERS/Ovation 1166		3
80	96	A LITTLE BIT OF HEAVEN ROGER BOWLING/Mercury 57049 (PolyGram)		2
81	92	IF I SAY I LOVE YOU (CONSIDER ME DRUNK) WHITEY SHAFER/Elektra 47117		2
82	93	MAGIC EYES JACK GRAYSON & BLACKJACK/Koala 331		2
83	83	SOMEWHERE TO COME WHEN IT RAINS JOHN WESLEY RYLES/MCA 51080		4
84	98	DOES SHE WISH SHE WAS SINGLE AGAIN BURRITO BROTHERS/CBS/Curb 6 01011		2
85	68	WANDERING EYES RONNIE McDOWELL/Epic 19 50962		16
86	71	DO YOU LOVE AS GOOD AS YOU LOOK BELLAMY BROTHERS/Warner/Curb 49639		13
87	73	ANYTHING THAT HURTS YOU HURTS ME KEITH STEGALL/Capitol 4967		9
88	88	SINGLE GIRL CINDY HURT/Churchill 7767		3
89	—	LET'S FORGET THAT WE'RE MARRIED GARY STEWART/RCA 12203		1
90	—	SPREAD MY WINGS TIM REX & OKLAHOMA/Dee Jay 111 (NSD)		1
91	72	BLUE COLLAR BLUES MUNDO EARWOOD/Excelsior 1005		9
92	85	CRAZY LITTLE THING CALLED LOVE ORION/Sun 1162		5
93	—	SOME LOVE SONGS NEVER DIE B. J. THOMAS/MCA 51087		1
94	94	SHE CAN'T GIVE IT AWAY ROY CLARK/MCA 51079		3
95	74	THERE'S A CRAZY MAN JODY PAYNE/Kari 117		6
96	75	CAN I SEE YOU TONIGHT TANYA TUCKER/MCA 51037		16
97	97	HOW LONG HAS THIS BEEN GOING ON AMARILLO/NSD 81		3
98	—	MAKING THE NIGHT THE BEST PART OF MY DAY LINCOLN COUNTY/Soundwaves 4629 (NSD)		1
99	76	IT WAS YOU BILLY "CRASH" CRADDOCK/Capitol 4972		9
100	89	THE BABY KIERAN KANE/Elektra 47111		3

That's two...

Billy Swan
bursts upon the scene...
again.

"Do I Have To
Draw A Picture"
is the freshest
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since "I Can Help."
And it's causing
the same kind of
immediate
excitement.

**"Do I Have To
Draw A Picture."**
19-51000
From the forthcoming album.
"I'm Into Lovin' You."
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How do they manage to keep their skin looking so young?

"I put on rock 'n' roll before I go to bed," said the drummer.

"I pour rock 'n' roll all over myself in the morning,"
added the bassist.

"I eat rock 'n' roll," pointed out the singer.

"ROCK 'N' ROLL!" said the guitarist.

The Who
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